Exploring Spanish-English translation through conceptual metaphor components: A case study based on *The Death of Artemio Cruz* by Carlos Fuentes and its translators

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Declaration

I, **Tania Castro Rodea**, confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

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Abstract

This case study applies a multidisciplinary approach to explore real discourse[1] in translation from a linguistic and literary perspective. The selected approach involves comparing the two translations of *La muerte de Artemio Cruz*, by Carlos Fuentes, published in English under the title *The Death of Artemio Cruz*. The criterion of linguistic deviation between the two translated texts is combined in this study with the literary use of metaphors in Fuentes's novel in order to focus on the study of metaphors of deep significance both in the original and in the translation solutions proposed, and thereby explore what they say about translation and translators. Cognitive models are applied to the analysis of the fragments identified, in order to explore the role played by different metaphor components, as defined by Zoltán Kövecses; the aim is to determine the ways in which such components underpin and can help identify translation solutions based on language and translation features that convey culture-specific elements, and also to determine the extent to which they reveal the translator's presence. Applying conceptual metaphor theory allows us to see in a more concrete way abstract elements conveyed through translation. Image schemas, in particular, which are dynamic spatial patterns such as path and container that give basic structure to our experiences and knowledge, provide a "more concrete" tool which allows us to visualize aspects transferred between languages and cultures that reveal the translator's presence in the text. This multidisciplinary approach, although not systematic in a strict sense (because it does not set out to identify all metaphors and the corresponding components present in the selected text and translations), proves helpful in proposing translation procedures that go beyond the very general solutions proposed previously based on translating metaphors from the source language into the "same" or "different" metaphors or mappings in

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[1] "Real discourse", for purposes of this study, means real linguistic examples which occur naturally in discourse, as opposed to "made up" examples; a distinction made by Hanks (2010: 134-37).

the target language. This new approach, with its focus on more concrete and basic structures, can provide the basis for a more objective methodology in the field of metaphor translation.

Impact Statement

The disciplines studying metaphor and translation seem to have started their evolution from different extremes of one single hermeneutic paradigm. Metaphor was described for a long time as an embellishment, an expression of the writer's creativity and proof of his or her abilities. In contrast, translation scholars used to advocate the translator's invisibility and praised any efforts to erase the translator's presence from the text. In modern times, as a result of new avenues of development, these two approaches have converged and thereby reconciled opposing positions. Metaphor is no longer seen as a linguistic device only and the product of a brilliant mind, but as a cognitive process by which human minds conceptualize the world. On the other hand, it is now accepted that translators can be visible through their translations, and so the choices they make as inferred from the texts they produce are a subject of study. These developments mean that the present study can apply a cognitive approach to analyze metaphor as a cognitive process, and translations as texts involving choices based on cognitive devices.

This thesis seeks to contest critiques of the cognitive study of metaphor which argued that examples were fabricated, by focusing on their occurrence in real discourse. It also explores what the role of metaphor as the basis for conceptualization can reveal about language in translation, making a case for further cross-disciplinary research combining these two disciplines. Bringing together different hermeneutical methodologies to examine one device that is common to a number of approaches can shed new light on different aspects of the same phenomenon.

This cross-disciplinary approach offers translators a new conceptual tool for visualizing or breaking down layers of conceptualization, thus simplifying their work by providing a wider frame within which decisions can be made,

irrespective of the genre of the text they may be working on. It applies a pragmatic methodology that does not rely on metaphor types and complex levels of categorization, but suggests that simple structuring devices may be used as a basis to articulate cultural difference in linguistic texts. Examples of how cognitive devices such as image schemas can be activated in different languages show how translators can take advantage of this strategy when trying to convey source text messages in the target language and for a target culture.

Finally, given that translation influences every aspect of cultural interaction and provides a place for the exchange of scientific, commercial and artistic ideas and concepts, any advance in the study of translation will benefit the society at large, creating improved communications, facilitating intercultural understanding and enhancing human endeavor.

Acknowledgements

I would like to dedicate this work to Gerardo, my partner in this adventure of life. Thank you for being there, always by my side, and sharing this crazy love of languages.

To Mariana and Fernando. Sharing my life with you is a huge blessing. I love you so much!

To the One who has my heart and led me to discover my passion and vocation. I could never translate into words what You have done!

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Abbreviations

AM	Alfred MacAdam
DAC	*The Death of Artemio Cruz*
MAC	*La muerte de Artemio Cruz*
SH	Sam Hileman

Introduction

According to Scott (2017), in their recently released film "Coco" Disney Pixar "set out to make a family-friendly cartoon about death." Scott asks his readers not to let the topic of the afterlife scare them away, because in the film it is portrayed as "a warm and hectic place, more comical than creepy." Murphy (2017) also highlights that the tone of the film is not solemn, but instead "aims to bring the dead to vivid, reverent life." Suggesting that the theme of this film is not taken lightly and is recognized as very sensitive, Castillo (2017) has explained elsewhere in more detail how death has been dealt with in animated films and how its use as a plot device has evolved throughout the decades. For example, Castillo points out that in early long features death was only the logical endgame for villains, a negative consequence of bad actions. A change evident later on in animated films is that good characters also die, although the topic was softened in that death was depicted mainly as a sacrifice to save loved ones, and was never displayed visually on screen (for example, we only know that Bambi's mother dies because we hear at one point a shot in the distance). In contrast, in more recent examples such as Mufasa in "The Lion King," death not only appears on screen, but is witnessed by loved ones and presented as a natural part of life.

In "Coco," Castillo (2017) suggests, younger audiences are not only introduced to the topic of death, but also "to the beliefs of a different culture," specifically, Mexican culture. Speaking of death poses fewer problems when it comes to a Mexican audience. In his work *The Labyrinth of Solitude*, Octavio Paz contends that Mexicans, unlike other cultures, do not hide away from death, but rather look at it face to face:

> The word death is not pronounced in New York, in Paris, in London, because it burns the lips. The Mexican, in contrast, is familiar with

death, jokes about it, caresses it, sleeps with it, celebrates it; it is one of his favorite toys and his most steadfast love. (Paz 1961: 57)

According to Paz, this derives from Mexicans' indifference toward life: Mexicans shut themselves away from everything around them, prefer to be remote and hermetic, and so life "is of no value," an attitude they mirror towards death. "It has often been said that in this country people deal with death sacrilegiously, mocking it as if it were something which deserved to be treated with humor" (Fernandez-Kelly 1974: 527). As a strategy to approach this very particular way of conceptualizing death, Murphy (2017) notes that the filmmakers decided to make trips to Mexico and spend time with local families in order to understand their traditions. Ugwu (2017) also highlights that the director, Lee Unkrich, did not have connections to Mexico or its traditions, so he relied on "research trips to Mexico and the personal stories of Latino team members," as well as "outside Latino cultural consultants" to "make the movie feel more native than tourist." He took a culturally conscious approach to filmmaking, and even promoted a Mexican-American from screenwriter to co-director in this pursue. These decisions were made in order to incorporate authentic cultural elements and engage the filmmakers' wider Latino target audience. The approach applied for this film, then, was to convey the cultural elements surrounding death in the best possible way, as authentically as they could, to entice the Latino audience, while drawing non-Latino audiences with "the story's universal themes of familial legacy and solidarity" (Ugwu 2017). For example, a decision made entirely based on the Latino community in the United States, according to consultants quoted by Ugwu (2017), was that of the language of the film, as several main characters "slip in and out of untranslated Spanish" because Latinos "code-switch from English to Spanish seamlessly."

The creation of this film involved considerable efforts in terms of research and discussions to combine cultural and universal elements. Some of the cultural

elements, such as the myth that dead family members come back to spend time with the living one day of the year, on the Day of the Dead, are conveyed through day-to-day situations used as metaphors, so that they are easier to understand. This myth of the return from the afterlife is presented as the process of being granted clearance at a very peculiar customs and immigration office: permission to return to the world of the living is granted to the dead once it is verified that their relatives have put up their picture in the family altar traditionally prepared for the feast of the Day of the Dead. Once they are cleared, they start their journey to the world of the living, which is accessed metaphorically through a bridge covered with bright orange flower petals. This thesis will explore metaphors in translation and use them as the point of departure for analysis. The study will consist of finding out what kind of devices prompt speakers to select elements, such as the customs office and the flower petals on the bridge mentioned above, to communicate culturally-bound concepts, and how such devices can inform translators' choices.

The present case study involves the comparison and analysis of two published translations into English of a novel originally written in Spanish by Carlos Fuentes, a renowned Mexican writer, that guides us through the experiences of a man who is dying. The original text in Spanish is *La muerte de Artemio Cruz* (abbreviated in this thesis as MAC), which was translated into English as *The Death of Artemio Cruz* (DAC), first by Sam Hileman (SH), and then by Alfred MacAdam (AM) in 1991. This text was selected because two translations were available for comparison and, as Munday discusses in *Style and Ideology in Translation* (2008: 1-2), two pieces of writing produced by different persons, even if they are translations of the same original text, will not be textually identical. A word-for-word comparison of the first paragraph of the two translations of *The Death of Artemio Cruz* was a first exercise for this study, as an illustration of the variations between them.

Margaret Sayers Peden, in an article where she proposed "the Apple Theory of Translation" (1987), conducted a "comparative reading" of this same paragraph with the aim of analyzing the quality of the translation. Her analysis (1987: 164-66), focused on linguistic features, consisted of breaking down the passage into words and phrases to then "put it back together again". She made the following remarks with respect to variations between the original version in Spanish and Sam Hileman's translation:

YO despierto… Me despierta el contacto de ese objeto frío con el miembro. No sabía que a veces [1]se puede orinar involuntariamente. Permanezco con los ojos cerrados.	I WAKE… the touch of that cold object against my penis awakens me. I did not know that at times one can[1] urinate without knowing it. I keep my eyes closed.
Las voces más cercanas no se escuchan. [2]Si abro los ojos, ¿podré escucharlas?…	The nearest voices cannot be heard: if I opened[2] my eyes, would I hear them?
Pero los párpados me pesan: dos plomos, [3]cobres en la lengua, martillos en el oído, una… [4]una como plata oxidada en la respiración. Metálico, todo esto. Mineral, otra vez.	But my eyelids are heavy, they are lead, and there are brass[3] coins on my tongue and iron hammers in my ears and something, something[4], something like tarnished silver in my breathing; metal, everything is metal; or again, mineral.
[5]Orino sin saberlo. Quizás —he estado inconsciente, recuerdo con un sobresalto—durante esas horas comí sin saberlo. [4]Porque apenas [6]clareaba cuando alargué la mano y arrojé—[7]también sin quererlo— el teléfono al piso y quedé boca abajo sobre el lecho, con mis brazos colgando: [8]un hormigueo por las venas de la muñeca.	So[5] I urinate without knowing it: maybe during these hours—for it comes to me that I have been unconscious— I have eaten without knowing it: for hardly had it [6]lightened when I stretched out my hand and, [7]without wanting to, pushed the telephone off on the floor, and there I lay face down on the bed with my arms dangling, a tickling tap[8] in the veins of my wrists.
Ahora despierto, pero no quiero abrir los ojos. [9]Aunque no quiera: algo brilla con insistencia cerca de mi rostro. Algo que se reproduce detrás de mis párpados cerrados en una fuga de luces negras y círculos azules. Contraigo los músculos de la cara, abro el ojo derecho y lo veo reflejado en las incrustaciones de vidrio de una bolsa de mujer.	And now I am awake, but I don't want to open my eyes. [9]Just the same, although it is not desired, something shimmers insistently near my face, something seen through closed eyes in a fugue of black lights and blue circles. I tighten the muscles of my face and open my right eye and see it reflected in the squares of [10]silvered glass that encrust a woman's purse.

1. The more colloquial "you" is replaced with the impersonal "one" expressing a preference at a rhetorical level which, presented at the beginning, sets a particular tone for the rest of the novel.
2. A change of tense (for which there are no evident reasons) creates a subtle difference.
3. Spanish is imprecise about "copper," but the choice should have been "copper" coin. Iron is added, a perfect fit for English.
4. Change in sentence order and punctuation, which suggests indifference or insensitivity.
5. Adding "so" implies will, while the Spanish *orino* is simple reporting.
6. Awkward.
7. Subtle difference from "without intending to."
8. Addition of "tap" for no evident reason.
9. Example of "augmentation," as it is not easy to express everything in the original.
10. Addition of "silvered."

Sayers Peden analyzed a few more passages in her article, underscoring that a sampling like this allows us to have a "glimpse into the reading processes of translators" (1987: 169). According to Sayers Peden, what can be drawn from her study is that Sam Hileman failed to identify some subtleties of the text, misread and shifted the emotional tone of some scenes, and made some phrases confusing. She also underlines that he changed the punctuation and completely and insensitively restructured the final passage. While Sayers Peden appreciates that the multivocal narrative voice means different narrators, different cultures, different times, and therefore more problems in translating, she concludes that this translation is not clear for English-speaking readers. In fact, Eberstadt (1986: 37) notes the "unpunctuated prose poems" and emphasizes that, although it is clear that "this fragmentariness is intended to duplicate the movements of human consciousness [, it] is no consolation to the reader."

Sayers Peden also mentions in her article that bilingual readers, when comparing two versions of the same text, can focus on basic accuracy, wondering if translators have a basic understanding of the languages they are working with, illustrating this remark with an example of a translator who

misread "shoulders" [*hombros*] for "men" [*hombres*], "a careless error that distorted an English version of a poem by Octavio Paz" (1987: 160). This same error is found in Alfred MacAdam's translation of *La muerte de Artemio Cruz*:

> La saboreó y la vio en las miradas rápidas que desde las aceras se cruzaron con la suya, la vio en las actitudes, en los guiños, en los gestos pasajeros, en los **hombros** encogidos, en los signos soeces de los dedos. (MAC: 237)

> He tasted it and saw it in the rapid glances from the sidewalks that met his own; he saw it in the attitudes, the winks, the fleeting gestures, in the bent-over **men**, in obscene finger signals. (AM: 129)

This sole change makes the passage a bit confusing, precisely because the element of the list where the error is found seems the odd one out and the reader may wonder what the author intended by inserting it, when the reality is that the author only made a list of different non-verbal common human expressions and gestures.

Another example of a misread passage is a sentence where MacAdam translates "you will grow" [*cre<u>c</u>erás*] instead of "you will believe" [*cre<u>e</u>rás*]:

> **creerás** en tus días con los ojos cerrados: (MAC: 124)

> you will **grow** in your days with your eyes closed. (AM: 12)

which produces a far less idiomatic expression in English. Perhaps Sayers Peden's remark questioning the translator's knowledge of the language is too harsh for something that can be deemed just misreading, and does not provide a basis for analysis, but it is evident that by misreading one single letter, a huge change is made.

The above-mentioned study was focused on the quality of the translation and it did unveil some shortcomings in Hileman's translation, while some seemingly minor errors were detected in MacAdam's translation as part of the

present work. In this study, the comparison between two published translations is not focused on the quality, but on what the variations may reveal, so this change of focus may unveil other phenomena. The first paragraphs of both translations are displayed in parallel in the table below, and the words that are different marked in bold:

I WAKE… the touch of that cold object against my penis **awakens** me. I **did not** know **that at times one can**[1] urinate without **knowing** it. I keep my eyes **closed**.	I wake **up**… The touch of that cold object against my penis **wakes** me **up**. I **didn't** know **I could** urinate without **being aware of** it. I keep my eyes **shut.**
The nearest voices **cannot be heard**: if I opened[2] my eyes, would I hear them?	**I can't even make out** the nearest voices. If I opened my eyes, would I **be able to** hear them?
But my eyelids are heavy**, they are** lead, **and there are brass**[3] coins on my tongue **and iron** hammers in my ears **and something, something**[4], something like tarnished silver in my **breathing; metal, everything is metal;** or **again**, mineral.	But my eyelids are **so** heavy**: two pieces of** lead, coins on my tongue, hammers in my ears, **a** something like tarnished silver in my **breath. It all tastes metallic**. Or mineral.
So[5] I urinate without knowing it: maybe **during these hours—for it comes to me** that **I have** been unconscious— I **have eaten** without knowing it: **for hardly had** it [6]**lightened** when I **stretched** out my hand and, [7]**without wanting to**, **pushed** the telephone **off** on the floor, **and** there I lay face down on the bed with my arms **dangling**, **a tickling tap**[8] **in** the veins **of** my wrists.	I urinate without knowing **I'm doing** it. **I remember with a shock** that **I've** been unconscious —maybe I **ate and drank** without knowing it. **Because** it **was just getting light** when I **reached** out my hand and **accidentally knocked** the telephone on the floor. **Then** I **just** lay there**,** face down on the bed**,** with my arms **hanging**, the veins **in** my wrist **tingling**.
And now **I am awake**, but I don't want to open my eyes. [9]**Just the same, although it is not desired**, something **shimmers insistently** near my face, something **seen through** closed **eyes in a fugue** of black lights and blue circles. I tighten **the** muscles **of** my face **and** open my right eye and see it reflected in	Now **I'm waking up**, but I don't want to open my eyes. **Even so, I see** something **shining** near my face. Something **that turns into a flood** of black lights and blue circles **behind my** closed **lids**. I tighten my face muscles**, I** open my right eye**,** and **I** see it reflected in the squares of glass **sewn onto** a woman's **handbag.**

the squares of [10]**silvered** glass **that encrust** a woman's **purse**. I am **this, this** am I: old man **with his face reflected in pieces** by **different-sized** squares of glass**:** I am **this** eye, **this** eye I am**:** eye furrowed by **roots of** accumulated **choler**, old **and** forgotten **and** always **present**; eye green **and swollen** between **its lids: lids**, eyelids, oily eyelids. **And nose**: I am **this** nose, **this** nose, **this earth-brown baked** nose with **flaring windows**; **and** I am **these cheeks**, **cheeks**, cheek-bones where **the** white **whiskers are born**. **Are born**. **Face. Face.** **Face,** grimace**, face** that has nothing to do with **the lines of** age or **the grimace of** pain; **face mouth-open and the eyeteeth darkened** by tobacco, tobacco, tobacco. **The moist air of my** breathing fogs the **mirroring** glass**. A hand** removes the **purse** from the night-table.	**That's what** I am. **That's what** I am. **That** old man **whose features are fragmented** by **the uneven** squares of glass**.** I am **that** eye. I am **that** eye. **I am that** eye furrowed by accumulated **rage, an** old, forgotten, **but** always **renewed rage**. **I am that puffy** green eye **set** between **those eyelids. Eyelids**. Eyelids. Oily eyelids. I am **that** nose. **That** nose. **That** nose. **Broken**. With **wide nostrils**. I am **those** cheekbones. **Cheekbones**. Where **my** white **beard starts**. **Starts**. **Grimace**. **Grimace. Grimace.** **I am that** grimace that has nothing to do with **old** age or pain. **Grimace. My teeth discolored** by tobacco**.** Tobacco**.** Tobacco. **My bre-bre**-breathing fogs the **squares of** glass**, and someone** removes the **handbag** from the night table.

As Munday points out (2008: 3-4), an analysis based on the repetition of words only cannot be deemed scientific, but it highlights some interesting features. This first and basic comparison produced the following data:

	Sam Hileman	Alfred MacAdam	
Word count	352	331	variation: 21 words (6%)
Consistent elements	57%	60%	199 words
Different elements	153	132	43% - 40%
Maximum string of identical words together	9	9	*the touch of that cold object against my penis*
Changes in the same word class	Verbs		19
	Nouns (pronouns)		19
	Adjectives		7

There are also words that appear in one of the translations but not in the other. In some cases, the words did appear in the original but the other translator did not include them. In others, they were mere additions because they did not appear in the text in Spanish. Such words are shown in the table below, next to the original text when applicable.

Hileman	Original
that at times	que a veces
and there are	Ø
brass (coins)	Ø
and iron (hammers)	Ø
something, something	una… una
(or) again	Ø
So	Ø
for	Ø
during these hours	durante estas horas
And	Ø
although it is not desired	aunque no quiera
and	Ø
silvered	Ø
roots of (choler)	raíces
and	y
the grimace of (pain)	Ø

Original	MacAdam
Ø	even (I can't even make out)
podré	be able to
Ø	so (heavy)
Ø	I'm doing
Ø	and drank
mis (párpados)	my
Ø	I
los	the
Ø	an
Ø	set
soy este	I am that
Ø	and

Some changes displayed are concerned with information structure, and in some cases even where the same words were used, they appeared in a different position within the sentence, changing their grammatical structure and resulting in different ideas being foregrounded. Although some changes were as simple as adding a hyphen, using the same semantic root but in slightly different grammatical forms, or occurred within the same word class or the same or a related semantic field because synonyms or near-synonyms

(wake-wake up-awaken; dangle-hang) were used, semantic and many syntactic and grammatical differences were still identified. Variations between nouns occurred in some cases owing to a relation of hyponymy (eyeteeth-teeth; purse-handbag) and in other cases of metonymy (breath-breathing; eyes-lids; face-features; whiskers-beard; hand-someone). The differences highlighted so far may set a framework for identifying the overall effects and the macro-textual metaphors that each translator inferred from the text.

The variation in length, for example, may mean that Hileman uses more explicitation. Alfred MacAdam prefers contractions (didn't, can't, I've, I'm, that's), and as they are not used in Spanish, this is not a linguistic feature determined by the author. The only reason may be that in English, contractions are used in less formal language; and Sayers Peden had already pointed out in her study (remark 1) that Hileman opted for a more formal language in contrast to the original text. Artemio is talking to himself, is facing death and experiencing frustration and pain, so it may seem more natural to use contractions because he would not be too concerned about talking to himself using formal structures. It may also be argued that the use of such contractions is a visual element that contributes to the effect of fragmentation already introduced in this first paragraph, with Artemio looking at his image fragmented in pieces of glass. This decision, however, may have been made by the editor.

Sentence breaks appear in different places in both translations. When confronted with the original text, it was evident that MacAdam maintained more closely the original punctuation, with several short sentences, which is in line with Sayers Peden (remark 4) noting that Hileman changed the punctuation. The effect of many breaks in the paragraph, many times after only one word and with repetitions, may reinforce the idea of the fragmented self; as highlighted in Section 2.1, these punctuation changes may influence

the readers' mental process. On the other hand, Hileman chose to replace as many sentence breaks with colons as with semi colons, and twice as many with commas. In addition, with many breaks in Spanish, the repetition of *Soy* (I am) stands out in the text, as it is capitalized every time because it is the first word of each sentence. It could be argued that such breaks are not necessary in English to emphasize the repetition because "I" is always capitalized, and as it is only a one-letter word this repetition is less evident in Sam Hileman's text in English. These are only general observations derived from the first paragraph of DAC and make evident that additional criteria are needed to conduct a scientific study.

In this case, the original novel was also deemed appropriate for a study focused on the themes of death and culture, as it not only presents death as a process experienced by a Mexican family, but also the protagonist's life acts as a metaphor for the life of Mexico. Pacheco (1987: 70) posits that Carlos Fuentes seeks to answer in all his works — through stories and myths, reality and fantasy — the unanswered question of what Mexico is all about. In fact, Eberstadt (1986: 35) thinks that this preoccupation with national identity is widespread among Mexican writers and other intellectuals: "Indeed, one is hard-pressed to think of another country whose artistic and intellectual elite have, of their own volition, so exclusively preoccupied themselves with the task of defining the national character."

Clearly, conveying how a different culture conceptualizes reality involves research, and many decisions have to be made. In the case of the novel selected for analysis, the text originally written in Spanish was translated into English. Not only the linguistic choices were important, but a particular challenge was to reflect the specific characteristics of Mexican culture in a text for a very different target culture. This means that both translators had to make different choices based on cultural elements, the function of the text, and the

target audience, to mention only a few of the aspects they had to consider. As underscored by Paz, death is a difficult theme to "translate." How can other cultures whose laws, customs and ethics tend to avoid the topic of death understand a culture that views death in such a different light, as an everyday thing, a reason for celebration? Playing a similar role to that of the consultants for "Coco," ethnographers and historians have explained to some extent how pre-Hispanic cultures, which evolved to give rise to modern Mexico, understood life and death. To this end, ancient objects, such as the Aztec Calendar (which is deemed to summarize Aztec religion), have helped historians frame their theories, for example, the careful observation of astronomical events these civilizations conducted, organizing their daily lives according to metaphors derived from them. Artifacts from daily life, figurines and hieroglyphic inscriptions have also been good clues for anthropologists to understand how ancient peoples lived. Accounts from different sources, contained in chronicles and varied writings, also explain to us how ancient cultures perceived the world. All these sources could be viewed as physical metaphors for each culture's beliefs and traditions.

In this case study, the "artifact" on which the analysis is based is a text, or more specifically, one original text and two translations. Based on the parallel made in the previous paragraph, the whole text could be understood as a metaphor but, for purposes of narrowing down the analysis, the focus will initially be on linguistic metaphors[2] because, as Dobrzyńska (1995: 595-96) posits,

> problems of metaphor can be most clearly seen and defined when a metaphorical expression is to be translated, that is, when its sense is to be conveyed in another language. Another language also means another cultural background and another value system of other listeners or readers.

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[2] Or "linguistic expressions," defined for purposes of this study as a word, phrase, or sentence that is used outside of its normal conventional meaning to express a "similar" concept and, according to conceptual metaphor theory, is the surface realization of a cross-domain mapping (Lakoff 1993: 202-3).

From the perspective of translation studies, linguistic metaphors have been treated as a problem to be addressed, and for such purpose typologies and specific translation procedures have been devised. In this sense, the first aim of this study will be to look at real discourse metaphors to find out what metaphor theory has to say about translation in general and translators' choices in particular. Secondly, the focus of this thesis will be on conceptual metaphors, as opposed to linguistic metaphors, in order to explore the cognitive mechanisms underlying translation. Some of the questions to be answered are:

Can metaphors, particularly conceptual metaphors and their components, provide insight into cross-language variations, translation and translators' choices? To what extent can conceptual metaphor components reveal the translator's presence? Is it possible to identify patterns in the use of metaphors when comparing different translations of the same text? What role do conceptual metaphor components play in such patterns, if any? And, in that case, do particular components play different roles?

Thirdly, this research will aim to explore the role cognitive mechanisms play in conveying culture-specific elements in translation. A particular goal will be to determine the ways in which conceptual metaphor components underpin representations and can help identify translation solutions based on language variations and features conveying culture-specific elements. For this purpose, questions such as these will be considered:

What do stylistic variations between the different translations of *The Death of Artemio Cruz* tell us about Spanish-English translation, Mexican identity and myths, and the mind style of the translators? How do metaphor components project Mexican identity in the translation of Carlos Fuentes's work? Are there

any differences in the way metaphor and metonymy are used in the translation of this novel?

The present case study was first proposed considering two main ideas. On the one hand, as argued by Boase-Beier (2011: 109), "when there is a point at which the original text does something of deep stylistic significance, this is often noticeable in the translation as the point at which it deviates from the original strongly, or even becomes extremely awkward in itself." So, the premise here is that, given that metaphor has been identified as a stylistically important figure, it could be a point where translations would deviate more from the original text and also from each other, providing a good focus for the study.

On the other hand, Wadensjö (1998: 247) suggests that identifying parallels and contrasts between translated texts can make evident the mode of replay chosen by translators and the way in which such texts speak about translation itself, an idea further developed by Hermans[3] (2010: 63-4). This study, thus, was designed to reduce the number of variables involved in the process, taking advantage of a more focused analysis in order to identify variations between translators' choices and discuss the topics of agency in translation and the translation of myths through metaphors. By selecting one original writer and one original text, and further narrowing down the scope to translations into the same language, the sole variables left to study are two different translators and the difference in time. Therefore, the hypothesis of this study is that, when comparing two translations of metaphors from the same text, the variations discovered between them will point to those parts of the original text that

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[3] Hermans posits that, by observing translations with a methodological means devised for such purpose, it can be possible to infer from the presentation of the translation how translators act out their mediating role. According to him, contrasting the manner of representation chosen in a translation against the backdrop of possible alternatives may be a valuable exercise to understand how translators position themselves and how translation speaks about translation. See Hermans 2010: passim.

posed more problems for translation because they are culturally or linguistically diverse.

Van den Broeck (1981: 73) pointed out some years ago that "although in view of its importance and frequency in language use metaphor indubitably constitutes a pivotal issue in translation, it has hitherto received only random attention on the part of translation theorists." Since Van den Broeck's remark, the study of metaphor in translation has gained much more attention, with research ranging from topics like the close relationship between metaphor and translation as language and cultural phenomena — to which a full volume edited by James St. André (2010) was devoted — to the proposal of strategies and procedures derived from multiple approaches to translate metaphor, some of which will be discussed in Chapter 3 of this thesis.

Viewing metaphor from the perspective of translation, however, highlights that metaphor cannot be treated solely as a linguistic phenomenon, because other contextual elements (such as cultural backgrounds and value systems) are involved, as underlined by Dobrzyńska in the quote above. In order to explore the context of metaphor, some translation theorists have drawn on cognitive studies, particularly cognitive linguistics, to gain further insight into the nature of linguistic meaning and the mental processes at work in the translation of metaphor. This study also draws on Conceptual Metaphor Theory to analyze translated texts and explore the components of conceptual metaphors to find out if they can provide further tools to translators in their search to convey culture-specific elements such as myths in texts. We will also apply cognitive approaches to probe for elements in translated texts that provide clues to identify the choices made by translators and reveal their presence in the text.

This case study can be circumscribed within Translation Studies, particularly in the sub-branch of Descriptive Translation Studies, given that its subject is the description of translations. It has a product- and target-oriented approach because observations start with translated texts, which are the product of the translation process and belong to the target culture. However, it applies a multidisciplinary approach to explore real discourse in translation from a linguistic and literary perspective. The particular units chosen for observations in the translated texts are metaphors, for their linguistic relevance as already discussed, and the analysis is completed applying literary criticism and conceptual metaphor theory, with cognitive stylistics providing the framework to identify variations and explain any patterns found. As Mark Shuttleworth (2014:35) posits in line with Gideon Toury, "text-based descriptive translation research consists of identifying what appear to be the salient features of the translators' approach" and attempting to produce generalizations to learn something about translation. The objective, then, is to identify any patterns or solutions made evident by variations in the translations and use them to produce generalizations which may take the shape of translation procedures.

To conduct such observations and provide some explanations, the research design incorporates a number of disciplines, some of which have already been mentioned, and applies both quantitative and qualitative methods. Jo Angouri (2010: 29-41) largely discusses the advantages of data, theoretical and methodological triangulation, as well as mixed methods and combined quantitative and qualitative research designs. She underlines that many scholars have shown that these designs may shed light on different aspects of the same phenomenon or broaden the scope of the research. Schäffner and Shuttleworth (2013:102-3) point out that research into metaphor in translation can also benefit enormously from combining research methods and data sets, as triangulation can lend more weight to hypotheses and explanations. Researchers in Translation Studies have combined theories and

methodologies successfully, as shown throughout the development of this discipline.

Chesterman (2000: 16) also discusses the different research models applied in translation: comparative, process, and causal, and points out that a more recent variant of the comparative model includes corpus studies, which allow researchers to compare translations focusing on a particular linguistic feature. This approach may also help to discover correlations between source and target texts, and provide elements to make statements regarding language-pair translation rules, language-system contrasts or universals. Following McEnery and Wilson (1996:1), who characterize corpus linguistics as a methodology, as well as other corpus-based research (Baker 1993; Olohan 2004; Laviosa 2006; Anderman & Rogers 2008; Kruger et al. 2011) in Translation Studies, corpora techniques were used in this study to prepare and analyze data, and particularly, to verify quantitatively the use of collocates in the target language. In this case study, triangulation involved translation as a general framework, metaphor as the particular focus of observations, literary criticism and cognitive stylistics as the lens to conduct the analysis, and corpus linguistics as a methodological tool to identify metaphor vocabulary, explore collocates and verify language use, so an overview of all these different disciplines and the specific concepts of each one of them used in the analysis was required in order to be in a better position to bring their different hermeneutical methodologies together in Chapter 4.

This overview follows the following structure: Chapter 1 introduces the writer and the original text, to set the scene for the analysis. This chapter includes some biographical information on the author and data that indicate his significance and relevance within his culture, and hence why his work merited translation into other languages, which in turn led to his being known and acclaimed internationally. Aspects highlighted in some literary analyses on the

stylistic characteristics of the author's narrative are also discussed in this first chapter, as well as the use of metaphors in his writing to convey myths, given that they are the starting point for the interdisciplinary approach proposed for this study, having been identified as a bridge where connections may be established between translation studies and literary criticism.

In order to have a clearer idea of how the study of metaphor has evolved throughout time and the different approaches adopted by theorists, Chapter 2 will discuss the emergence of metaphor theories, how the study of this figure of speech led to the identification of different metaphor components and typologies, and how these specific concepts have been applied in literary studies. The purpose of this chapter is to provide an overview of how metaphor theories developed to adopt a cognitive approach and give rise to more modern theories, more significantly Conceptual Metaphor Theory, which is the basis for the analysis included later on in Chapter 4, conducted with the objective of observing the components of metaphors in translations and determining if awareness of their characteristics can help inform the translation process. Also in Chapter 2, image schemas are introduced as a phenomenon identified in Conceptual Metaphor Theory. According to this theory, image schemas are one of the basic structures our minds combine as dynamic spatial patterns in order to understand the world around us based on our embodied experiences and perceptions. Some examples of image schemas are containers (or bounded regions), paths, and spatial orientations (like up-down). Chapter 2 will explore how these image schemas help us — as readers, interpreters and translators — to piece together more complex concepts, how they have been used as the basis for literary analysis, and how they may explain choices made in translation.

This thesis, as mentioned above, is circumscribed in the discipline of Translation Studies and the observations occur in relation to translated texts;

therefore, some background information on this discipline, such as the circumstances leading to its emergence and the different "turns" followed throughout its development, will be provided in Chapter 3. More specifically, Chapter 3 will deal with the development of Descriptive Translation Studies, from Holmes' basic "map" of Translation Studies, which underscored the need to adopt specific terminology and be recognized as an academic discipline, to Gideon Toury's target-oriented model, focused on translated texts and their role in the culture receiving them. Then, the cognitive stylistics approach will be briefly discussed to explain how the concept of context as a "cognitive entity" can be of help to understand differences between languages and cultures, as well as the part played by the "human factor" (that is, the translator's visibility and agency in the process of translation), to which some critics have argued that Toury failed to give enough emphasis. Again, as noted by Van den Broeck, Jean Boase-Beier points out that metaphor has been widely studied in other disciplines but little attention had been given to it in Translation Studies until recently, so research on this topic and its different applications in translation to this date will also be discussed to understand how metaphor theories have benefitted translation until now and how Conceptual Metaphor Theory will be applied in the present study to observe the process of translation. Chapter 3 will then outline the methodology used to conduct the analysis proper, pointing to why corpus linguistics was selected to analyze the data, and drawing on the theories presented in Chapter 2, particularly on components such as blending, to conduct the analysis. At this point, image schemas will be identified as a good tool to visualize the basic meaning conveyed by a language, and we will explore how different languages may add or change image schemas in their conceptualizations, suggesting that image schemas may also give translators a clearer picture of which culture-specific elements can help communicate a message.

Finally, Chapter 4 will introduce the novel which is the subject of the analysis. The general characteristics and structure of the original text will be discussed first, and some of the metaphors and myths found in it will be explained. Then, the two published translations of *The Death of Artemio Cruz* will be presented. The research was designed with a focus on the comparison of metaphors in these two translations, and in particular exploring the choices made by translators in connection with variations in the components of conceptual metaphors, to determine if such components play a role in the transfer of culture-specific elements of the text, if they can be a good place to identify variations in the way different languages conceptualize the world, and if they can provide tools to infer why translators make specific choices. As a result of this analysis — which is conducted at a micro-textual level — some translation procedures will be proposed. Then, the possible applications to the translation process of general findings derived from a macro-textual analysis will be discussed.

This analysis will show, for example, how image schemas such as containers and paths can help translators identify the basic structure of a message and facilitate a process to determine which "universal" elements are preserved in the language pair they work with, and which "culture-specific" elements could be included or changed to convey that message in the translated language to a different culture, thus helping readers understand it. As a case in point, in the example of the return from the afterlife presented as the process of being granted clearance at a very peculiar customs and immigration office to go back to the world of the living, the afterlife can be understood as a bounded region that dead people cannot leave. The immigration office can be understood as the control point at the boundary; and once dead people are authorized to leave, they continue their journey to the world of the living through a path. The reality as we know it is that a person only follows this path in the opposite direction, and once a person dies, there is no return. In "Coco,"

the myth is communicated through a journey in the opposite direction, one that is impossible in the real world, and the path is portrayed as a bridge covered with bright orange flower petals, where the petals can be construed as a cultural element which acts as a metaphor to express that the return of the dead is a happy moment of family reunion.

In some cultures, the thought of dead people returning to life could also be structured in such a way as to be based on the bounded region and the path, but the context would be macabre and frightening, and the path perhaps would be covered in a different color. The image schema of a container may help explain why these two perspectives are so different. Some cultures may only think of dead people as returning in the container of a decaying body, while Mexicans believe that dead people live in a different reality, where they are free of their flesh, and so metaphorically represent dead people as bare skeletons. An additional cultural element that metaphorically expresses that there must be joy and "fiesta" in the afterlife is that the skeletons wear colorful garments and accessories. The absence of the container of the body allows for a lighter conceptualization of death, as other ideas can be associated with the metaphorical representation of people as skeletons to reinforce the myth; for example, the bones are still held together without flesh, but can be disjointed and joined back again in the magical world of the afterlife, and skeletons can have a clumsy gait which makes them comical. This could explain the ease with which Mexican culture deals with skeletons, because they do not convey a somber or menacing situation, but instead point to freedom, joy and fun.

Many metaphors, such as the conduit or transfer metaphors, have been used throughout the years to describe translation and explain what it involves. If the process of translating were to be explained using the same metaphor employed above, as a passage over a bridge from life to death, to a different bounded region, perhaps the translator could be seen as carrying out the job

of removing a container, stripping down the text in order to see the "bare bones" and disjointing them to be able to observe them carefully. Entering the other culture, then, would involve putting the bones back together, deciding which containers should be preserved, and finding the right cultural elements, or accessories in this metaphor, for the text to become an acceptable part of that world.

Translators do not live in the afterlife, though, so texts cannot be magically disjointed and put back together. The task of translating involves very real, hard and time-consuming work. The path followed by translators to explore different options may seem gray at times, because theories with several layers or levels may have to be adjusted, and different containers adapted. Can metaphor components provide an additional tool to understand how the author conceptualized the message contained in the text, and provide a clearer view of the transformation the text has to undergo to be understood and accepted in the new culture? This analysis into simple structural elements of our thought aims to provide a peek into the ongoing fiesta in the afterlife, to propose another mechanism to lay bare those bones, to help translators get rid of what they do not need and select garments and accessories. After all, Walter Benjamin (1970) had already used this metaphor, suggesting that because of translations source texts have an afterlife they would not otherwise enjoy.

Chapter 1

Carlos Fuentes: Life, style, myths and metaphors

As mentioned in the introduction, Carlos Fuentes seeks to answer in all his works — his novels as much as his essays — the unanswered question of "what Mexico is all about." This determination to explore in depth the Mexican culture may be explained by the fact that Fuentes spent long periods of his childhood abroad, and so may have found himself fascinated by Mexico as an alien culture not fully familiar to him, but at the same time, in a perfect position as a Mexican himself to submerge into that culture with ease.

1.1   Carlos Fuentes: Origins and passions

Carlos Manuel Fuentes Macías was born on 11 November 1928 in Panama City.   He was the son of a long-serving Mexican diplomat posted in Panama and because of his father's role, during his childhood Carlos Fuentes lived in many different cities such as Washington, D.C., Rio de Janeiro, Santiago de Chile, and Buenos Aires (Reeve 1982: 36). He grew up to become a novelist, essayist, short-story writer, playwright, journalist, editor, critic, diplomat, and academic.

To him, although Latin American writers were attracted to the Spanish language and its tradition of grandeur, they had an ambivalent attitude toward it because it was the language of the conquerors, and so he realized that their task was to "expand and revitalize a borrowed language and overcome a type of verbal colonialism" (McBride-Limaye 1985: 44). This fascination with the

Spanish language is evident in his works in the way he plays with words, combining colloquial and formal, somber and humorous expressions, and also mixing Spanish with different languages, as discussed in section 1.3, in this same chapter.

His first book, a collection of six stories titled *Los días enmascarados*, was published in 1954 by a small press; it was well received and helped establish himself as a writer, earning the respect of other intellectuals. The story of "Chac Mool" particularly stands out; in it, Fuentes recreates the myth of eternal return by describing how a statue comes back to life with the rain season to control his owner and finally drives him to suicide. Here, he presents a world where myth and reality are connected. Talking about his inspiration for this story, Fuentes explains how a journalistic account of an exhibition of Mexican art in Europe drew his attention to "a fact evident to all Mexicans: the living presence of old cosmological forms from a Mexico lost forever but which, nevertheless, refuses to die and manifests itself from time to time through a mystery" (Leal 1985: 75).

In April 1958 Fuentes published his first novel, *La región más transparente* (*Where the Air is Clear*, in English translation), a portrait of the different social and cultural levels and languages found in the Mexican capital, which was a bestseller and turned Fuentes into an instant celebrity in Mexico. In the words of José Emilio Pacheco (1987), *La región más transparente* "inaugurated the contemporary period of Mexican literature" (my translation). In this novel, Fuentes introduces many of the experimental techniques he had seen in non-Spanish literatures into Latin American fiction, exploring the question of identity and presenting a view of the self with clear influences of André Gide, Jean-Paul Sartre, and Albert Camus, where the individual loses autonomy to merge with Mexico's Aztec heritage.

By the late 1960s Fuentes's fame "had spread to Europe and the United States" (Williams 2010: 26). He established connections with the intellectual elite in Paris. In 1962, he published one of his most important novels, *La muerte de Artemio Cruz* (*The Death of Artemio Cruz*), considered a masterpiece and translated into many languages. This novel is the basis for the present case study and will be discussed in more detail in Chapter 4.

Octavio Paz, also a prominent Mexican writer and a close friend of Fuentes, had published a well-known series of essays where he defined Mexican character and culture. Carlos Fuentes was dazzled by the work of Octavio Paz, whom he believed had managed to "renew our language from within and to connect it to the language of the world" (Fuentes 1981: 22). The ideas that Paz shared when he wrote *The Labyrinth of Solitude* influenced Fuentes; in fact, Stoopen (1982: 11) thinks that, had this work by Octavio Paz not existed, *La muerte de Artemio Cruz* would not have been written the way it was written. In a direct account of his thoughts on Paz, Carlos Fuentes writes:

> Octavio Paz has offered civilizations the mirror of their mortality, as Paul Valéry did, but also the reflection of their survival in an epidemic of meetings and erotic risks. In the generous friendship of Octavio Paz, I learned that there were no privileged centers of culture, race, or politics; that nothing should be left out of literature, because our time is a time of deadly reduction. The essential orphanhood of our time is seen in the poetry and thought of Paz as a challenge to be met through the renewed flux of human knowledge, of *all* human knowledge. (Fuentes 1988: 22)

In the last years of his life, Carlos Fuentes divided his time between Mexico City and London. This influential literary figure wrote more than 60 books spanning many genres, spoke in all kinds of fora and shared his time with renowned personalities, remaining productive until the day he died in Mexico City, on 15 May 2012.

1.2 Fuentes and the internationalization of Mexican literature

A particularly important feature of the cultural landscape that influenced Fuentes in the twentieth century, was a concern among Mexicans with defining their identity as a nation.

> Liberation from Castilian intellectual and military rule provoked introspection; *mestizo* assessments of autonomous identity surfaced. Certainly, at that historical juncture, the need for self-definition was essential for the modernist national imaginaries in their relation to the reformulated geopolitical scene. (Dulfano 2010: 86)

Intellectuals at the time tried to bring to the fore national symbols and encourage developments in the arts, film and literary industry which aimed to explain what Mexico was about, introducing indigenous heritage as an integral part of Mexican identity.

Carlos Fuentes was "a catalyst, along with Gabriel García Márquez, Mario Vargas Llosa and Julio Cortázar, of the explosion of Latin American literature in the 1960s and '70s" (DePalma 2012), a period known as the Boom, when "novels flourished, invigorating both universal as well as region-specific topics" (Dulfano 2010: 92). The group of writers of the Boom was inspired by the circumstances in Latin America, particularly the Cuban Revolution, to explore new strategies, breaking apart from realism and combining fantastic worlds and social realism, ancient and contemporary elements, and European and indigenous cultural and linguistic forms. Fuentes played a major role in bringing together the intellectuals of the Boom and creating spaces for them to share and discuss ideas, organizing formal and informal gatherings, parties and soirées, and promoting literary magazines, facilitating a literary dialogue between North and South America. In fact, Fuentes was also a key actor in establishing contacts with publishing houses such as Harper and Row in the United States and Seix Barral in Spain (Williams 2007:126-7), and a group of

translators who established close relationships with the writers of the Boom and whose work is discussed further in Section 4.4. His links with the Spanish literary agent Carmen Balcells were particularly important, because she played a crucial role in promoting in the English-speaking world the writers from Spain and Latin America she represented, negotiating better contracts for them (Donado 2014) and making them more widely known internationally.

In the United States, Carlos Fuentes "became well known for his 1985 novel *Gringo viejo* (*The Old Gringo*) — the first book by a Latin American novelist to become a bestseller" (Wittern 2012: 6). "The novel's success brought him to the attention of the American commentariat, and he began giving interviews and writing op-eds arguing against U.S. meddling in Latin America" (Sacks 2016). He was offered professorships at many American universities including Harvard, Brown, Pennsylvania, Dartmouth, and Princeton.

This success in Latin America, and then in the rest of the world, stemmed from his style and narrative, which displayed characteristics that made him stand out and attract audiences so diverse. Some notions of the life experiences that contributed to such characteristics, together with the techniques Fuentes perfected, will be discussed in more detail in the following section.

1.3   The narrative of Carlos Fuentes

Mexican identity was at the core of Fuentes's concerns, and to present a more truthful picture of this identity he chose to explore its various components, expanding on many topics around social and political criticism. While his interests were markedly national, his experimental narrative combined various techniques developed around the world and was very much cosmopolitan. He was influenced by authors such as Joyce, Huxley, Faulkner, Proust, Foucault,

Cervantes, and Quevedo. He was an avid reader and was very familiar with the literary world. With regard to Mexican writers, in particular the genre of the novels of the revolution, Fuentes took the standpoint that these authors depended too much on historical facts, but praised some of them who introduced ambiguity in the interaction of opposite concepts such as good and evil, man and society, identity and labyrinth (Davis 1982: 146) to create characters. Fuentes praised Juan Rulfo for his use of myths to project the human ambiguity of typically Mexican characters and incorporate themes such as the Mexican countryside and the Mexican Revolution into a universal context (Durán 1973: 11).

Fuentes favored a narrative full of ambiguity because it served a series of purposes for him. First, he thought that ambiguity was a perfect mechanism to open the text to different interpretations and make readers feel compelled to play an active role in the story (for example, as noted by Ibsen (1993: 30), two different versions of the same brawl in a bar are presented in two different sections (pages 109 and 245) of *A Change of Skin*). This was a characteristic of the writers of the Boom generation in Latin America, all of whom instigated an active relationship with the reader by breaking down rationalization and preconceived perception, disturbing the natural order, and returning to notions of estrangement to reveal social structures (Ibsen 1993: 5). Fuentes engages the reader by using pronominal tags, overt narrators, and multiple focalizors, as explained in the next paragraph, so that "the fiction of the text always returns to a dialogue with the reader" (Ibsen 1993: 45). This is evident in his novel *Cristóbal nonato,* where he highlights this involvement and power of the reader to make decisions by addressing the reader throughout the text as "Elector" (which is spelled in Spanish like "thereader").

Ibsen points out (1993: 25-29), as mentioned above, that Carlos Fuentes tries to elicit reader involvement in the story through changes in verb tenses and

narrative perspective, a technique called focalization. Gérard Genette (1980: 189-194) explains focalization by means of a metaphor: the eyes through which the reader "sees" the story; that is, the verbal expression of that which is perceived. The person who perceives or "sees" is the focalizor, whose only role in the story may be verbalizing this perspective. The focalizor may be the narrator or other person, and can present the narration from three basic levels: *zero*, if the characters' perspective is not addressed directly; *internal*, if presented from inside the conscience of the characters; and *external*, if narrated from outside. In *La muerte de Artemio Cruz*, for example, the focalizor is always Cruz, the protagonist, although he uses three different voices in the narration — the three different persons I (internal focalization), you and he (external) — to create the effect of a dialogue between reflecting mirrors. More specifically in this novel, *La muerte de Artemio Cruz*, the most used method of internal focalization is called *stream of consciousness*, defined as a constant flow of the character's conscience, which can be either through *conceptual* streams, when words crossing the mind of the character are reproduced (which would explain the constant repetitions): "I double up. . I double up . . they take me by the armpits . . . I'm going to sleep . . . I tell them . . . I ought to tell them before I go to sleep . . . I tell them . . ." (AM: 299), or *perceptual* streams, which are random flows of sense perceptions:

> me han clavado un puñal en el ombligo, el mismo ombligo que me nutrió de vida una vez, una vez y no puedo creer lo que los dedos me dicen cuando toco ese vientre pegado a mi cuerpo pero que no es mi vientre: inflado, hinchado, abultado por esos gases que siento circular y que no puedo arrojar, por más que puje: esos pedos que suben hasta la garganta y vuelven a descender al vientre, a los intestinos, sin que pueda arrojarlos. (MAC: 315)

> They've stuck a dagger into my navel, the same navel that nourished me once upon a time, once upon a time, and I can't believe what my fingers tell me when I touch that stomach stuck to my body which isn't really a stomach. It's swollen, inflated, puffed up with gases I can feel moving around, which I can't expel, no matter how I try:

farts that rise up to my throat and then go back down to my stomach, to my intestines, and I can't expel them. (AM: 211-12)

This technique shows that Fuentes is particularly interested in the inner self of his characters, although his main purpose is not to get immersed in some kind of individual exploration; the character's experiences and perceptions of the world are at the core, so he is focused on embodied experiences, which we use to conceptualize the world according to Conceptual Metaphor Theory, as we will see in Section 2.2. Repeated laments are frequent in *La muerte de Artemio Cruz*, for example in the following sentences, where the repetition is more evident because he includes the pronoun "tú" each time, although the verbs in Spanish do not require it:

> tú rechazarás la culpa; tú no serás culpable de la moral que no creaste, que te encontraste hecha: tú hubieras querido
> querido
> querido
> querido (MAC: 225)

> You reject guilt. You will not be guilty of sins against a morality you did not create, which you found already made. You would have wanted
> wanted
> wanted
> wanted (AM: 117)

In *The Death of Artemio Cruz* the translator tries to replicate this repetition, for example in this fragment, where the first string of words is not a literal translation, but rather words with similar sounds, so this effect is what the translator intended to convey:

> Viva México, jijos de su rechingada:
> tristeza, madrugada, tostada, tiznada, guayaba, el mal dormir: hijos de la palabra. Nacidos de la chingada, muertos en la chingada, vivos por pura chingadera: vientre y mortaja, escondidos en la chingada (MAC: 244)

> Viva Mexico, you fuckin' fucked up fuckers frigging forking fugging firking mucking screwing plowing plugging screwed up fouled up: the word's offspring. Born of fucking, dead from fucking, living

> fucked: pregnant belly and winding sheet, hidden in the word (SH: 137-8)

Condemnations and laments are recreated or repeated excessively, making evident that Carlos Fuentes has a preference for archetypes[4] and stereotypes; confrontation really appeals to him (Stavans 2012: 70).

> Soy esto. Soy esto. Soy este viejo con las facciones partidas por los cuadros desiguales del vidrio. Soy este ojo. Soy este ojo. Soy este ojo surcado por las raíces de una cólera acumulada, vieja, olvidada, siempre actual. Soy este ojo abultado y verde entre los párpados. Párpados. Párpados. Párpados aceitosos (MAC: 115)

> That's what I am. That's what I am. That old man whose features are fragmented by the uneven squares of glass. I am that eye. I am that eye. I am that eye furrowed by accumulated rage, an old, forgotten, but always renewed rage. I am that puffy green eye set between those eyelids. Eyelids. Eyelids. Oily eyelids (AM: 3-4)

This trait may explain why Fuentes criticized stereotypes and archetypes, as well as the imperialism of the United States, and why the relations between Mexico and that country are a recurring theme in his writing.

A second purpose that ambiguity served for Fuentes is connected to his view of Mexican identity as a blurry picture of opposite realities, all in constant tension and acting as a mask for each other. Since, according to Fuentes, there are so many layers to this identity, literature, and specifically ambiguous language and myths, offer him an ideal place to explore them, to wander through all these hidden realities which, rather than having a defined boundary, mix constantly with each other (Stoopen 1982: 8), around and inside the characters (Durán 1973: 56). He found in literature the perfect space to capture an alternate reality through which human experience gains universal meaning (Ibsen 1993: 52). Therefore, Fuentes developed characters that

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[4] Callan (2010: 266), in his analysis, reminds us that, according to Jungian psychology, archetypes are symbolic images through which "unconscious aspects of the psyche can make themselves known."

allowed him to play with this ambiguity and deepen a sense of human nature, creating stories where villains can be heroes, and heroes can be villains.

Ambiguity is appealing to him also because it allows him to express his very particular understanding of time. Carlos Fuentes believed that people not only live for the future, but past and future can be made present. He came to the conclusion that the way time was viewed in the Western world was insufficient to express the full reality of life and time, and so he became interested in juggling and experimenting with different possibilities, shuffling chronology (Eliade 1960: 257). For him, "*memory* becomes a symbol of salvation; it is the mirror where a man can recognize himself, the place where he can encounter his past, which is, at the same time, his future" (González 1995:12; my translation, emphasis in the original). In his book *Terra nostra* one of his characters proposes a different perspective of time when he says that they "measure time with water" (Fuentes 1997: 363). This is why Fuentes is willing to pour out his imagination to create spaces where the past plays a vital role in the present (Brushwood 1982), to reflect the mysterious order of human life, which according to him cannot be conveyed through linear narrative. In this excerpt from *La muerte de Artemio Cruz*, for example, he describes a day in the future, in the future tense, and then in a turn, mentions that it happened three or four years ago and speaks about remembering that day:

> un día cualquiera, que sin embargo será un día excepcional; hace tres, cuatro años; no recordarás; recordarás por recordar; no, recordarás porque lo primero que recuerdas, cuando tratas de recordar, es un día separado, un día de ceremonia, un día separado de los demás por los números rojos; y éste será el día —tú mismo lo pensarás entonces— en que todos los nombres, personas, palabras, hechos de un ciclo fermentan y hacen crujir la costra de la tierra; será una noche en la que tú celebrarás el nuevo año; tus dedos artríticos tomarán el pasamanos de fierro con dificultad; clavarás la otra mano en el fondo de la bolsa del saco y descenderás pesadamente (MAC: 343).

> A day, which, nevertheless, will be an exceptional day; three or four years ago; you will not remember; you will remember by

remembering; no, you will remember because the first thing that you remember when you try to remember is a separate day, a day of ceremony, a day separated from the rest by red numbers; and this will be the day—you yourself will think it then—on which all the names, persons, words, and deeds of a cycle ferment and make the crust of the earth groan; it will be a night when you will celebrate the New Year; your arthritic fingers will have difficulty grasping the wrought-iron handrail; you will jab your other hand deep into your jacket pocket and descend laboriously (AM: 241).

This fascination with time may have originated as a result of an influence from the film industry, which can also be perceived in Fuentes's work. He was from his early years a fan of films, one of his father's passions. Gyurko (1982: 64) explores, for example, the similarities between *Citizen Kane* and Fuentes's *La muerte de Artemio Cruz*, discussing the parallels between both protagonists, both suddenly robbed of their childhood, drawn into social idealism, managing to amass huge fortunes and enjoy power, but lacking what they most desire; and both characters function as national symbols. Similarities between leitmotivs or recurring themes in both works are underscored as well; Gyurko (1982: 69) points out that in both cases, these leitmotivs are links to the past of the characters, and symbols of the "spiritual center that is lacking in their lives." In DAC, this link to the past is a memory of a day spent with the protagonist's son evoked by a phrase mentioned repeatedly throughout the novel: "That morning I waited for him with pleasure. We crossed the river on horseback."

In addition, "many of his characters talk about the movies and screen stars" (Reeve 1982: 46):

>—Joan Crawford —dijo la hija—. Joan Crawford.
>—No, no. No se pronuncia así. Así no se pronuncia. Cro-for, Cro-for; ellos lo pronuncian así.
>—Crau-for.
>—No, no. Cro, cro, cro. La "a" y la "u" juntas se pronuncian como "o." Creo que así lo pronuncian.
>—No me gustó tanto la película.
>—No, no es muy bonita. Pero ella sale muy chula.

—Yo me aburrí mucho.
—Pero insististe tanto en ir…
—Me habían dicho que era muy bonita, pero no.
—Se pasa el rato.
—Cro-ford.
—Sí, creo que así lo pronuncian ellos, Cro-for. Creo que la "d" no la pronuncian.
—Cro-for.
—Creo que sí. A menos que me equivoque. (MAC: 129)

"Joan Crawford," said the daughter. "Joan Crawford."
"No, no. That's not how you say it. Not like that. Crofor, Cro-for; that's how they say it."
"Crau-for."
"No, no. Cro, cro, cro. The *a* and the *w* come out like an *o*. I think that's how you say it."
"I didn't like the movie very much."
"No, it isn't very good. But she looks wonderful."
"I was really bored."
"But you made such a fuss about going…"
"Everybody said it was so good, but it wasn't."
"A way to kill time."
"Cro-ford."
"Yes, I think that's how they say it, Cro-for. I think the *d* is silent."
"Cro-for."
"That's it. Unless I'm mistaken." (AM: 17)

And he even creates characters from the film industry: in *Zona sagrada* the narrator is twenty-nine-year-old Guillermo, whose mother is a popular film star.

Many cinematographic techniques are also evident in his work, such as fadeouts and staging (Durán 1973: 65); for example, an effect of slow motion (Henriquez 2003: 30) is created in this fragment of DAC:

Las manos se alargaron hacia ella: primero el miembro calloso de un indio viejo y encanecido, en seguida los brazos, desnudos bajo el rebozo, de las mujeres; un murmullo quedo de admiración y cariño, un ansia de tocarla (MAC: 210)

Hands stretched out toward her: first the callused limb of an old, gray-haired Indian, then, quickly, the arms naked under the *rebozos* of the women; a low murmur of admiration and tenderness, a longing to touch her (AM: 101)

Gyurko (1982: 64) stresses that Carlos Fuentes is a very visual writer, and Durán (1982: 193) underlines that his imagination is primarily visual. In a general description of the texts written by Fuentes, Durán (1973: 52) emphasizes that his pages burst in extremely bright colors, both flamboyant and seductive. "Manipulation of focus is probably the most important technical phenomenon in Fuentes's narration" (Brushwood 1982: 18). Munday (2008:26), in turn, argues that "for the writer, techniques of spatial point of view can be closely related to the workings of camera angle in films."

In terms of discourse and language, as already noted, Fuentes not only has a vast vocabulary in Spanish (Beckwith 2013: 23), but he also enjoys playing with words, using a "new language," desacralizing language through humor, using slang expressions and many puns (introducing spoken language in the text), or prompting different interpretations of the text (Ibsen 1993: 47), as can be seen in this paragraph of *La muerte de Artemio Cruz*:

> Eres quien eres porque supiste chingar y no te dejaste chingar; eres quien eres porque no supiste chingar y te dejaste chingar: cadena de la chingada que nos aprisiona a todos: eslabón arriba, eslabón abajo, unidos a todos los hijos de la chingada que nos precedieron y nos seguirán: heredarás la chingada desde arriba, la heredarás hacia abajo: eres hijo de los hijos de la chingada; serás padre de más hijos de la chingada. (MAC: 244)

> You are who you are because you knew how to fuck up other people and not let yourself get fucked over; you are who you are because you didn't know how to fuck up other people and you let yourself get fucked over. The chain of the fucked mother that binds all of us: one link up, one link down, linked to all the sons of the fucked mother who preceded us and all who will follow us. You will inherit the fucked mother from above; you will bequeath her down below. You are the son of the sons of the fucked mother; you will be the father of more sons of the fucked mother. (AM: 137)

Fuentes views language as a socially disruptive force, in line with Bakhtin's notion of the carnivalesque (Ibsen 1993: 47), where opposites are often combined or different scenarios explored. In this excerpt of *Cambio de Piel*:

> El Güero Palomares está capturado en su juventud y por eso va derechito al monte pelón de Ixtapalapa, para morirse joven como James Dean y John Garfield y Dylan Thomas y Brendan Beechan y Raymond Radiguet y Shelley [...]. ¿Sabes por qué resistió las tentaciones en el desierto? Porque él era su mero diablo cojuelo, su propio Satanás. Imagínate si me lo sientan en un couch y me lo resuelven con complejos de edipo y delirios de persecución y triple personalidad. (Fuentes 1968: 264)

the colloquial language invites the reader to explore other sides of the facts; the text rebels against history and recontextualizes Christ in a different time in order to present different dilemmas of human existence.

Carlos Fuentes plays with colloquial language, humor and puns, and also combines different words and languages in his works, particularly in *Cristóbal nonato*, where he invents many new names, such as Cacapulco, Acapulque, Kafkapulco, Acapulcalipsis, Samsaville, Huitzilopochtliburg, Quasimodoville, or Make-sicko City. His fascination with language is evident, for example, in a list he compiled and inserted as a joke in his essay *Myself with Others,* of the basic rules of Spanish as spoken in Mexico, noting that these rules are unwritten but that he discovered them very soon after moving to Mexico:

> Never use the familiar *tu* — thou — if you can use the formal you — *usted*.
> Never use the first-person possessive pronoun, but rather the second-person, as in "This is *your* home."
> Always use the first-person singular to refer to your own troubles, as in "Me fue del carajo, mano." But use the first-person plural when referring to your successes, as in "During our term, we distributed three million acres."
> Never use one diminutive if you can use five in a row.
> Never use the imperative when you can use the subjunctive.
> And only then, when you have exhausted these ceremonies of communication, bring out your verbal knife and plunge it deep into the other's heart: "Chinga tu madre, cabrón." (Fuentes 1988:16)

Notwithstanding all his eagerness to play with words, Fuentes himself states that language is only an instrument that he uses to invent a second reality, based on myths (Palou 2012: 485), which reveals the hidden half of life, "the meaning and unity of dispersed time" (my translation). This is why myth is the main axis and the source of language in Fuentes's works.

1.4   Myths in the works of Carlos Fuentes

Mircea Eliade (1960: 16) posits that myths unveil mysteries and reveal basic events which give a structure to reality or human behavior. Francisco Javier Ordiz (1987: 7-9) concludes that the term refers to a universal reality which originates in the minds of men of all times and places and encompasses an important cultural reality, because myths help maintain social cohesion around specific beliefs or ideas.

Carlos Fuentes (1997: 20) suggests that "words are the origin of myth; myth is the first name of home, forebears, and tombs. It is the word of that which abides". According to Fuentes, all true national obsessions are rooted in myths; taking in all the forces that come together in a myth is essential in order to understand and justify not only the inner self, but also social order (Stoopen 1982: 17-18). Fuentes truly believes that legends and myths, perhaps because of their cohesive effect within a cultural group, provide the best lens to observe history, that everything in Mexico must be seen through myth. Hence, Fuentes as a writer is not interested in history from a strictly scientific standpoint; rather, he tries to reinterpret, recreate, transcend, and even hide history, viewing it from a different perspective. To achieve this and create his fictional worlds, he combines realistic and mythical structures, prophesy, rumor and fantasy. As noted by Moreno (1992: 73-4), this approach has been

compared to Nietzsche's "creative" conception of history and "superhistorical" perspective. Carlos Fuentes combines in his novels opposing or allied social forces with underlying myths that force men to repeatedly act in specific ways (Stoopen 1982: 19), and includes in his writing slight clues which point to such myths to help readers interpret the message (Ordiz 1987:72). In *Zona Sagrada*, for example, his protagonist is called Guillermo, and nicknamed "Mito," which is the word for "myth" in Spanish. Incorporating images and metaphors, Fuentes portrays the mythical nature of Mexican history (Leal 1982: 7), prompting a world where the thin line that separates history from myth becomes blurred; where myths are ambiguous, so they can be obsolete motivations for the actions of the characters, and at times a recreation of the cosmogonic act (Stoopen 1982: 21).

Francisco Ordiz (1987: 71) further explains how Carlos Fuentes adapts myths to his works in different ways: as a structure parallel to the main story, to establish cultural correspondences between myths and facts or characters in the story, to present arbitrary and destructive situations, or as a tool to combine reality and fiction. The myths Fuentes adapts are universal in that, rather like his interests, they often transcend the Mexican context. Callan (2010: 262) highlights, for example, that "in an interview, Fuentes said that *Zona sagrada* is partly structured on a version of the Odysseus myth told in Robert Graves's *Greek Myths*. However, Fuentes also "uses Aztec *mythos* as an interpretative guide to historical and fictional events, equating *skin*, *mask* and *identity*" (Grossman 1974: 99).

In this respect, it may be worth mentioning that for Mesoamerican peoples life and death were not deemed separate realities; in fact, they were viewed as complementary because these peoples could only explain what followed death "in accordance with familiar experiences" (Fernandez-Kelly 1974: 518) in life, so death was considered the prolongation of life. This dual concept of life

and death was further developed by the Aztecs, who conceived of the cosmos as a constant war among the gods, where the sun represented this repeated cycle of fights against darkness, consolidating a structure of the universe where life was only guaranteed by death and each cycle was an opportunity to celebrate the powers that maintained order and regenerated the world (Scolieri 2004: 95). Fuentes contends that because of this perception, they longed for a mythical past, a golden age where humans did not suffer (Moreno 1992: 28).

Based on this view, to them life on earth was, to some extent, fictional and not particularly important, referred to as a dream. They viewed life in this light because it was only one of the elements of their cosmos, and death and the destruction of the world marked the end of a cycle. Throughout three thousand years of cultural tradition in Mexico death was a constant theme (Fernandez-Kelly 1974: 516), mostly in connection with religion and magic, perhaps because of the close connection they had with nature, as they saw plants die only to grow again the next season. Their conceptualization of human life and death as a cycle, then, may be rooted in their observation of the cycles of nature.

One example of these myths in the work of Carlos Fuentes is the title of his first book, *Los días enmascarados* (translated as *The Masked Days)*, as it can be said that in it, Fuentes hinted at the Aztec myth of the end of the year, when time stopped for five "masked days" for rebirth (Leal 1982: 5). Another example appears in his short story "Chac Mool," where Fuentes describes the transformation experienced by a statue representing an ancient god which comes to life.

One more example of this myth can be found in *La muerte de Artemio Cruz*, where a succession of cycles in the history of Mexico is presented through the

life of the main character; this cyclical interpretation of Mexican history is very pessimistic, a view where oppression is a constant and the oppressor appears behind a new mask in each cycle (Ordiz 1987: 90). Artemio becomes one of such oppressors as he progresses through corrupt practices to hold political office.

In *La región más transparente*, published in 1958, Fuentes creates a series of inter-connected references to myths, like the myth of the creation of the sun or the founding of Mexico City. From the monologues and conversations of the main character, Ixca Cienfuegos, the huge influence of the myth of the warrior god Huitzilopochtli is evident, and it is linked to the myth of sacrifice, as Cienfuegos recounts that a daily sacrifice was necessary to feed the god who became the sun "in order for him to shine, to keep moving, to feed others" (Leal 1982: 7). That is why Cienfuegos is looking for a victim, a mission that Teódula believes Ixca Cienfuegos fulfills when he finds a person willing to offer herself in sacrifice: "she believed that Norma's death was a necessary sacrifice, and that once the sacrifice was given, we could return" (Fuentes 1960: 361). The story presents the journey of the main character, whose quest for a victim to sacrifice allows him to explore life in modern Mexico. Based on these myths as a reference to the Aztec culture, Fuentes confronts us with a series of deaths that occur on Independence Day, as a sign that death and celebration are connected, that sacrifices are necessary for life to continue. Fuentes exposes the social situation in Mexico and presents Ixca's quest as an attempt to bring back a cosmic, sacred order and reintegrate Mexican society into fraternal belonging (Van Delden 1991: 336), but he comes to the conclusion that there is no coming back for the ancient culture and finds himself divided and trapped in the present.

The fusion of history and myth allows Fuentes "to reveal important aspects of the mind and character of the Mexican people" (Leal 1982: 15-16). Like

Nietzsche, Fuentes believes that cultures flourish on the ground of myths, which offer an understanding of what is eternal and stable in life, a certainty that can be conveyed through the myth of the sacred zone, an enclosure, temple or pyramid. In *Where the Air is Clear*, for example, Mexico is described as the center of the world, which is the zone of absolute reality (Leal 1982: 7), and the mansion of Robles, his individual sacred zone, is described in great detail. In *The Death of Artemio Cruz*, Fuentes also includes long and detailed descriptions of the objects found in Artemio's home. These descriptions are lengthy, as if Fuentes were taking the reader on a tour, from one room to the next, admiring the decoration. Every place has something to tell.

In *The Labyrinth of Solitude,* Paz (1961: 54-6) describes the attitudes of ancient Mexicans towards life and death, which are determined by all these myths, and can be summarized as follows:

- Life extended into death, and death extended into life. They were different stages in a cosmic process, in an infinite cycle, where they were opposites that complemented each other. Death was a means of feeding the insatiable hunger of life, a way of paying back to the gods a debt of the whole species

- Sacrifice was the way in which men took part in the creative process. Human blood nourished the cosmic and social life, bringing cosmic health and balance, and thus giving life to the universe. Sacrifice had an impersonal nature because men did now own their lives; they had a collective idea of salvation

- Destiny and religion ruled their lives. Space and time were bound together; destiny was traced out in advance and everything was determined by external factors, so they constantly investigated the will of the gods because only the gods were free (even free to sin).

With the arrival of the Spaniards and the conquest more myths were adopted, or their new situation forced them to change their ancient myths (in some cases, to reinforce them). An aspect of a myth reinforced is that of the return of Quetzalcóatl. The Plumed Serpent god, who had fled, promised to come back around the time that Cortés arrived in 1519, so many thought that the Spanish conqueror was Quetzalcóatl. Fuentes argues that unfulfilled promises live eternally, but those that are fulfilled, die. In this sense, the Aztecs thought that the arrival of Cortés was the fulfillment of Quetzalcóatl's promise to return, and so, to them, the promise was fulfilled and destroyed.

1.4.1 Quetzalcóatl, Huitzilopochtli, and Christ

Religion was precisely an area of life in which many changes occurred. Christianity brought a completely new set of beliefs, and the process through which missionaries blended religious concepts with a new cultural environment in the New World determined the path to be followed by contemporary Mexico. There was a clash between the natives' concept of the universe, of life and death, and their deities, on the one hand, and Christianity, on the other, which introduced a whole set of new ideas: Christians believed that one man and God offered himself once and for all as a sacrifice, that redemption occurred in another world, that salvation was personal and that men had free will. However, in both views, death continued to be, in a way, a new life. "In both systems life and death lack autonomy, are the two sides of a single reality. They are references to the invisible realities" (Paz 1961:56-7). After the initial clash, the natives gradually accepted the Spanish version of Christianism as a natural and novel extension of their own religion (Csikós 2010: 76), and the new rituals and festivals remained permeated by their profound understanding of death.

They could identify the following parallels between Quetzalcóatl and Jesus Christ:

Quetzalcóatl marks the start of the Aztec cycle, around the same time	Christ's birth marks the start of the Christian era
According to the Aztec worldview, in the fifth era, that of Quetzalcóatl, the human race was created	The emblem of the fifth sun is precisely a cross, the most important symbol of Christianity
Chimalman, Quetzalcóatl's mother, fell pregnant when she swallowed a sacred piece of jade or, according to other version, a god "breathed the breath of life" upon her.	In both cases, the Spirit enters the virgin's body. The Holy Spirit comes upon Mary, who is overshadowed by God's power
The image of Quetzalcóatl for pre-Columbian peoples is as evocative as the image of the cross for Christians	
Some elements of the myth, such as sin, the fall, and the need for purification have a parallel in Christianity	
Quetzalcóatl leaves his homeland and agrees to die to save the human race	Christ redeems the world by his crucifixion

Table 1. Parallels between Quetzalcóatl and Jesus Christ

Octavio Paz also stresses that Hutzilopochtli, like Jesus Christ, "was conceived without carnal contact; the divine messenger was likewise a bird (that dropped a feather into the lap of the earth-goddess Coatlicue): and finally, the infant Huitzilopochtli also had to escape the persecution of a mythical Herod" (Paz 1961: 83).

Paz provides a compelling theory outlining why the Amerindian natives embraced the new faith that was imposed on them:

> The Mexican venerates a bleeding and humiliated Christ, a Christ who has been beaten by the soldiers and condemned by the judges, because he sees in him a transfigured image of his own identity. And this brings to mind Cuauhtémoc, the young Aztec emperor who was dethroned, tortured and murdered by Cortés. (Paz 1961: 83).

In Paz's reading, Christ, for the Amerindian peoples, was a re-interpreted cultural symbol representing their defeat as a race. Similarly, Fuentes

establishes a parallel between the cyclical view of life of the Aztecs and the linear history line of the Western world in his works and plays with symbols of both cultures and religions, combining and contrasting them to create particular atmospheres, as can be seen in this passage of DAC (AM: 29-30):

> At the top of the church built at the end of the esplanade, the vaults made of *tezontle* stone will rest on forgotten Moorish scimitars, sign of yet one more bloodline imposed on that of the conquistadors. You will advance toward the portal of the early, still Castilian, baroque, already rich in columns wound with profuse vines and aquiline keystones; the portal of the Conquest, severe and playful, with one foot in the old, dead world and the other in the new world that didn't begin here but on the other side of the sea: the new world arrived with them, with a redoubt of austere walls to protect their sensual, happy, greedy hearts. You will go further and will penetrate into the nave of the ship, its Castilian exterior conquered by the macabre, smiling plenitude of this Indian heaven of saints, angels, and indigenous gods. A single, enormous nave will run toward the altar of gilt foliage, somber opulence of masked faces, lugubrious and festive prayer, always urgent, for this freedom, the only one granted, to decorate a temple and fill it with tranquil astonishment, with sculpted resignation, with the horror of emptiness, the terror of the dead times, of those who prolonged the slow deliberateness of free labor, the unique instants of autonomy in color and form, far from that exterior world of whips and branding irons and smallpox. You will walk to the conquest of your new world through a nave devoid of blank spaces: angel heads, luxuriant vines, polychrome flowers, red, round fruits captured in trellises of gold, white saints in chains, saints with astonished faces, saints in a heaven invented by Indians in their own image and likeness: angels and saints wearing the face of the sun and the moon, with the hand to protect harvests, with the index finger of the hounds, with the cruel, unnecessary, alien eyes of the idol, with the rigorous face of the cycles. The faces of stone behind the pink, kindly, ingenuous masks, masks that are, however, impassive and dead: create the night, fill the black sails with wind, close your eyes, Artemio Cruz…

1.4.2   La Malinche and Guadalupe

A highly significant myth that emerged after the Conquest was that of Malinche, the mistress of Cortés, who became a symbol of the historical violation of the native world.

Octavio Paz notes that the myth of La Malinche can be linked to the biblical figure of Eve, as well as to La Llorona and La Chingada, two Mexican archetypes, both victims and vulnerable to the actions of men.

> Doña Marina becomes a figure representing the Indian women who were fascinated, violated or seduced by the Spaniards. And as a small boy will not forgive his mother if she abandons him to search for his father, the Mexican people have not forgiven La Malinche for her betrayal. She embodies the open, the *chingado*, to our closed, stoic, impassive Indians. [...] When he repudiates La Malinche [...] the Mexican breaks his ties with the past, renounces his origins, and lives in isolation and solitude (Paz 1961: 86-87).

Paz's portrayal of La Malinche as an ambiguous figure was explored by Carlos Fuentes in his play *Todos los gatos son pardos*, where La Malinche becomes the narrator, sets aside her relationships and decides to focus on her desire for revenge and her gifts as a linguist, as well as her role as a mediator between the Hispanic and Amerindian cultures.

If La Malinche was a symbol of the violation of the new world, the Virgin of Guadalupe, who was called "Tonantzin" by the Indians, became a symbol of harmony between castes and classes. Guadalupe and her apparitions had plenty of the right type of symbolism attached to them in order to attract the natives: "She is an Indian Virgin, [and] the scene of her appearance to the Indian Juan Diego was a hill that formerly contained a sanctuary dedicated to Tonantzin, 'Our Mother,' the Aztec goddess of fertility" (Paz 1961: 84). The Virgin is the consolation of the poor, the shield of the weak, the help of the oppressed. In sum, she is the Mother of orphans" (Paz 1961: 85).

The idea of the Virgin of Guadalupe's solidarity with the poor or disadvantaged may be the answer for many, including those who have taken her with them beyond the Mexican border to the United States as a symbol of the Mexican-American community. For his part, Carlos Fuentes suggested that the Virgin of

Guadalupe "is the only true reality in Mexico. She is all that people really believe in. The Virgin cuts right through the social scale. The very poorest Mexicans [...] trust mainly the Virgin" (Fuentes 2006: 41).

Fuentes uses these myths to establish a dialogue between the ancient cultures and modern Mexico, to force the modern man to look into a mirror, where he can recognize himself, encounter his past and discover the false mask he has put on. Octavio Paz (1961: 211) believes that these myths are so resilient that no mask can truly hide them:

> [C]ontemporary man has rationalized the myths, but he has not been able to destroy them. Many of our scientific truths, like the majority of our moral, political and philosophical conceptions, are only new ways of expressing tendencies that were embodied earlier in mythical forms. The rational language of our day can barely hide the ancient myths behind it.

1.5   Metaphors in the works of Carlos Fuentes

Fuentes plays with the mirror and mask metaphors in particular to introduce a complex portrayal of Mexican identity; it is, indeed, a culture facing problems such as surviving the trauma of its past, the constant presence of doubles, and the hypocrisy involved in masking itself to hide its true face. In many of his works, Fuentes attempts to force the modern Mexican submerged in the trivialities of "pop" culture, to look into a mirror and discover the false mask he has inadvertently put on (Durán 1973: 59).

In *La región más transparente*, Fuentes uses the mask metaphor to express the inner conflict of Rodrigo, who represents the option of a modern world ruled by contingency, as opposed to one governed by mythological forces. At some point, Rodrigo asserts that humans have the power to create with their

imagination their own physical appearance, and thus be free of all forms of predetermination, but has to eventually accept that the mask he has created prevents him from achieving genuine freedom. Using this mask metaphor, Fuentes denounces that this character has become extremely self-conscious and his life choices haunt him.

In DAC, Fuentes uses the mirror as a metaphor for the inner battle of Artemio Cruz:

> You will triumph over the risk and, without enemies, will become your own enemy in order to continue the battle of pride. You've conquered everything else; the only thing left is to conquer yourself. Your enemy will surge forth from the mirror to fight the last battle: the enemy nymph, the nymph of thick breath, daughter of gods, mother of the goatish seducer, mother of the only god to die during the time of man. From the mirror will emerge the mother of the Great God Pan, the nymph of pride, your double, once again your double: your ultimate enemy on the earth whose population has been effaced by your pride. (AM: 86)

Fuentes, then, uses ancient myths and their symbols as a mirror to establish a dialogue between the ancient cultures and modern Mexico, which are both hidden behind a mask. For him each mestizo is, at the same time, an Indian hiding away from sight who does not want to be discovered and feels that his pre-Conquest self is dead and locked away, and a Spaniard hiding a skeleton in the cupboard (Sepúlveda 1993: 45). The ambivalent effect of the mirror image is evident in *Terra nostra*, where Fuentes uses it as a crucial symbol reflecting Spain on Latin America and viceversa: a young man without a name looks at a ghost and discovers in it his exact double, his twin, his mirror. The word "mirror" appears 277 times in this novel (Kovačević 2016: 147).

But Fuentes's fiction does not limit itself to the metaphor of the mirror when seeking to portray the contrast between different cultures. In a scene of *The Crystal Frontier,* for example, he uses the metaphor of a porcupine to express

the internal conflict experienced by the owner of a house when she is confronted with a group of Mexicans at a party. The confusion caused by facing people from a very different culture — "the Others" — is so unbearable that the owner of this house prefers to cancel the celebration rather than face up to its social consequences:

> El día de la fiesta primero los estuvo espiando desde el vestidor del segundo piso. Josefina, con autorización de Miss Amy, había dispuesto una larga mesa bajo el emparrado. La casa se llenó de olores insólitos y ahora Miss Amy vio el desfile de platones de barro colmados de alimentos indescifrables, todos mezclados, ahogados en salsas espesas, canastitas con tortillas, jarras de aguas color magenta, color almendra… […] Había niños. Había mucha gente. Había otra gente. Miss Amy trató de penetrar con su inteligencia los ojos negros, las carnes oscuras, las sonrisas anchas de los amigos de su criada, los mexicanos. Eran impenetrables. Sintió que miraba un muro de cactos, punzante, como si cada uno de estos seres fuese, en realidad, un puercoespín. Le herían la mirada a Miss Amy, como le hubiesen herido las manos si los tocaba. (*La frontera de cristal*: 73)

> On the day of the party, Miss Amy first spied from the dressing room on the second floor. Josefina, with her mistress's permission, had set up a long table under the arbor. The house filled with unusual smells, and now Miss Amy watched a parade of clay platters piled with mysterious foods all mixed together and drowned in thick sauces, little baskets of tortillas, pitchers holding magenta- and amber-colored liquids. […] There were children. Lots of people. Other people. Miss Amy tried to use her intelligence to penetrate those black eyes, the dark complexions and wide smiles of her maid's friends, the Mexicans. They were impenetrable. She felt she was staring at a wall of cactus, prickly, as if each one of those beings were really a porcupine. They wounded Miss Amy's gaze just as they would have wounded her hands if she'd touched them

Miss Amy finds the people in this party utterly strange; she is unable to "see through" their most exterior appearance, to understand their differences, and the depth of this inability is conceptualized as physical pain. The appearance of these guests, which is so unfamiliar to her, also reflects how different from her inner self she perceives them, how hard it is to understand this other culture. Her inner conflict and confusion are translated into physical

discomfort, as real as a "wall of cactus" or a porcupine actually capable of wounding her hands.

We find a similar expression of pain in the following passage in *The Death of Artemio Cruz:*

> YO despierto otra vez, pero esta vez con un grito: alguien me ha clavado un puñal largo y frío en el estómago: alguien desde fuera: yo no puedo atentar contra mi propia vida de esta manera: hay alguien, hay otro que me ha clavado un acero en las entrañas (MAC: 315)

> I wake up again, but this time screaming. Someone just plunged a long, cold knife into my stomach—someone outside. I couldn't make an attempt on my own life like that. There is someone, some other person who has stabbed an iron rod into my guts. (AM: 211)

Here once more the pain experienced by the character is physical, but to explain the intensity of such pain, this time it is likened to that caused by a sword tearing his body open. Fuentes uses a different type of metaphor in *A Change of Skin* — here, a sense of failure is expressed by means of digestive problems:

> "I guess. Our life has certainly gone on being the same these fifteen years. Javier with his nervous stomach and his X rays and his pills, his teaching at the university and his job with the United Nations. Me with my bestsellers. God, is there any point in even talking about it?"

> "Tell me what you want, don't tell me if you don't want to. We aren't writing a book."

In this case, the character named Javier is a writer who has failed to produce a book; his lack of professional success is expressed through different ailments, particularly what his partner calls a "nervous stomach." Notice how this passage is based on the use of opposites, which express cultural difference. Fuentes frequently uses metaphors for pairs of opposites that underlie emotional structures: "tu valor será gemelo de tu cobardía, tu odio habrá

nacido de tu amor, toda la vida habrá contenido y prometido tu muerte" (MAC: 139); "your bravery will be the twin of your cowardice, your hatred will have been born from your love, all your life will have contained and promised your death" (AM: 28), particularly right-wrong or good-bad and life-death.

In a different contrast of metaphors, in *The Death of Artemio Cruz*, a difference in language competence is interpreted by the protagonist as a difference in a cognitive function. Artemio Cruz views language not only as inadequate and empty, but also as a barrier that separates humans from one another. Indeed, the protagonist even goes as far as to wonder if speakers of different languages remember in the same way: he comments, referring to the Yaqui Indian sharing the cell with him and Gonzalo Bernal: "Puede que en su lengua no se recuerde igual" [Maybe in his language they don't remember the same way we do] (Thompson 1994: 191).

As we see below, in his fiction, Fuentes often uses rhetorical opposites, and he also does this to demonstrate that good and bad are found in the same person, using similar images of contrast: "tu doble, otra vez tu doble: tu último enemigo" (MAC: 195); "your double, once again your double: your ultimate enemy on the earth" (AM: 86), a brother, a double, and a shadow. In the following passages, for example, good and bad are conceptualized as the colors black and white, as well as movements up and down:

> Nunca has podido pensar en blanco y negro, en buenos y malos, en Dios y Diablo: admite que siempre, aun cuando parecía lo contrario, has encontrado en lo negro el germen, el reflejo de su opuesto: tu propia crueldad, cuando has sido cruel, ¿no estaba teñida de cierta ternura? (MAC: 138)

> Never. Never have you been able to think in black and white, good guys versus bad guys, God or the Devil: admit that always, even when it seemed just the opposite, you've found the germ, the reflection of the white in the black (AM: 27)

> ¿Quién no será capaz, en un solo momento de su vida —como tú—
> de encarnar al mismo tiempo el bien y el mal, de dejarse conducir
> al mismo tiempo por dos hilos misteriosos, de color distinto, que
> parten del mismo ovillo para que después el hilo blanco ascienda y
> el negro descienda y, a pesar de todo, los dos vuelvan a encontrarse
> entre tus mismos dedos? (MAC: 139)

> Isn't everyone, in a single moment of his life, capable of
> embodying—as you do— good and evil at the same time, letting
> himself be simultaneously led by two mysterious, different-colored
> threads that unwind from the same spool, so that the white thread
> ascends and the black one descends and, despite everything, the
> two come together again in his very fingers? (AM: 27)

In this study I will be arguing that the use of opposites is a consistent feature of Fuentes's novelistic style. One pair of opposites which, as we shall see, is crucial in his fiction is that between life and death. Fuentes often talks about death through actions of the living: "animal que prevés tu muerte, cantas tu muerte, la dices, la bailas, la pintas, la recuerdas antes de morir tu muerte" (MAC: 369); "You are an animal that foresees its death, sings its death, says it, dances it, paints it, remembers it before dying its death" (AM: 270).

These are some metaphors found in the works of Carlos Fuentes. The analysis conducted in this thesis is based on the translation of metaphors, but its focus is not on linguistic metaphors. To further understand the differences between linguistic and conceptual metaphors, the latter of which will serve as the basis for the translation analysis in Chapter 4, we will now turn our attention to metaphors and how their study has evolved throughout the centuries, from the time they were only considered embellishments and the product of brilliant minds, through the efforts to identify their components and the interaction between them, up to the development of cognitive theories that suggest that they are at the basis of our conceptualization of the world.

Chapter 2

From linguistic to conceptual metaphor

> …the old names of Teotihuacán and Papantla, Tula and Uxmal: you carry them with you and they weigh you down, they are very heavy stones for one man to carry: they don't budge and you have them slung around your neck: they weigh you down and they've gotten into your guts… they are your bacteria, your parasites, your amoebas. (AM: 267)

We typically understand metaphors like the ones included in the paragraph above. It is clear to us that this is not literal language, because names are not stones or microorganisms, and we can infer that the word "weigh" is used to express a more abstract, moral burden. Similarly, another good example of the figurative language we generally associate with a metaphor could be: "All the world's *a stage*, and all the men and women merely *players*" (William Shakespeare, *As You Like It*, Act 2, Scene 7, lines 139-140). Another metaphor easily derived from this one would be to say that an overly emotional person is a "drama queen."

The first intellectuals who explored how meaning is created in metaphors, and how we understand them, had to look beyond the message they convey in order to identify the distinct elements that contribute to transform the literal meaning of the words into a different metaphorical meaning. It was also necessary to go beyond the poetic effects of metaphor. Like any formal study, one revolving around metaphor had to start by proposing a definition of this phenomenon.

Metaphor was defined, for example, as "a figure of speech in which a word or phrase is directly applied to a thing (in the widest sense of the word) to which it is not literally, but only imaginatively, applicable" (Lyon 2000: 137), and was

traditionally considered an ornamental rhetorical device. It should also be noted that there are many more figures of speech, such as metonymy, simile or analogy, which mostly differ from each other in the way they transfer meaning.

In terms of the form of a metaphor, many philosophers examining this topic focused on metaphors of the form "X is Y," like the ones in the examples above ([old names] are very heavy stones, [old names] are microorganisms, the world's a stage, men and women are players). However, examples of this figure of speech can be found in different linguistic categories, as illustrated by Leezenberg (2001: 5-9):

- Noun phrases used as predicates: Juliet is *the sun*
- Noun phrases in other positions: *That donkey* won't listen to me
- Verbal and adjectival phrases: The chairman *ploughed* through the discussion
- Proper names (preceded by an article if functioning as predicates): John thinks he's *a Napoleon*; *Einstein* has failed his mathematics exam
- Prepositions in English (postpositions and case endings in other languages): *In* 1984 he lived *in* poverty *in* a toolshed.

Modern theories focused on the internal operation of the words used metaphorically were based on systematic linguistic approaches and further developed throughout the twentieth century. In general, they suggested that metaphor deviates from the common use of language, it involves a semantic shift of meaning, and focuses on some kind of similarity (Moore 1982:1-9). Some drew from semiotics, for example, considering Saussure's theory of the sign as a unit of linguistic analysis, formed by the signified (the mental image or concept) and the signifier (the sound pattern that expresses that concept), and the theories of Charles Sanders Peirce, who pointed out that the sign

represents only a certain aspect (interpretant) of a referent or object, so that meaning derives from the action of signs.

Approaches differed mainly in the criteria selected to identify and interpret metaphors, the way they explained the relationship between literal and metaphorical language and the transfer across domains, and the differences between metaphor and other figures of speech. Metaphor was explained as a comparison, a substitution, a semantic tension, an interaction or a mapping, for example.

The linguistic view of metaphor explored different aspects to explain its features; at different times and from different perspectives, however, the notion of thought being at the basis of metaphorical language was suggested, because purely linguistic approaches failed to propose explanations for contextual features of metaphor and its interpretation, a flaw that the cognitive approach tries to overcome.

In a further attempt at defining metaphor in terms other than linguistic meaning, conceptualists take the view that metaphor is a matter of thought, not of language. Ricoeur (1978: 13) also notes the contribution made to this field by Pierre Fontanier, who suggested in 1830 that words are linked to ideas, and so introduced an extra-linguistic element which led to a theory not focused on the analysis of one word, but on a metaphorical statement. However, the first modern author to clearly propose a study of metaphor based on a conceptualist approach, that is, focusing more on thought than on language, was I.A. Richards.

I.A. Richards (1929: 221) defined metaphor as "a shift, a carrying over of a word from its normal use to a new use". Richards rejects the idea that metaphor is exceptional in language or that only special people can distinguish

resemblances. According to this line of thought, then, metaphors are not a resource for writers because we all speak "through our eye for resemblances" (Richards 1936: 89). Bilsky (1952: 131) explains Richard's reasoning in the following way:

> All thinking is sorting. To think about anything is to take it as a member of a class and not merely as a particular. In order that it may be taken as a member of a class, the past must be operative. When we are presented with a lamp, say, recognition depends on our previous experiences with lamps and on our abstractive power which enables us to put the given object in the class of lamps; and it is in virtue of the comparison of the shared qualities that we apply "lamp" to the given presentation.

Richards distinguishes between sense and emotive metaphors, saying that in the former the similarity is between sensations, while in the latter, between feelings. Both types, then, may function emotively, indirectly producing emotions.

In *The Philosophy of Rhetoric* (1936), he introduced interaction theory which affirms that metaphor is not only a matter of language, but involves two thoughts of different things active together and in constant tension, which implies a **cognitive** process (1936: 93). Richards proposed the terms "metaphor" to refer to the entire unit, and "tenor" and "vehicle" to respectively denote the two components found in a metaphor: the principal subject, original or underlying idea, and the meaning, the borrowed or imagined idea; what it resembles, the "idea under whose sign the first idea is apprehended" (Ricoeur 1978: 80). For example, in the sentence, *The Oxford Movement is a spent wave*, "Oxford Movement" is the tenor, and "spent wave," the vehicle (Bilsky 1952: 132). He also calls "ground of the metaphor" the common characteristics of tenor and vehicle. Together, tenor and vehicle give irreducible meaning to the metaphor because that meaning is derived from their interaction; meaning, thus, is not intended to represent external realities,

but is rather an interactive phenomenon. To him, metaphors found in language are derived from comparison, from a study of how like or unlike one another tenor and vehicle are.

Although Richards expanded the study of metaphor to focus on thought and the interaction of contexts, his model was criticized because of some inconsistencies and lack of clarification (see Douglass 2000: 412-16), and perhaps owing to this fact, many scholars still tended to apply it to metaphor as a figure of speech, in terms of words instead of thoughts within different contexts. His concern with comparison and practical criticism, however, led to I.A. Richards being an important player in the development of translation, because his approach was applied particularly to literary translation in workshops organized in universities of the United States "as a platform for the introduction of new translations into the target culture and for the discussion of the finer principles of the translation process and of understanding a text" (Munday 2001: 8), a characteristic worth noting as the case study in Chapter 4 is also focused on translation.

Later on, in 1980, George Lakoff and Mark Johnson published their work, *Metaphors We Live By*, in which they outlined a theory of metaphor based on cognitive linguistics and stylistics, that is, focused not only on language, but on how knowledge is acquired by means of experience and perceptions. This theory, which has been further developed by authors such as Turner (1991), Fauconnier (1994), Gibbs (1994), and Kövecses (2004, 2005, 2010a, 2010b), is the main approach used for the analysis in this thesis — based on mental spaces and image schemas and not only on words — and will be discussed in more detail in the next section.

2.1   Cognitive Stylistics and metaphor

The aim of Cognitive Stylistics is to observe, describe and account for the cognitive and emotive processes active in our brains while we read, and to study the reception and interpretation processes at work when we interface with language in diverse socio-cultural and emotive-cognitive contexts, which are seen as inter-subjective and dynamic. "Cognitive stylistics is thus crucially concerned with reading, and, more specifically, with the reception and subsequent interpretation processes that are both active and activated during reading procedures" (Burke 2006: 218). This discipline evolved from literary stylistics, the study of language and style. Although Cognitive Stylistics encompasses various sub-approaches, one of its basic assumptions is that there is an intimate relationship between experience, meaning, and knowledge.

The main concern of Cognitive Linguistics is the organization of conceptual structure in language, considering basic conceptual **categories** such as "space and time, scenes and events, entities and processes, motion and location, and force and causation" (Talmy 2006: 543), as well as cognitive **agents** "such as attention and perspective, volition and intention, and expectation and affect." According to this view, knowledge gained through our embodied interaction with the world or psychological or neural structure motivates and allows us to understand language (Steen and Gavins 2003: 8-9), which is symbolic in nature (Ibarretxe-Antuñano 2013: 315), and thus it incorporates context into linguistic analysis. The aim of this discipline is to recognize the system structuring concepts in language, combining linguistic and psychological approaches to understand the human conceptual structure. Language is viewed as consisting of two subsystems, the lexical (or open-class, representing conceptual content) and the grammatical (or closed-class, representing conceptual structure), which have different functions.

> For example, in the overall conception evoked by the sentence *A rustler lassoed the steers*, the three semantically rich open-class forms — *rustle, lasso, steer* — contribute most of the content, while most of the structure is determined by the remaining closed-class forms. Shifts in all the closed-class forms — as in *Will the lassoers rustle a steer?* — restructure the conception but leave the cowboy-landscape content largely intact, whereas a shift in the open-class forms — as in *A machine stamped the envelopes* — changes content while leaving the structure intact. (Talmy 2006: 543)

According to Cognitive Linguistics theory, then, the grammatical subsystem is fundamental for the conceptual structure of language, which is understood as "schematic." Linguistic knowledge is part of general cognition, and so "linguistic behavior is not separated from other general cognitive abilities that allow mental processes such as reasoning, memory, attention, or learning, but [is] understood as an integral part of it" (Ibarretxe-Antuñano 2013: 315). Therefore, this usage-based approach scrutinizes lexicon, discourse and use, meaning (understood as conceptualization, encyclopedic and grounded experience), and social context as part of the study of language. This discipline, thus, relates linguistic choices to cognitive structures and processes such as mental spaces, image schemas, mappings and cognitive models; while linguistics focuses on formal linguistic aspects of processing, Cognitive Linguistics "expands on these 'bottom-up' processing features, and also considers the cognitive, affective, and mnemonic aspects of 'top-down' processing" (Burke 2006: 219) as well as the interaction between both of these processes, attempting to describe the cognitive and mental processes involved in meaning-making.

Lakoff and Johnson, two American scholars, took a cognitive stylistics approach to propose a framework of associations where linguistic expressions are understood as the result of a series of cognitive mechanisms which help conceptualize the world and can be grouped together to form systems called "conceptual metaphors". This theory, first proposed in 1980, was further

developed by Lakoff and Johnson themselves and by other scholars (Lakoff, 1987; Lakoff & Turner, 1989; Gibbs, 1994; Gibbs, Bogdanovich, Sykes & Barr, 1997; Lakoff & Johnson, 1999; Gibbs and Steen, 1999; Semino, 2002; Deignan, 2003; Kövecses, 2004, 2010b), and evolved into the Contemporary Theory of Metaphor.

According to this approach, metaphors are not only found in poetic language, but in everyday conversations; they are not based purely on similarity; and they are not mere linguistic expressions because "the generalizations governing poetic metaphorical expressions are not in language, but in thought" (Lakoff 1993: 203). In fact, all the experiences and perceptions gained through our interaction with the physical, social, and cultural dimensions of the world around us help us structure and understand conceptual systems, and provide an experiential basis for conceptual metaphors, which belong in the cognitive realm, and each of which can give rise to many different linguistic metaphors; "everyday metaphor is characterized by a huge system of thousands of cross-domain mappings" (Lakoff 1993: 203). It is evident, then, that this approach shifts the attention from language to cognition, and metaphor is considered a matter of the mind.

2.2 Conceptual Metaphor Theory

According to Conceptual Metaphor Theory, metaphor is an integral part of thought and language (Kövecses 2010b:4) defined as understanding, experiencing, reasoning and talking about one conceptual domain in terms of another, or associating a more abstract concept with a more concrete concept or area of experience. This association (called mapping) is possible because a set of correspondences can be established between the concepts, and by virtue of these correspondences the more concrete concept, called source

domain, lends at least part of its structure to the more abstract concept, designated target domain (Ibarretxe-Antuñano 2013: 316).

To explain this, a widely used example in metaphor theory is LOVE IS A JOURNEY. The more concrete concept or **source domain**, which in this case is a journey, is associated with a more abstract concept, the **target domain** of love. The source domain provides an area of experience easier to understand, the structure of which is associated with the target domain. This conceptual metaphor can be the basis for different linguistic expressions, such as the following: "we've gotten *off the track*," "this relationship isn't *going anywhere*," "this relationship has been a *long, bumpy road*," "we hit a *dead-end street*," "we had to *go our separate ways*," where:

> [t]he lovers are travelers on a journey together, with their common life goals seen as destinations to be reached. The relationship is their vehicle, and it allows them to pursue those common goals together. The relationship is seen as fulfilling its purpose as long as it allows them to make progress toward their common goals. The journey isn't easy. There are impediments, and there are places (crossroads) where a decision has to be made about which direction to go in and whether to keep traveling together. (Lakoff 1993: 206)

According to this theory, the meaning of words and sentences is motivated; it is grounded in bodily, physical and social/cultural experiences (Johnson 1992: 347), and the framework created by a conceptual metaphor can aid in the comprehension of new information (Allbritton & Gerrig 1995:612). From the point of view of cognitive linguistics, then, metaphor is not only a rhetorical, linguistic device, but a system that structures thought; in fact, language is secondary, and the correspondences or mappings are primary. In general, to differentiate such structures from linguistic expressions, the names given to mappings of conceptual metaphors are denoted by small capital letters.

2.2.1 Metaphor Components

In the cognitive linguistic view, for purposes of analysis, metaphors can be broken down into different components that interact with each other (Kövecses 2004: 267):

1) Experiential basis
2) Source domain
3) Target domain
4) Relationship between the source and the target
5) Metaphorical linguistic expressions
6) Mappings
7) Entailments
8) Blends
9) Nonlinguistic realization
10) Cultural models

These components will be discussed in more detail in the next subsections to understand the differences between them, because they will be the basis for the detailed analysis described in Chapter 4.

2.2.1.1 Experiential basis

The **experiential basis** is what motivates the metaphor, where it is grounded, the way in which the world is perceived, and so it is embodied experience. Each experience is a structured whole, a *gestalt* (a collection of properties, elements or attributes occurring together) formed of different components that have meaning only because they are perceived together. This experience can be sensory, that is, perceived through our senses and our emotions, as well as through the orientation, movement, balance and position of our body. Other domains of experience are conceptual, for example those we activate to

identify categories, make comparisons or judgements, and consider beliefs; or symbolic, which are based on the significance we attach to objects from the real world (Lawley and Tompkins 2000: 4-5). Thus, we experience the flag of our country, for example, as a particular type of cloth, of a specific shape and displaying distinct colors; we conceptualize this piece of cloth as the flag of our country, and we can understand it as a symbol of power, unity, freedom, etc. Chapter 1, for example, discussed the transformation of the Virgin of Guadalupe into a national symbol; the visual experience provides information about an image of an Indian lady with a particular design and specific colors, which is conceptualized as the Catholic Virgin with Indian features, and is understood as a symbol of refuge, reliability, trust, and also as a symbol of Mexico.

We are generally unconscious of the constituent parts of a gestalt, or of the symbols that conform a metaphor, because meaning derives from its unity or the effect of the event as a whole. We need so much to make sense of the world around us, that we even tend to add structure to events which do not have structural qualities. Hence, we associate two domains when we perceive some structural similarity between them, if they are correlated in experience or share biological and cultural roots, and also when we are aware of some basic metaphors, among other reasons. Psychologists think that the idea of a "perceived whole" is derived from a series of gestalt principles, namely (Ungerer and Schmid 2013: 28):

- Proximity: if individual elements are only a small distance apart, they will be perceived as related to each other
- Similarity: if individual elements are similar, they will tend to be perceived as one common segment
- Closure: perceptual organization tends to be anchored in closed figures

- Continuation: if there are only few interruptions between elements, they will be perceived as wholes.

"Gestalt rules of perception refer to the conditions that maximize our tendency to perceive a stimulus pattern as an integrated whole. The 'better' or 'simpler' the gestalt of a stimulus pattern, the less mental processing space it occupies" (Tsur 2007: 78). If a gestalt is organized in accordance with the gestalt principles and the functional part of an item is included, it may be a "prototype gestalt." Although a prototype may represent the general understanding of the category, it will not always be used to represent it. Variations will occur based on the context; for example, a different dog will come to mind depending on the context where it is mentioned, such as a text dealing with hunting activities or another explaining how to shampoo the curls of a dog. It means that the context will change the weight of attributes that are relevant in each case (Ungerer and Schmid 2013: 46). Also, the experience does not necessarily have to occur at the individual level, as understanding can be grounded on some sort of collective experience embodied in the conventions of language (Hanks 2010: 146).

The experiential basis, then, breaks down our domains of experience into sensory, conceptual and symbolic, and the experienced reality into different components or attributes whose weight depends on the context and are perceived as a whole owing to the action of gestalt principles of proximity, similarity, closure and continuation.

2.2.1.2   Domains and their relationship

As explained above, metaphorical expressions are drawn from a more concrete domain, called **source domain**, to understand a more abstract domain, called

target domain. Some basic source domains are spatial orientations (up-down, in-out), ontological concepts (person, entity, substance, container), and structured experiences (activities-verbs). "Source domains tend to be well structured and accessible to the senses. Target domains usually are badly structured and not easy to access through the senses" (Martín de León 2010: 76). Source and target concepts are seen as embedded in cognitive and cultural models (which are explained in subsection 2.2.1.7), and what is transferred is the structure, the internal relations or the logic of the model.

The **relationship** between source and target domains is based on our perception of the phenomena, and is grounded in systematic correlations with our experience. To have a clearer understanding of how these relationships are perceived, they are categorized into relationships based on activities and those based on objects.

Relationships based on activities are broken down into six dimensions that can be linked, according to Lakoff and Johnson's gestalt structure (1980a: 202): participants, parts, stages, linear sequence, causation, and purpose. On the other hand, Lakoff and Johnson posit that the experience of objects involves four points: perception, motor activity, function and purpose. It is worth noting that the relationship between source and target is not exclusive, as one source domain can help us conceptualize many target domains, and one target domain may be conceptualized by many source domains. For example, the target domain of HAPPINESS can be conceptualized by various source domains, such as LIGHT, UP, A VALUABLE COMMODITY, A FLUID IN A CONTAINER, AN OPPONENT, A NATURAL FORCE, and A DESIRED OBJECT (Kövecses 2010b: 115, 196). Similarly, the source domain BUILDINGS can map target domains such as THEORIES, RELATIONSHIPS or CAREERS.

Kövecses (2005: 122) also posits that there are two types of relationship: the range of target and the scope of source. To him, the range of target means the set of source domains conventionally associated with a target domain; for example, sadness is conceptualized as DARK, DOWN, and HEAVY in English, while depression is understood in terms of the source domain of CAPTOR. By contrast, the scope of source means the set of targets associated with a source domain.

The relationship between source and target, then, allows us to identify the specific dimensions that our minds map to establish correlations and build a concept.

2.2.1.3 Metaphorical linguistic expressions

Linguistic expressions are the different linguistic realizations of conceptual metaphors. Shuttleworth (2017: 32) distinguishes between conceptual metaphors, which are macro-level mappings, and micro-level linguistic expressions. For example, based on the domains mentioned above, Kövecses (2010b: 111) proposes that the following linguistic expressions are realizations of the metaphor opposite them:

He was beaming with joy   HAPPINESS IS LIGHT

I'm feeling up today   HAPPINESS IS UP

She was bursting with joy   HAPPINESS IS A FLUID IN A CONTAINER

He was seized by joy   HAPPINESS IS AN OPPONENT

For the IDEAS ARE OBJECTS and WORDS ARE CONTAINERS metaphors, some linguistic expressions would be:

Try to *capture* your ideas *in* words.

Try to *pack* more thought *into* fewer words.

His words *carry* little meaning.

By knowing vocabulary, we can *encompass* more ideas *in* fewer words.

The meaning is *in* the words.

Your words rang *hollow*.

It should be noted that conceptual metaphors can also be realized in areas of human experience other than linguistic expressions, such as films, drawings, symbols, dreams, politics, and social practices, among others (nonlinguistic realization). They can also be key elements in myths.

2.2.1.4   Mappings

The correspondences between constituent elements of the source and target concepts or domains are called **mappings**. These mappings establish some kind of mental connection "between two unrelated concepts or areas of experience that allows one to think and talk about one of these concepts or areas in terms usually reserved for the other" (Shuttleworth 2017: 31), which may be the basis for many linguistic metaphors. Mappings are only partial, focusing on — or highlighting — a few relevant aspects of the domains, and concealing or hiding others. Lakoff and Johnson adopted small capitals to be used as mnemonics to suggest the mapping, for example:

> THE LOVE-AS-JOURNEY MAPPING
> The lovers correspond to travelers.
> The love relationship corresponds to the vehicle.
> The lovers' common goals correspond to their common destinations on the journey.
> Difficulties in the relationship correspond to impediments to travel.
> (Lakoff 1993: 207)

Then, the mappings for the WORDS ARE CONTAINERS metaphor can be written as follows:

Source: Container		**Target: Words**
The contents of the container	==>	Ideas expressed by words
The capacity of the container	==>	Ability of words to express ideas
The person placing something in the container	==>	The person who wants to express an idea
Things outside of the container	==>	Ideas that cannot be expressed with words

Mappings are directional, from a source domain which in general is factual for the speaker, "to a subordinate space that can be counterfactual, representational, at a different time, etc. Elements in the former space connect to corresponding elements in the latter" (Talmy 2006: 545). Mappings can **partially** (and automatically, in some sense) project the structure or ontology of one domain onto another, establish correspondences between them based on a pragmatic function (metonymies, further discussed in Section 2.5), or structure a situation in context (schema mappings), which may explain why the use of one particular mapping does not preclude the use of others, as each of them can exploit a different aspect of correspondence. This also means that mappings are not an exclusive component of metaphors. According to Fauconnier (1997: 19-23), a mapping can be broken down into different actions our minds complete in the conceptualization process:

1. Recognize generic-level features in an integrated schema and elaborate with some precision. The focus here is on the structure, not the substance; the schematic and nontechnical interface is induced.
2. Categorize, build the target domain to fit the conditions specified.
3. The mapping becomes entrenched by adopting names and projecting the structure; it is no longer necessary to activate the source domain to talk about the target domain using its terms.
4. Blend or integrate partial structures from both domains into a different, more general structure which now encompasses both of them.

These could be interpreted as the steps to "strip down" the text and disjoint the bare bones, and then put the skeleton back together, based on the metaphor proposed in the Introduction. Each mapping is a fixed pattern of correspondences across domains and "defines an open-ended class of potential correspondences across inference patterns" (Lakoff 1993: 210). If a large number of correspondences is established, the mapping is considered **rich** and a tangible conceptual structure is provided, while a **lean mapping** means that there are few correspondences and the main purpose is to highlight individual aspects of the target concept. Lakoff (1993: 211-12) also emphasizes that mappings are at the superordinate level:

> A vehicle is a superordinate category that includes such basic level categories as car, train, boat, and plane. The examples of vehicles are typically drawn from this range of basic level categories: car *(long bumpy road, spinning our wheels),* train *(off the track),* boat *(on the rocks, foundering),* plane *(just taking off, bailing out).* This is not an accident: in general, we have found that mappings are at the superordinate rather than the basic level. Thus, we do not find fully general submappings like A LOVE RELATIONSHIP IS A CAR; when we find a love relationship conceptualized as a car, we also tend to find it conceptualized as a boat, a train, a plane, and so forth. It is the superordinate category VEHICLE, not the basic level category CAR that is in the general mapping.

Perhaps because of this, as Shuttleworth (2017: 32) suggests, mappings have a hierarchical relationship when "the source domain of one is hyponymic to that of another."[5] In addition, "linguistic expressions making use of the metaphor usually focus on one of the correspondences but the others remain conceptually accessible so that they can be used in inferential processes when needed" (Ruiz de Mendoza and Pérez 2011: 162). A set of constraints regulate which correspondences can be used in the mapping, and this is called the

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[5] As examples Shuttleworth proposes the mappings NATURE IS A SOFTWARE DESIGNER and NATURE IS A HUMAN, pointing out that software designer is a kind of hyponym of the human.

mapping scope. Mapping scopes, in turn, have three major components: image schemas (described below); basic correlations, which do not involve bodily experience but are relations of presumably universal significance (like cause and effect); and culture-dependent evaluations (Ungerer and Schmid 2013: 119-120). The metaphor LIFE IS A JOURNEY, then, can be said to be activated within a mapping scope that relies on the PATH image schema and is supported by the correlations change-motion and purpose-goal. These notions will be applied as part of the analysis in Chapter 4. In DAC, some linguistic expressions are based on the metaphor THE BODY IS A CONTAINER, applied by both translators in the following examples:

> "He had already been alerted by Father Páez: a tall man, **full** of force, of few words, with hypnotic green eyes" (SH: 45)
>
> "He'd been alerted by Father Páez; a tall man, **full** of vigor, with hypnotic green eyes and a curt way of speaking" (AM: 44)

2.2.1.5   Entailment

Entailment is the term used to refer to additional knowledge about a source domain (not a constituent element of that domain) which can be inferred and is mapped onto the target to help us further understand it (Kövecses 2010b: 121). In the example used above, some additional knowledge is that a container can be used as a tool or "net" to catch things, which is not a constituent element of the container, and therefore is not included in the mappings for this metaphor. This additional knowledge manifests itself in the metaphorical entailment that we can "capture" ideas in our words. An additional entailment is that objects can be put into containers, so abstract concepts such as ideas or emotions are objectified to be put *into* a container. Another entailment can be that containers come in different shapes and sizes,

so they can be big or small, and then we can talk metaphorically about "big words."

An entailment derived from the body being conceptualized as a container, for example, is that, as any object, it can be a possession, so Artemio Cruz thinks of his own body in this way:

> "This body was not his: Regina had acquired another possession: she had demanded it with each caress. It wasn't his. It was more hers. He had to save it for her" (AM: 70).

2.2.1.6   Blending theory

Blending Theory (or conceptual integration) proposes an explanation for the mechanism that we apply when we conceptualize; this framework, developed by Fauconnier and Turner (1998), shares many aspects of conceptual metaphor theory and unifies its analysis with that of other conceptual and linguistic phenomena. In a **blend**, concepts are organized in "mental spaces" (Fauconnier & Turner 1998, 2008), which are smaller than conceptual domains and depend on them. A mental space is a representational structure, "a dynamic construct that derives its structure from a non-dynamic conceptual repository" (Ruiz de Mendoza and Peña 2002: 133) or immediate experience; it is a very partial assembly of relations or elements structured or organized in *frames* (sets already familiar to us, entrenched mental spaces; for example, the frame for walking along a path) or cognitive models, and connected to specific, schematic and long-term knowledge, such as memories, "constructed as we think and talk for purposes of local understanding and action" (Fauconnier 2010: 351). So, my memory of walking in the gardens of the castle of Versailles in 1982 is a mental space that includes me, the castle of Versailles, the year 1982, and the action of walking in the gardens, and can be activated in many contexts and for various purposes. Mental spaces are dynamically built up as

we think and speak, and we connect them in different configurations through identity (the same object in different spaces) and analogy mappings. There are specific or more generic frames; for example, my memory of Versailles can be organized in a general frame for WALKING, or in a more specific frame, such as STROLLING.

Blending Theory applies a four-space model according to which concepts are projected and mental spaces integrated. Metaphor mappings require at least the activation of two input mental spaces and the mediation of a so-called *generic space* where their common elements and relations are abstracted and integrated (instead of establishing unidirectional correspondence, all their structures interact), to derive a blended space (Schröder 2012: 214). In this case, one domain is not understood in terms of the other; rather, content from each input is projected to create the conceptual structure of an imagined blended space, which is temporary and partial, built up to perform certain cognitive operations. The blend combines the correlated information in the generic space, which reflects the structure and organization shared by the inputs and where the user establishes the correspondences, and any further inferences occur in the blended space (see Peña 1998: 452). The composition, completion or elaboration of the inputs in the blend also allows for new structural elements to emerge (Fauconnier 1997: 150-1). An example proposed by Fauconnier (1997: 157) to illustrate how a blend works presents us with a lecturer in some university who has just made a particular claim, and goes on to say: "Kant disagrees with me on this point." The two input spaces are the lecturer making his claim, and Kant proposing his own theories. The generic space is the structure shared by these two inputs: a thinker, his claims, his particular expressions and language, etc. The blended space brings in the frame of a debate, and so we can think of the lecturer, who speaks in our modern days, debating with Kant. In this blended space, the conversation has structure and can be understood. The projection to the blend is partial because

not every element is mapped: the fact that Kant is dead and the time in which he lived are not mapped in this instance. In DAC, for example, Artemio Cruz thinks about Regina in the following terms: "They no longer lived alone and isolated; the walls of separation had fallen; now they were two in one, forever" (AM: 70). The two input spaces are the bodies as separate containers or bounded regions. The generic space is the structure both share as human bodies or containers. The blended space, therefore, makes it possible to remove the barriers between the two bodies and merge them into one.

Fauconnier (1997: 168-9) makes a significant point in this regard when highlighting that blended spaces can form metaphors, using the expression "to dig one's own grave" as an example. The two input spaces are the concrete domain of graves and burial and the abstract domain of getting into trouble. In the generic space, the structure of the concrete domain and the intentional, causal and internal event structure of the abstract domain are highlighted. In the blend, the causal structure of the concrete domain, where a person dies and then others have to dig a grave to bury that person, changes so that digging the grave causes death (foolish actions cause failure), and the person digging can be unaware of what he/she is doing (a person can be unaware of the significance of his/her actions). This blend provides new structure for the metaphor to work and establish mappings, so that inferences can be made.

Expanding on Blending Theory, Fauconnier and Turner (2008) proposed a more complex structure and named it "integration network model." In this model, the structure is comprised of conventional blends and innovative inputs of particular individuals; they explain that "clashes" occur when the inputs have divergent inference structures and thus new relations or "compressions" have to occur. As an example, they quote a newspaper headline where two CEOs are metaphorically described as two men boxing; in this latter input the space, time, events and causality are compressed because

a boxing event is much shorter than a business competition, and the space where this competition takes place is larger than a boxing ring, for example.

Blending Theory will also be applied to the analysis of data in Chapter 4, similarly to how it was applied in the example above of the CONTAINERS of Artemio's and Regina's bodies merging into one. Now, we will turn to the last component of conceptual metaphors, the cultural component.

2.2.1.7 Cultural models

Various definitions of culture have been proposed by different theorists and from the perspective of a variety of disciplines. Ibarretxe-Antuñano (2013: 321) views culture as context, language, patterns and artifacts, and defines it as "a system of collective beliefs, worldviews, customs, traditions, values, and norms shared by the members of a community" which can be epitomized in cultural models. Holland and Quinn (1987: 4) posit that culture is what people must know "in order to act as they do, make the things they make, and interpret their experience in the distinctive way they do."

Cognitive linguistics recognized the close relationship between conceptualization and culture in the '90s and, although interest in culture slightly faded away later on, the important role it plays in metaphor has been recently rediscovered. In fact, an approach more focused on culture — cultural linguistics — has been developed, and in this sense, Palmer (1996, 2003) "proposes that language is the result of imagery-based verbal symbols, and that this imagery, which is culturally constrained, can explain all sorts of linguistic phenomena" (Ibarretxe-Antuñano 2013: 318-21).

The cognitive view, then, allows us to understand that metaphor and culture are intimately connected (Caballero 2013) because embodiment is not restricted to physical grounding: it also encompasses socio-cultural experiences, given that our bodies function in a wide array of contexts and interact in the cultural world. Biela-Wolońciej (2013: 236) suggests that language is a tool of our minds and, at the same time, an element of our culture which we "use to understand the surrounding world and interact with it." Metaphor plays a crucial role (Ibarretxe-Antuñano 2013: 322) in explaining how culture is structured, through the constitution of **cultural models**. Cultural models are shared frameworks that people use to interpret the world, make sense of it and devise "strategies of action" (Milkie and Denny 2012: 223). Kövecses (2010b: 110) defines cultural models as representations of concepts based on different interpretations of experience widely shared by the members of a society, or by a social group or subgroup. Cultural models are "presupposed, taken-for-granted models" which play a major role in our understanding of everything we find in the world, how it works, and how we behave in it (Holland and Quinn 1987: 4). They frame our experiences and help us interpret and make inferences about them; they "consist of a small number of conceptual objects and their relations to each other" (D'Andrade 1987: 112), which we use as tools or resources when suitable. Like all cognitive models, they are incomplete, tend to build networks, and are omnipresent (Ungerer and Schmid 2013: 50-51), but cognitive models stress their psychological nature and allow for individual differences, while cultural models are shared by many and favor unity.

The cultural models school, formed within cognitive anthropology (itself derived from ethnoscience) and concerned with the nature of cultural meaning and knowledge, also adopted the term *schema* (further discussed below) from cognitive sciences to designate salient cultural experiences shared by a group; some authors use **cultural models** and **cultural schemas** interchangeably

(Milkie and Denny 2012: 223), while others have reserved the term cultural model for bigger or more complex cultural schemas (Quinn 2011:32-6). An example of a prototypical cultural model proposed by Lakoff and Kövecses (1987) is the five-stage cultural model of anger for Americans, which they express as follows: "cause of anger, existence of anger, attempt at control, loss of control and retribution" (Kövecses 2000: 168). Another example proposed by Ungerer and Schmid (2013: 52) lists the different components included in the cultural models for the first meal of the day in France and the United Kingdom:

Meal	Petit déjeuner	English breakfast
Components	coffee croissant	cereal and milk tea or coffee, orange juice toast, butter, marmalade bacon, eggs, baked beans, sausages, tomatoes
Served	at bedside	in breakfast room
Included in room rate	No	Yes

Table 2. Cultural model for the first meal of the day

The cultural model of the first meal of the day in Mexico, for example, would include tortillas and salsa; it would also list beans, but they would never be sweet as is the case in the English model. This is, indeed, one of the reasons why, as we shall see, it has been suggested that metaphor analysis should focus primarily on both body-sensorimotor and socio-cultural experiences.

2.2.2 Metaphor components and their role in metaphor variation

The components described above are involved in the process of metaphor variation, which will be explored below and will introduce the translation aspect of this case study. Kövecses (2004: 263) suggests that cultural variation

is manifested in two dimensions: "cross-cultural" and "within-culture." He explains that within-culture variation occurs in the social dimension, according to the different groups into which a society is divided (men-women, old-young, etc.) For example, in English (Kövecses 2004: 266), although the conceptual metaphor HUMANS ARE ANIMALS can be considered universal, a variation occurs because a different type of animal is selected for men and women: the metaphors applied are WOMEN ARE SMALL FURRY ANIMALS (*bunny, kitten, hen party*) and MEN ARE LARGE FURRY ANIMALS (*bear, stag party*). Within-culture variation also occurs based on the various subcultures of each society; as an example, Kövecses (2004: 267) presents a metaphor unique to people who suffer depression: DEPRESSION IS A CAPTOR.

As for cross-cultural variation, which is more relevant for the study presented in this thesis, Kövecses (2004: 265-73) suggests that it may occur in any of the components explained in the previous sections:

- <u>Experiential basis</u>: bodily experience may not be used in the same way, to the same extent or focusing on the same aspects across languages, history and cultures, and this means that there is a "differential experiential focus";
- <u>Domains</u>: the same source domain may be construed differently (English primarily encodes manner into motion verbs, while Turkish encodes direction, for example), and different languages and cultures may have different source domains available for particular target domains;
- <u>Linguistic expressions</u>: even if two cultures share the same conceptual metaphor, their linguistic expressions may follow different patterns, or vary from metaphor to metonymy, or favor different combinations of these figures of speech;

- Mappings and entailments: two languages may use different mappings and, even in those cases where the same mappings are used, the corresponding inferences, or entailments, may vary;
- Blending: as blending involves a number of mental spaces, different languages and cultures may select different mental spaces or combine them differently in the blend.

As an example, Al-Harrasi (2001: 85) explains that the metaphor TIME IS MONEY expresses a Western world view of money as a commodity, while time is viewed in Oman as abundant.

Kövecses (2004: 264) further divides cross-cultural variation into two categories: congruent and alternative. He posits that metaphors can be *congruent* when they constitute a generic schema, which means they are generic-level metaphors where very little is specified, and so each culture can fill in the gaps with culture-specific elements. The schema is universal, and the variation occurs at a lower level, the linguistic one.

The metaphor ANGRY PERSON IS A PRESSURIZED CONTAINER has been shown to be a generic schema used in many cultures (Kövecses 2004: 264-5), and specific information is then filled out; for example, in English the pressurized container is filled with liquid, while in Chinese, it is filled with gas and employs a traditional concept of this culture (*qi*); in Japanese, anger is linked with a very specific area of the body, literally the belly (*hara*), a variation unique to the Japanese culture; and in Zulu, the heart is connected with anger, while in English it is linked to love.

The second case of cross-cultural variation are *alternative* metaphors. In this case, what varies is the range of conceptual metaphors that each culture and language has available, or the way in which primary metaphors are put

together. The target domain LIFE, for example, can be conceptualized in English and Hungarian (Kövecses 2004: 265) as WAR, PRECIOUS POSSESSION, GAME, or JOURNEY, while in Hmong (spoken in Thailand and Laos) it is conceptualized as a STRING.

With respect to cross-cultural variation, Ibarretxe-Antuñano (2013: 323-24) also proposed a two-step analysis to understand how the elements of bodily experience which are in accordance with a given culture are "filtered," and mappings "impregnated" with the particular view of other cultural and social systems. This process consists of identifying physical bodily-grounded experiences that contribute to understanding and motivating metaphorical mappings between two different domains of experience, and then applying all cultural information available to purge, adapt, and modify such experiences. Ibarretxe-Antuñano applies this model to show that two languages which use body parts in linguistic expressions, apparently based on the same mappings, in reality conceptualize based on different bodily experiences. One of the cases Ibarretxe-Antuñano uses to illustrate this point (2013: 330) is the Basque word for "head," *buru*, which can express an important role in an institution, although not based on the conceptual metaphor IMPORTANT IS UP, which is the case in English, but on IMPORTANT IS CENTER, because ancient Basque culture had a circular hierarchical structure. Another important claim she makes is that there is variation in metaphor across cultures because each one favors a different sense (of our five senses) as the main vehicle to acquiring knowledge.

Similarly, while discussing cross-linguistic variation, Deignan (2003: 256-7) points out that some metaphors which are frequent in one language may not even exist in another, or their frequency in both languages may differ; in other cases, languages may use the same source domain but different details or different entailments. She posits that "two closely connected factors underlie

the differences between languages [...]: different cultures may hold different folk beliefs about attributes of the source domain; and the source domain may be less salient in different cultures" (Deignan 2003: 257). One of her examples is based on the medieval theory of humors, according to which "fire, water, air, and earth were linked to physiological types and to personality traits" (Deignan 2003: 257).

Kimmel (2004: 281-2), for his part, suggests that animals, the human body, the house and the landscape are universal source domains. Other authors have shown that in languages such as English, Hungarian, Polish, Chinese, Japanese, Zulu, Wolof, and Tahitian anger is mapped as a hot fluid in a container (Kövecses 2000), and that time is mapped similarly in English, Chinese, Hindi and Setswana. Ogarkova and Soriano (2014a) have empirically proved that Spanish also conceptualizes the BODY AS A CONTAINER and ANGER AS A HOT FLUID IN THE BODY, for example. The analysis conducted as part of this thesis has also identified the use of this metaphor in Spanish, and highlighted some additional entailments, as will be seen in Chapter 4.

Thus, the interaction between universal aspects of conceptual metaphors and culture-specific elements of their linguistic realizations may shed light on the inferences made by translators as a result of cultural influences. As Hanne (2006: 208) points out, "translating metaphor is one of the most fascinating challenges for translators of journalistic and literary texts, since it requires us to draw on a great range of our imaginative, cultural and linguistic resources."

Having discussed the components of conceptual metaphors, we will introduce a typology in order to present the basic structures that will be the focus of analysis in the comparison of the two translations of *La muerte de Artemio Cruz* in Chapter 4.

2.3   Types of metaphors

It has already been mentioned (Sections 2.2.1.4 and 2.2.1.6) that conceptual metaphors vary in terms of their **generality**; based on this parameter, those that employ specific-level concepts are called *specific-level* metaphors, such as LIFE IS A JOURNEY ("that was her life's *goal*"). In contrast, generic-level concepts provide only skeletal structures for *generic-level* metaphors, such as UP IS MORE ("that country has a *rising* population").

Lakoff and Johnson (1980a: 195-7) also differentiate between metaphors with regard to their **cognitive function**, and identify the following types:

- **structural:** where the source domain lends its structure to the target domain and in this way, speakers can understand it. In the metaphor ARGUMENTS ARE WAR, warfare lends its structure to non-physical conflict, and so the people involved in the argument are conceptualized as enemies who are in a battle, so we can say, for example, "he *attacked* every *weak point* in (or *shot down*) my argument";
- **ontological:** where the source domain is an entity of the physical world and the target domain is an activity, emotion or idea. Abstract entities, events and actions can be conceptualized as objects, activities as substances, and states as containers. Personification is an ontological metaphor; another example of an ontological metaphor can be LIFE IS A CONTAINER, which is realized in phrases such as "he led a *full* life" or "live life to the *fullest*"; and
- **orientational:** which are based on the relative spatial orientations of the concepts, and make coherent groups of metaphors. An example is HAPPY IS UP, which is the basis for the expression "that *lifted* my spirits."

Kövecses (2010b:44), in turn, distinguishes metaphors based on their **nature**, considering whether they are based on knowledge structure or on image structure. He describes metaphors which are richer in imagistic detail, where the correspondence occurs due to the superimposition of one image onto the other, as **image** metaphors. He further explains that these are not conventionalized, so they are not used in everyday reasoning, and do not serve as the basis for idiomatic expressions or to understand abstract concepts; they do not map propositional structure, but rather image structure (cf. Lakoff 1987: 221), a similarity of appearance. An example of image metaphor in *The Death of Artemio Cruz* (SH: 4) is: "I am this nose, this nose, this earth-brown baked nose with *flaring windows*," where the image of his nostrils is mapped onto the image of the windows of a house (and nothing else is mapped).

Lakoff identifies **primary concepts** and **image schemas** as the basis of our reasoning processes to a great extent (Peña, 1998; Kövecses, 2010b; Ruiz de Mendoza & Pérez, 2011). While primary metaphors may be defined as "basic layouts that can be enriched with other more specific concepts in order to match the full range of meaning implications that speakers want to convey" (Ruiz de Mendoza & Pérez 2011: 168), image-schema metaphors are spatial generic-level conceptual constructs that do not conceptualize an abstract domain in more concrete terms, but rather compare two basic domains (Boase-Beier 2006: 96). Grady (1997) claims that primary metaphors express a correlation between two dimensions of experience, where the source domain is simple and refers to the properties of objects, actions involving them or relations among them, but not to the objects themselves, while the target domain refers to responses or evaluations of the sensory input. For example, the phrase: "men, fascinated by such arrogance, keep their eyes *fixed* upon her" (SH: 267) is a realization of the primary metaphor SEEING IS TOUCHING; we understand that the eyes are not touching her, are not literally fixed upon her, but their function of seeing is focused on her.

2.3.1　　　　Image Schemas

In general terms it can be said that image schemas organize and process basic physical (bodily) and social experiences and interactions with the environment, such as space and motion, and have been defined as bounded, distinct, recurring and dynamic spatial patterns which underlie spatial relations and movements in space (Gibbs and Colston 1995: 349; Gibbs 2006: 91), so that we can project elements of their structure to abstract reasoning. They occur in space but are not necessarily identified with space itself (for example the image schema PROCESS). They are meaningful patterns pervasive in our daily thoughts and actions (Santibáñez 2002: 184) whose general structure and rich internal logic help us organize our knowledge and direct experiences, giving order and coherence to our concepts, and providing structure to our memories, perceptions and expectations. Some examples of image schemas are the MOTION, FORCE, CONTAINER and PATH schemas, as well as the paired concepts in-out, up-down, front-back, near-far, center-periphery, part-whole, cause-effect. They can be divided into patterns of configurational structure (that is, those that give structure to objects in space and events in time), perspective (the location of our "mental eyes"), attention (foregrounding or backgrounding different aspects of a linguistic reference), and force dynamics (relations such as opposition, resistance, overcoming, and blockage). "Schemas form all the schematic systems, and the cognitive operations they trigger can be nested to form intricate structural patterns" (Talmy 2006: 544)

Santibáñez (2002: 184) posits that image schemas range from abstract propositional structures to concrete images, and so they both unify sensory and motor experiences in a straightforward fashion and can be the basis for metaphorical projections. Santibáñez further suggests that image schemas can interact with one another and with other models, and Kövecses (2010b:44) explains that image schemas can serve as the basis for other concepts. In the

MOTION schema, structures such as SOURCE, PATH, GOAL and DIRECTION are involved; and they can also be found underlying the concept of a journey, for example. Hence, "most apparently non-image-schematic concepts (such as journey) seem to have an image-schematic basis." Peña (1998) also suggests that the CONTAINER, PATH and PART-WHOLE schemas can be found underlying many concepts, and posits that they function as a blueprint for the orderly activation of mental spaces (Ruiz de Mendoza and Díez 2002) and other subsidiary image schemas that depend on them. Santibáñez (2002: 185) points out that the FORCE, PROCESS, CIRCLE, NEAR-FAR and FRONT-BACK schemas can only be developed and understood based on the PATH schema, and so are subsidiary image schemas to the basic PATH. Turner (1991: 171) also distinguishes between static and dynamic image schemas (the static CONTAINER vs the dynamic EMERGENCE).

In terms of the relationship of subsidiarity among image schemas, Peña (2008: 1043) distinguishes between three types: conceptual dependency, logical entailment, and enrichment. A relationship of conceptual dependency exists in a hierarchy of cognitive models when those arranged in the lower categories use the generic structure of other higher-level categories to develop their structure and internal logic; for example, COUNTERFORCE and DIVERSION depend on BLOCKAGE. When an image schema is a logical entailment of another, only part of the internal logic of the one in the immediately preceding category is used to construe the corresponding expression; for example, FULL-EMPTY and EXCESS are logical entailments of CONTAINER. Schematic enrichment may occur across members of the same or different hierarchies; a schema may be related to another cognitive model of the same kind or to propositional models, metonymic or metaphoric mappings. Peña (2008: 1043) proposes as an example of schematic enrichment the expression "He went into trouble after his father died," where the CONTAINER schema is subsidiary to the PATH schema

(subsidiary schemas found as part of this case study are analyzed from Section 4.6.1 onwards).

According to Lakoff (1989) other relationships between image schemas can also be identified, and they motivate polysemy. Natural image schema transformations form radial categories of senses. This happens when the focus is on one of the poles of the schema; for example, an end-point-focus transformation is present in the expression "Mary lives down the road," meaning at the end of the road (Lakoff 1989: 120)

2.3.2   Image schemas as a basis for metaphor

In image-schema metaphors there are not many correspondences, as very few conceptual elements get mapped. Kövecses (2010b:43) suggests that when metaphors are based on image schemas, these work as the skeleton of the source domain and provide concrete reference points for mapping; they are organized in levels according to their degree of genericity (Peña 2008: 1042). The generic nature of this type of metaphor means that very little is specified, and so each culture can fill in the gaps with culture-specific elements. The schema is universal, and the variation occurs at the linguistic level. Turner also posits that we use the few elements mapped by image schemas to structure bigger images and rich images. For example, Lakoff and Johnson (1999: 33) explain the internal logic and elements involved in the MOTION image schema:

- A trajector that moves
- A source location or starting point
- A goal or intended destination
- A route from the starting point to the destination
- The actual trajectory in which movement occurs

- The position of the trajector at any given time

- The direction of the trajector at any given time

- The final location of the trajector (or moving entity)

If an object goes from A to D, then it goes through all the points on the route between A and D, and conversely, if it goes from A to B and then from B to C, it moves from A to C. Peña (2008: 1045) has also identified the two structural elements of the SURFACE schema, a boundary and a two-dimensional region, as well as its internal logic, which determines that entities can be either on, over or off a surface, and if an entity A is on a surface B, then B cannot be on the entity A.

It has been noted that the image schema CONTAINER may be underlying many other concepts. Lakoff (1993: 212), for example, suggested that we use bounded regions or containers to understand the concept of categories.

> The CONTAINER schema, on a standard cognitive-science account (Lakoff, 1987: 271), "consist[s] of a *boundary* distinguishing an *interior* from an *exterior*. This schema defines the most basic distinction between IN and OUT. We understand our own bodies as containers - perhaps the most basic things we do are ingest and excrete, take air into our lungs and breathe it out." We abstract from our earliest bodily experiences the salient elements of the container, creating an image-schema by which we organize our perceptions, and from which as a source domain we project the elements and structure of the CONTAINER schema onto abstract target domains to create metaphors. (Freeman 1995: 692)

A CONTAINER also has an internal logic, so if an object is in container A and container A is in container B, then the object is in container B. "Boundaries prevent external entities from impinging on what is inside the bounded region; if some entity enters the container, it will affect/be affected either positively or negatively (by) the entity located within the bounded region" (Peña 2008:

1046-47). Then, if our human bodies can be understood as containers, based on this image schema the metaphor HAPPINESS IS A FLUID IN A CONTAINER can be expressed in this phrase: "He was *filled* with happiness and with gratitude for a moment he had always feared would be painful" (SH: 293; emphasis added), which also applies the subsidiary schema FULL-EMPTY. A body part can also be conceptualized as a container, as in the expression "It's healthy to eat when I'm hungry and stop when I'm full" (Peña 2008: 1047), where the stomach is understood as a container and the expression is also based on a metonymy: the effects of the whole body stand for the partial effects in the stomach. Kövecses (2010a: 666) also suggests that the culture-specific aspects of metaphor are evident in "the various ways in which primary metaphors are put together in different cultures to form complex metaphors."

Lakoff (1993: 213) posits that we map the topological properties of containers onto the properties of many concepts to understand them. According to these topological properties, objects can be *in* or *out* of the container; they can be *put into* or *removed from* the container. In this example: "my throat . . . drips into me like a sea […] you fill my chest with this warm. . . satisfaction" (AM 264-5), the character's body, and then more specifically his chest (see Section 2.5 for a more detailed description of target-in-source metonymies), are conceptualized as a container.

> When we say, for example, that we are "in a good mood" or "in pain", we are seeing ourselves as contained within the mood or pain, instead of perhaps more accurately recognizing that the mood or pain is within us. Likewise, when we say we are "out of sorts", we see ourselves as being excluded from a state of equilibrium. Just as we ourselves can be contained *in* or excluded from spaces, our bodies themselves can be containers. We say we are "full of food" or "filled with happiness". Our energies may be "drained" by overwork. Containers can overflow or burst: we brim over with enthusiasm or explode with anger or frustration. The world itself can be contained or is a container (Freeman 2000: 255)

The internal logic of the schema FULL-EMPTY is also connected to the schema EXCESS, because in both of them an entity or some entities can completely fill a container and they may go out of it (or even break it), and the sole difference in their structural elements is the point where the container cannot hold anything else. The point where the EXCESS schema is activated may also activate the PATH schema, because if a container is filled with liquid to the point that it cannot hold anything else, it will overflow, and that flow will trace a path; in such case, the liquid would be conceptualized as a trajector, and the container would act as a landmark.

The PATH schema is one of the most recurring experiential patterns. As is evident from the description of the MOTION schema above, they are connected, and MOTION could be considered subsidiary to PATH. The structural elements or cognitive topology of PATHS, which consist of a source point, a terminal point or destination, a vector that traces a sequence of contiguous locations, and a particular directionality, can also be mapped in the metaphor LINEAR SCALES ARE PATHS, where the starting point of the path is mapped onto the bottom of the scale, and the quantity is conceptualized as the distance travelled on it. The basic logic of a PATH can be articulated as follows: "if you go from a source to a destination along a path, then you must pass through each intermediate point on the path and the further along the path you are, the more time has gone by since starting" (Peña 2008: 1049).

Several image schemas are connected to the PATH schema and act as its subsidiaries. One of them, which can be deemed to underlie many metaphorical correspondences, is the FORCE schema. This schema is comprised of the following elements: vector quality or directionality, one path of motion, origin, agents, target. The main forces identified by Johnson (1987:

43-44) in our experience are compulsion, blockage, counterforce, diversion, removal of restraint, enablement, and attraction/repulsion.

Image schema	Structural elements	Internal logic
COMPULSION	source destination directionality entity force to set entity in motion	▪ external forces endowed with will-power may control and cause passive subjects to move ▪ subjects moved along a path must pass through each intermediate point on the path (*) the further along the path, the more time has gone by and the closer to the intended destination
BLOCKAGE	path and directionality destination cannot be reached moving entity an entity that blocks the force	▪ any entity or force on the way to a destination will be able to block the progress of the moving entity; ▪ if an obstacle blocks the force, it will not be able to reach the intended destination ▪ (*)
COUNTERFORCE (special kind of BLOCKAGE)	path two entities travel in opposite directions two destinations that entities cannot reach movement is intercepted	▪ if two entities move along the same path but in opposite directions, they will crash and not be able to move anymore, so they will not reach their destinations ▪ (*)
REMOVAL OF RESTRAINT (when an obstacle is removed)	path directionality entity removed obstacle destination can be reached	▪ if obstacles are removed, entities will be able to move from source to destination along the path; ▪ any entity will be able to pass through each intermediate point along the path ▪ (*)
ENABLEMENT	path	▪ if entities move from source to destination along a path, they

(entailment of REMOVAL OF RESTRAINT)	directionality destination moving entity destination is reached	will be able to pass through each intermediate point along the path ▪if no obstacle blocks the progress of the trajector, the entity will be able to reach the intended destination ▪ (*)
DIVERSION (dependent on BLOCKAGE)	moving entity endowed with force second force or entity which makes the first deviate from the intended destination initial path intended initial destination second path created by deviation second destination following the new path the entity deviates from the initial path	▪if the progress of a moving entity or force is blocked by another force or entity, one of them will be impelled to deviate from its initial path; ▪if a new path is created, it will lead the entity or force to a destination other than the initial one
ATTRACTION/ REPULSION	source destination directionality force that causes an entity to move towards or far from it entity	▪if a force is personified, it may control and compel a passive subject or entity to move ▪if any entity is taken from a source to a destination along a path, then this entity must pass through each intermediate point along the path ▪(*)

Table 3. Forces identified in our experience (Johnson 1987: 43-44)

PROCESS is also identified as an image schema by Peña (2008: 1055), stating that events take place in space although they are not identified with space, so a valid metaphor could be A PROCESS IS MOVEMENT ALONG A PATH. Based on this, the mappings would be:

Source: MOVEMENT ALONG A PATH   **Target:** PROCESS

The source of the path   ==> The beginning of the process

Motion along the path   ==> Actions to achieve a result

Destination of the path   ==> The intended result

The structural elements are a starting and an end point, and directionality, and the internal logic is the same as that for PATH. The difference is that the PROCESS does have to result in a goal. In the DAC, a PATH is the basic schema behind the leitmotif mentioned in Section 4.3, a link to Artemio's past through a memory of a day spent with his son: "That morning I waited for him with pleasure. We crossed the river on horseback" (AM: 112, 154, 198).

Another image schema that depends on the PATH schema is the FRONT-BACK schema (Peña 2008: 1055). The structural elements in this case are a starting point, usually mapped onto a BACK location, and end point, to the FRONT, a series of contiguous locations getting closer to the end point, and orientation that describes the natural movement of an entity through space. According to the internal logic of this schema, if one entity moves backward or forward, it must pass through each intermediate point on the path, and also the logic of time passing corresponding to getting closer to the destination applies. Moving forward may be associated with positive connotations because we can see where we are moving, and so the conceptual metaphors FRONT IS KNOWN and BACK IS UNKNOWN can be derived from the FRONT-BACK image schema.

The NEAR-FAR image schema is also associated with the PATH schema, as well as the CONTACT schema, which corresponds to the point where the distance between two or more entities comes closer to the NEAR-pole and becomes zero. In this case, the structural elements are the path, two or more entities, and some distance between them. The internal logic could be expressed in these terms:

> if any entity is near an another entity, no matter whether this is conceptualized as a surface, a container, or a point in space, it may impinge on each other or if one of them is stronger than the other, it may want to exert control over it; if any entity is far from another entity, no matter whether this is conceived of as a surface, a container, or a point in space, it will not affect the other entity; conversely, the closer an entity is to another entity, the greater will

be the influence exerted on it or the more it will be affected by it; finally, the further an entity is from another entity, the less it will affect it or will be affected by it. (Peña 2008: 1056)

In addition, a circular path may explain other image schemas which allow us to structure our embodied experience: CYCLE and SPIRAL. Both schemas consider a circular path and follow the same direction, but in the CYCLE, the destination becomes again the starting point, while in the SPIRAL schema no destination is reached. Just like a circular path can produce these two schemas, a vertical path motivates the paired opposites UP-DOWN and the VERTICALITY schema, which has a particular axiological dimension.

2.4 Conceptual Metaphor Systems

Cognitive linguistics scholars posit that conceptual metaphors can be grouped in larger systems to explain their dynamics, and Lakoff and Turner (1989) have proposed that one of these systems is the Great Chain of Being metaphor. This categorization is comprised of the following levels: humans, animals, plants, complex objects, and natural physical things, and it is applied in conceptual metaphors when one level is used to understand another level. Therefore, in this system humans can be understood as animals or objects, for example, and so the conceptual metaphor HUMANS ARE ANIMALS may be realized in the phrase "lawyers are sharks" to express a particular characteristic of this group of human beings.

A second system is the Event Structure metaphor, which conceptualizes "relations," including events and changes of state (Kövecses 2010b:149-155). In this system, the various aspects of events are understood via physical concepts such as space, motion, location and force. In turn, the Event Structure

metaphor has two distinct systems, each one with its own structure and logic. In these systems, correspondences can be established as shown below:

Location system			**Object system**		
States	==>	Locations (bounded regions)	Attributes	==>	Possessions
Changes	==>	Motion (the thing changing moves)	Changes	==>	Motion (loss or acquisition) of possessions
Causes	==>	Forces (control)			
Actions	==>	Self-propelled movements	Causes	==>	Forces (give or take away)
Difficulties	==>	impediments to motion	Causation	==>	Transfer of
Purposes	==>	Destinations			possessions
External events	==>	Large moving objects	Purposes	==>	Desired location
Causation	==>	Forced movement	Achieving a purpose	==>	Acquiring a desired object
Means	==>	Paths			
Long-term, purposeful activities	==>	Journeys	Actions	==>	self-controlled acquisitions

The metaphor STATES ARE LOCATIONS is derived from the location system, and a linguistic expression based on this metaphor can be: "I am in a good *place* now," where a good state is conceptualized as a good place. Lakoff (1993: 220) expands on the conceptualization of difficulties as impediments to motion, and divides them into five types:

➢ Blockages: "Try to get *around* the regulations."

➢ Features of the terrain: "It's been *uphill* all the way."

➢ Burdens: "He's *carrying* quite a *load*."

➢ Counterforces: "She's *holding* him *back*."

➢ Lack of an energy source: "We're *running out of steam*."

This duality in the Event Structure system has been found in many other conceptual metaphors. Lakoff (1993: 227) posits that the dual of the metaphor LOVE IS A JOURNEY, for example, is LOVE IS A PARTNERSHIP.

2.5   Metonymy

It has been mentioned that metonymy is also considered a cognitive operation involving domains and mappings and expressing a relation of contiguity. Metaphor and metonymy differ because, while metaphors involve two conceptual domains, metonymy involves only one (the corresponding mappings are within the same experiential domain); the primary function of a metaphor is understanding, while that of a metonymy is to be used for reference; and between the source and the target of a metonymy there is a "stand-for" relationship (Ruiz de Mendoza 2000: 113). Many metonymies and metaphors are only particular manifestations of more abstract or superordinate metaphors or metonymies. Both are to a large extent culture-specific too, because the domains of experience vary from one culture to another, although the most abstract seem to have as source domains more universal notions based on early bodily experiences. In line with Ruiz de Mendoza's claim mentioned above, Ungerer and Schmid (2013: 116, 131) suggest that metonymies have a referential function, that is, their main purpose is to refer to an entity, prototypically a person, and so they establish the following "stand-for" relations:

METONYMY	Linguistic expression
PART FOR WHOLE	all hands on deck
WHOLE FOR PART	to fill up the car
CONTAINER FOR CONTENT	I'll have a glass
MATERIAL FOR OBJECT	a glass, an iron
PRODUCER FOR PRODUCT	have a Löwenbrau, buy a Ford
PLACE FOR INSTITUTION	talks between Washington and Moscow
PLACE FOR EVENT	Watergate changed our politics
CONTROLLED FOR CONTROLLER	the buses are on strike
CAUSE FOR EFFECT	his native tongue is German

Table 4. *Metonymies expressing "stand-for" relations (Ungerer and Schmid 2013: 116, 131)*

There are also metonymies that highlight aspects of the relation based on a predicative use, for example in the expression "I'm all ears," which is closer to a lean mapping metaphor.

Cause-effect metonymies are linked particularly to the expression of emotions. Hence, Lakoff and Kövecses (1987) postulated the general metonymy THE PHYSIOLOGICAL EFFECTS OF AN EMOTION STAND FOR THE EMOTION. Ungerer and Schmid (2013: 134) collected a selection of physiological metonymies for emotions:

Physiological effect (source)	Emotion (target)	Example
Increase in body temperature	ANGER, JOY, LOVE	Hot under the collar
Drop in body temperature	FEAR	I was chilled to the bone
Redness in face and neck area	ANGER, JOY	She was flushed with anger
Blood leaves face	FEAR	She turned pale as a sheet
Crying and tears	ANGER, SADNESS, FEAR, JOY	Tears welled up in her
Sweat	FEAR	There were sweat beads on his forehead, his hands were damp
Dryness of mouth	FEAR	His mouth was dry
Increased pulse rate and blood pressure, palpitations	ANGER, DISGUST, FEAR, LOVE	His heart pounded He almost burst a blood vessel
Lapses of heartbeat	FEAR	You made my heart miss a beat
Erect posture, chest out	PRIDE	He swelled with pride
Drooping posture	SADNESS	My heart sank
Inability to move	FEAR	She was paralyzed with fear
Flight	FEAR	He ran for his life
Jumping up and down	JOY	He was jumping for joy
Hugging	JOY, LOVE	I could hug you all
General physical agitation	ANGER, DISGUST, FEAR, JOY, LOVE	She was quivering/ excited/keyed up/ overstimulated

Table 5. Physiological metonymies for emotions (Ungerer and Schmid 2013: 134)

Ungerer and Schmid (2013: 137) have observed that, while many **metonymies** express the concept of fear, there are few for joy; by contrast, there are many **metaphors** available to indicate joy or love. They also pointed out that some emotions share the same physiological response, so in order to communicate emotions, metonymies require the support of metaphors (like ANGER IS A HOT FLUID IN A CONTAINER). Kövecses (2010b: 185) suggests that the two general metonymies CAUSE AND EFFECT and WHOLE AND PART are applicable in this case. It may be that the source domain results from the target domain, for example in the metaphor ANGER IS HEAT. This is in line with Ruiz de Mendoza's (2000: 121) suggestion that the interaction between metaphor and metonymy can be of two types: a metonymic mapping can provide the source for a metaphor, or the output of a metaphoric mapping can become the source of a metonymy (or the metonymy determines the interpretation of a specific correspondence):

- target-in-source metonymy: when the target is part of the source, such as when we refer to an organ of our body but identify it with our whole body, for example when we say "I'm full," meaning that our stomach, understood as a container, is full. In this type, the target is a subdomain of the source and is usually too vague for a reference. In the phrase: "She **inspected herself** in the mirror, seeking in vain the changes that her change of purpose should have brought" (SH: 48) in DAC, a metonymy is used in this way, as she is not inspecting her full body, but only her face.
- source-in-target metonymy: when a part of a domain provides access to the whole domain. For example, in the sentence: "He emptied the biscuits onto the plate," the word "biscuits" refers to a packet of biscuits. In this type, the source needs to be developed into its matrix domain. In the DAC, for example, the phrase "all you do is mope around with a

long face afterwards" (AM: 103) uses the effect of a long face to refer to the cause, which is a negative emotion.

The PART-WHOLE metonymy may be understood as a particular image schema, for which Lakoff (1989: 117) identifies the following structural elements: a whole, parts, and a configuration. He also points out that this schema is asymmetric and irreflexive, and explains its internal logic like this:

> If A is a part of B, then B is not a part of A. [...] A is not a part of A. Moreover, it cannot be the case that the WHOLE exists, while no PARTS of it exist. However, all the PARTS can exist, but still not constitute a WHOLE. If the PARTS exist in the CONFIGURATION, then and only then does the WHOLE exist. It follows that, if the PARTS are destroyed, then the WHOLE is destroyed. If the WHOLE is located at a place P, then the PARTS are located at P. A typical, but not necessary property: The PARTS are contiguous to one another.

All these sections have described particular elements that will be of help in the analysis presented in Chapter 4 of this thesis. This same approach has been used in other studies to complete different analysis, some of which will be discussed now together with their applications.

2.6   Studies applying cognitive linguistics

María D. López Maestre (2000) explored the headlines of the business section of The Times between 1970 and 1990 with a particular focus on studying the conceptual metaphors used by the newspaper to describe business relations. She identified domains structured based on a particular image schema in structural and spatial conceptual metaphors. For example, from the metaphor BUSINESS IS A FIGHT identified in such texts, it could be derived that companies were viewed as hostile enemies, business activities as blows, businessmen as fighters, and business activities being attacked, challenged or defeated.

Business was also conceptualized as a journey (a metaphor based on the PATH schema), a living organism or a physical phenomenon, and the UP-DOWN scale and CONTAINER schemas were used to conceptualize business transactions; these express, according to the author's conclusion, the particular view of the newspaper under study with respect to this activity.

In a study focused on literature, Freeman (1995: 690) starts by highlighting a pattern that appears consistently in *Macbeth* scholarship: "Time and again, Shakespearean critics have described the play, its world, or one or more of its characters as an abysm, an abyss, a gulf, a husk, a macro- or microcosm, a prison," and argues that, together with other examples, this illustrates that many Shakespeare scholars understand *Macbeth* in terms of "the image-schemata of the PATH and the CONTAINER" (Freeman 1995: 691). Freeman suggests that these image schemas serve to explain not only the language, but also the "central characters, crucial aspects of [the] various settings, and the sequence and structure of [the] unitary plot" of this play.

The instances in which CONTAINER metaphors serve as the basis for conceptualization include Sweno, King of Norway, being characterized as "that spring whence [...] Discomfort swells," Lady Macduff feeling contained "in this earthly world," Duncan having "so much blood in him," and the cauldron where the witches "boil up the toxic stew that under Macbeth's poisoned kingship befouls Scotland as country, body, and container" (Freeman 1995: 693). Macbeth's body is also conceptualized as a container that Lady Macbeth fills with her spirits; both Lady Macbeth and her husband are understood as containers that must be emptied to be filled again with a different nature; and her cruelty is metaphorized as a liquid. When Fleance escapes, "Macbeth finds himself contained within the larger container of his fears, whose exteriors are themselves contained within the mind that, reversing the customary container-contents relationship, contains and constrains the container of

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Macbeth's body" (Freeman 1995: 695). Macbeth's dagger penetrates a series of containers intended to protect the king: the castle that contains Duncan's sleeping room, which in turn contains "the violated temple of Duncan's murdered body" (Freeman 1995: 697). Macbeth's castle is also contained within Scotland, the country conceptualized as a container for the blood spilled by Macbeth, and Scotland is contained in an atmosphere of fog and filthy air.

With respect to the PATH metaphor, Freeman argues that Macbeth's career is viewed as a path where he is so "far before" that it is hard to overtake him, and further ahead in the storyline, he sees his intentions as a horse he spurs along the path toward achievement. Later, Macbeth combines the metaphor LIFE IS A JOURNEY, according to which his life leads from a fertile land into an arid one, with the metaphors A LIFETIME IS A YEAR (the seasons are projected onto the stages of life) and LIFE IS A FLUID because loss of life is conceptualized as increasing dryness. "Macbeth reaches the end of his path when he is no longer able to walk, when his progress is absolutely stopped: "They have tied me to a stake; I cannot fly, / But bearlike I must fight the course" (Freeman 1995: 702).

Finally, Freeman (1995: 706-07) explains how the CONTAINER and PATH image schemas create an image of Macbeth's downfall in the "To-morrow" speech because the path of his career becomes the container that constrains him, and stresses that

> critics who have written about *Macbeth* have always used critical language suggesting that they understand it in these terms precisely because the bodily experiences these schemata implicate are so universal and so central. The unity of the language of and about *Macbeth,* as well as the unity of opinion about that unity, arise directly and consequentially from this embodied imaginative human understanding.

Freeman demonstrates in his study that many scholarly analyses of Shakespeare have understood *Macbeth*'s language and characters in terms of these image schemas. This type of literary analysis informed much of the analysis conducted as part of the present case study and incorporated in Section 4.6.

2. 6.1 Cultural variation in death metaphors

An example of how a cognitive approach to metaphors can help identify cultural variation is a study by Biela-Wolońciej (2013), where she discusses how we use metaphor and metonymy as masking tools to deal indirectly with difficult topics, and investigates variations in the expression, masks and values of the concept of death for native speakers of English and Polish. She explains how figurative language, which often carries a certain axiological load, is commonly used to talk about the emotionally, socially and cognitively difficult topic of death (2013: 237), and proposes an axiological parameter to assess the emotional load not only for individuals, for whom it is deemed to have a biological motivation, but also as a cultural trait in terms of how culture determines this load.

Applying a cognitive approach, Biela-Wolońciej suggests that the concept of death, conceptualized as the opposite of life, functions as a source domain (*dead-end job, dead battery*) for negative metaphorical and metonymic expressions, which express negative situations by realizing mappings with elements such as "NO CONTACT, DOWN THERE, NO FORCE, PERIPHERY, NO LINK, NO BALANCE, NO RHYTHM, PART, DISABLEMENT, NO ATTRACTION, BLOCKAGE, SPLITTING, REMOVAL, FAR, EMPTY, BACK, LEFT, REPULSION, etc." (2013: 238). Death not only functions as a source domain; it can also be a target domain, in which case it gives rise to expressions such as *pass away* or *leave.*

In this study, Biela-Wolońciej underscores the huge potential of the domain DEATH to express many different concepts, generally with a negative axiological load, giving the following examples of conceptual metaphors and expressions derived from them (2013: 240):

> DEATH IS DOWN (*rise from the dead*), DEATH IS A LIVING BEING CAUSING DESTRUCTION (*jaws of death, kiss of death*), DEATH IS WEAKNESS, DIMINISHING (*to deaden, a dead luck, die down*), DEATH IS EXHAUSTION, WEARING OUT (*a dead beat, do to death*), DEATH IS DEPARTURE, outside (*at death's door*), DEATH IS COLD (*feel like death warmed over*), DEATH IS DARKNESS (*dead of night*), DEATH IS PALENESS (*pale as death*), DEATH IS SILENCE (*dead silence, dead-pan, a deathly hush, go dead*), DEATH IS MOTIONLESSNESS (*play dead*), DEATH IS NO HOPE FOR PROGRESS (*deadlock, dead letter, dead-end job*), DEATH IS EMPTINESS, EXCLUSION, USELESSNESS (*dead to rights, dead wood, dead bottle* (empty)*, dead language*), DEATH IS A PERMANENT END (*deadline*), DEATH IS FINISH, DISAPPEARANCE (*die out*), DEATH IS DANGER (*death trap, dice with death*), DEATH IS A FORCE, DISTURBING EXPERIENCE (*to be dying for sth, deadly boring*), DEATH IS UNDESIRABLE (*I'd rather die, fate worse than death*), DEATH IS DISCONNECTION, NO FEELING (*dead leg, deadpan, deaden* [anesthetize]), DEATH IS INACTIVITY (*dead battery, dead engine, dead volcano*), DEATH IS FAILURE (*never say die*)

Biela-Wolońciej also notes that LIFE and DEATH form a consistent system of metaphors and metonymies where LIFE has positive connotations, while DEATH tends to be associated with negative elements, and presents a list of conceptualizations which may be categorized in this system:

LIFE IS A JOURNEY	→	DEATH IS DEPARTURE
PEOPLE ARE PLANTS	→	DEATH IS HARVEST
A LIFETIME IS A YEAR	→	DEATH IS WINTER
A LIFETIME IS A DAY	→	DEATH IS NIGHT (DEATH IS COLD)
LIFE IS A BURDEN	→	DEATH IS SLEEP/DEATH IS EASE/RELIEF/DEATH IS REST
LIFE IS A PRECIOUS POSSESSION	→	DEATH IS LOSS OF THE POSSESSION
LIFE IS A FLAME/FIRE	→	DEATH IS PUTTING OUT A FLAME/FIRE
LIFE IS A FLUID	→	DEATH IS LOSS OF A FLUID
LIFE IS BONDAGE	→	DEATH IS DELIVERANCE

LIFE IS A PLAY → DEATH IS REVEALING THE TRUTH

As her focus is on the axiological load of death metaphors, she explains how the normally negative value associated with death is reversed in the basic conceptual metaphors as a mechanism to mask the hard reality of death in different cultures. These metaphors can be understood as based on the VERTICALITY schema, which reveals an axiological feature as proposed in Section 2.6.1, or on another image schema to provide the mask, such as PATH or CONTAINER; in this case it could be said, then, that each language or culture prefers one end of the PATH:

DEATH IS RETURNING ↔ DEATH IS DEPARTURE (LIFE IS A JOURNEY)

DEATH IS MEETING ↔ DEATH IS SEPARATION (LIFE IS A SOCIAL RELATION)

DEATH IS THE BEGINNING ↔ DEATH IS THE END (LIFE IS A REALITY WITH BEGINNING AND END)

DEATH IS NEW LIFE ↔ DEATH IS NO LIFE (LIFE AND DEATH EXCLUDE/EVOKE EACH OTHER)

DEATH IS RENEWAL ↔ DEATH IS DESTRUCTION (LIFE IS CREATION)

DEATH IS JOYFUL ↔ DEATH IS SADNESS (LIFE IS RELATED TO EMOTION)

DEATH IS A POSITIVE REALITY ↔ DEATH IS A NEGATIVE REALITY (LIFE IS RELATED TO VALUE)

DEATH IS LIGHT ↔ DEATH IS DARKNESS (LIFE IS RELATED TO LIGHT)

DEATH IS FULFILMENT (LIFE IS INCOMPLETE) ↔ DEATH IS LACKING (LIFE IS ABUNDANCE)

DEATH IS UNITY (LIFE IS SCATTERED) ↔ DEATH IS SCATTERED (LIFE IS UNITY)

A realization of some of the metaphors above can be found in the following passage of DAC, for example:

Look at me now, listen to me, shine a light into my eyes, don't put me to sleep in death / Because on the day you eat from his table you will certainly die / Don't rejoice in the death of another, remember that we all die / Death and hell were cast into the pit of flame and this was the second death / That which I fear, that is what comes to me, that which

> strikes me with terror, that possesses me / How bitter is your memory
> for the man satisfied with his riches / Have the portals of death opened
> for you? / Sin came into the world through woman, and because of
> woman we all must die / Have you seen the portals of the region of
> darkness? / Your weakness for the poor and the drained of strength is
> good / And what fruit did they obtain, then? Those for which they now
> feel shame, because their end is death / Because the appetite of the
> flesh is death (AM: 239)

This fragment emphasizes a religious perspective: it is comprised of precise citations of biblical verses: Psalm 13:3, Genesis 2:17, Ecclesiasticus 8:8, Revelation 20:14, Job 3:25, Ecclesiasticus 41:1, Job 38:17, Ecclesiasticus 25:33, Job 38:17, Ecclesiasticus 41:3, and Romans 6:21. It should be noted that these are evident in Spanish but not obvious in English because the words are not exact quotes from translations of the Bible, so perhaps the translator did not realize this intertextual connection with the original.

Culture places an additional layer on the content (which could be understood as an additional CONTAINER) in order to appease the negative value of death, therefore modifying the way we perceive and conceptualize the world, by revealing some aspects and concealing others. Shuttleworth (2017: 33) posits that conceptual metaphor theory does not touch on the tendency of metaphors to mystify rather than to clarify, an idea expressed in Aristotle's *Poetics*; but his focus is on scientific discourse, where the purpose is to clarify concepts, so he does not abound in this point. This approach is complemented by the research carried out by Semino (2011), which demonstrates that metaphors, once introduced in one genre, may be adapted to be used in another. Indeed, since the analysis presented in this thesis focuses on literary discourse and explores how myths are conveyed between languages, the mystifying aspect is relevant. In the example above, it could be said, for instance, that the verses quoted directly from the Bible are incorporated into the text in order to express a religious point of view, but it may well be the case that when the author included these verses, he really wanted to explore

hidden realities and mystify the meaning conveyed. As has been discussed above (Section 1.3), Fuentes often used metaphors to express myths.

Biela-Wolońciej's analysis identified cross-linguistic differences in the axiological value that native speakers of English and Polish associated with a series of statements using schemas such as RETURN, REST, JOIN, GOD, ANGELS, HOME, FATHER, which were considered positive, and END, OUT, GO, LAST, AWAY, LEAVE, which were deemed negative. According to the results of that study, DEATH IS SLEEP is a "neutral" metaphor to describe eternity, and most English statements were assessed as more negative, which means that either the axiological load differs between these two languages (alternatively, as proposed based on the approach used for the analysis of this thesis, each language prefers a different end of the PATH schema), or there is a cross-linguistic difference in the interpretation of figurative language. Another option is that perhaps what differs between speakers of English and Polish is the sense of humor, their values and worldview, or the concept of death in each culture. Death denotes an undesirable quality of objects, but this study on the axiological load of concepts shows that the cultural variation is not simply between the good-bad extremes, because also the intensity differs: "DEATH/ŚMIERĆ in terms of biological death of a human being carries a stronger negative axiological load in Polish than in English; [... because it] is "more evil," and thus potentially more taboo in English, the masks have a stronger coping function, work deeper, and alleviate the negative axiological load more intensely. For example, the metaphors LIFE IS A JOURNEY, DEATH IS DEPARTURE/ARRIVAL, DEATH IS LOSING/GETTING IN TOUCH realized in these passages in DAC: "Take no joy from another's passing, for all pass" and "Don Gamaliel felt the approach of death" (SH: 92), which are reversed in the following statements in the English/Polish study:

   (Mary) has left us. – (Mary) joined the angels.

(Mary) checked out. – (John) returned to the Home of the Father.

In linguistic expressions, *DEATH* in English is slightly more negative than the Polish *ŚMIERĆ*. However, DEATH/ŚMIERĆ masked by figurative expressions, seems more negatively loaded in Polish than in English" (Biela-Wolońciej 2013: 260)

> As a source domain of metaphors, DEATH/ŚMIERĆ carries a negative load into almost all expressions — in English more than in Polish. However, when it is a target domain, certain source domains, especially those referring to spirituality and positively loaded schemas and concepts, alleviate its negativity, especially in English ("the masks of death are more masking" in English). Seemingly semantically equivalent expressions in English and Polish are not necessarily axiologically equivalent — which may also be of significance for cross-linguistic comparative studies and translation studies. An especially controversial axiological parameter is irony and various types of humor. (Biela-Wolońciej 2013: 262)

This application of conceptual metaphors analyzed variations in the axiological value that different languages associate with particular expressions related to death and proposed a series of explanations. Variations were identified in conceptual metaphors, domains and image schemas. A "reversal" of focus (perspective from the other pole of a schema) between languages, for example, was interpreted as reflecting cultural differences. The "masks" added to cope with the axiological value of death identified in some of the examples can also be explained as CONTAINERS or, based on the mapping scope of each language discussed in Section 2.2.1.4, as the activation of the same image schema, but with a different culture-dependent evaluation made. The present case study, in contrast, will not be concerned with axiological values and, although observations will also start with the pair of concepts life-death, it will not be restricted to an in-depth analysis of such pair. The purpose will be to identify other variations in metaphor components such as image schemas and blending, and further explore how culture-specific elements are transferred between languages. However, the use of image schemas as a masking tool at

the linguistic level was identified (see Section 4.6.2), which may be a more universal device, as many languages may prefer euphemisms instead of "bad words" in similar circumstances, and may be an example of the mystifying tendency of metaphors exploited in all cultures, as noted in Section 2.6.1.

The studies included in this section show how cognitive linguistics can be applied in different kinds of research and topics to identify elements that provide a general structure for conceptualization and allow us to understand texts, as shown in the case of *Macbeth*, as well as other subsidiary structures where variations may occur between languages, providing a framework to explore the abstract concept of culture through more concrete elements.

In the present case study, the purpose is to apply this approach to the analysis of translations, observing the different components of metaphors — which, as has been discussed, can display cross-cultural variation — to identify more concrete features exploited in language to convey cultural differences. The next chapter will provide an overview of the discipline of Translation Studies and research in translation, including cognitive approaches, and will describe the methodology applied to investigate two translations into English of *La muerte de Artemio Cruz* from a cognitive perspective, an analysis presented in Chapter 4.

Chapter 3

Translation: Investigating the advantages of a cognitive view of culture and translators

This study is circumscribed within Translation Studies because observations start with translated texts in their target culture, and for this reason a general overview of the discipline is provided in this chapter.

Discussions on translation have a long history, while the academic discipline studying it is relatively young. This means that for centuries, most reflections on translation were produced by renowned intellectuals who practiced rather than studied translation, and may have been considered valid initially to the extent that the person expressing them was recognized as an authority in a particular field. Having well-known translators as a model, it comes at no surprise that early statements regarding translation were preceptive, as translators sanctioned by the society may have been expected to safeguard the standards to be observed by other translators.

One of the first disciplines that translation drew from to conduct analyses was linguistics. The first contribution of linguistics to the development of sense-for-sense translation was to propose the sentence and the text as units for translation when literal (or word-for-word) translation could not produce an adequate text. The linguistic approach, then, tried to expand its observations to different levels, such as lexis, grammar, and point of view, leading to various typologies. The role of context, discourse and pragmatic factors in the practice of translation was highlighted. Once this stage seemed exhausted, as more complex theories and studies were required to explore the context around translation and not only the words, sentences or texts, the discipline of

Translation Studies was born. This discipline has provided theorists with a basis to further explore context drawing on several other disciplines and from different perspectives, including the function of texts, the cultures in which they are produced, and the cognitive mechanisms at play in language and translation production, as the purpose of analysis has shifted from finding the best equivalence to exploring the various options available to translators and the reasons behind their choices.

In addition to these systematic and complex approaches proposed by scholars, practicing translators and writers shared their views on translation. Given that the focus of this thesis is on a Mexican novel and its translations into American English, it seems appropriate to mention some of the predominant views among writers and translators of Latin American literature at that time. Suzanne Jill Levine (2012: 10) notes that Borges introduced his main ideas on literary translation in essays such as "*The Two Ways to Translate* (1926), *The Homeric Versions* (1932), *The Translators of the 1001 Nights* (1936), *The Enigma of Edward Fitzgerald* (1951) and [his work of fiction] *Pierre Menard, Author of Don Quixote* (1939).

It was pointed out in Section 1.2 that the writers of the Boom had their work translated by a group of translators including Gregory Rabassa, Alfred MacAdam, Suzanne Jill Levine, Margaret Sayers Peden, and Edith Grossman. Some of them suggested metaphors for the role of the translator involving sounds or voices to explain their translation work: Gregory Rabassa considered that translators should "listen to their ear" (Munday 2001: 149), while Sayers Peden spoke about listening to "the voice" of the source text, and Grossman (2010: 8-9) also applied a voice metaphor: "In the process of translating, we endeavor to hear the first version of the work as profoundly and completely as possible". Nobel-prize winner Octavio Paz posited that learning how to talk involves learning how to translate, and that each translation is, to a certain

degree, an invention. He also suggested (Paz 1971: 9) a connection between the translation of poetry and a metaphor of an orchestra: various musicians with different instruments, but without a director or sheet music, compose a group melody where improvisation is inseparable from translation.

In *Translation as Metaphor: Three Versions of Borges,* Alfred MacAdam, one of the translators studied in this thesis, examines the morphology of translation based on the relation between translation and metaphor, from an evaluative standpoint. In his article, MacAdam discusses aspects of style in three different translations of a short story by Borges including syntactical alterations and differences in nuances, more like a commentary to the versions produced by each translator. He underscores that such differences would not necessarily mean that one particular translation is wrong, and concludes that translation is both impossible and inevitable, because like a work of art exists only as a metaphor, "translation stands as a reflection of a very dim shadow" (MacAdam 1975: 754). He suggests that both translation and metaphor-making are like assembling a different whole out of extant pieces; the whole may not be wrong, but it can certainly have different connotations.

In the 1970s and 1980s, moving away from linguistics and fixed typologies while still dependent on the text, functionalist and communicative approaches to the analysis of translation were developed, which primarily considered the cultural context. Based on the different situations for which texts were produced, functional approaches analyzed how readers received them and the relevance of their effects for the translator's decisions, shifting attention from equivalence based on linguistic units, which was more prescriptive, to equivalence in terms of textual communicative functions, a more descriptive standpoint.

Up until this point, translation was still considered a second-class activity. Efforts to prove this perception wrong led to the emergence of a standalone discipline, which adopted the name of Translation Studies.

3.1   Translation Studies as a standalone discipline

Although translation was the topic of scholarly discussions for a long time, as is evident in the writings of authors such as Cicero and St Jerome, Translation Studies is a relatively young academic discipline. The name 'Translation Studies' was first proposed for the discipline by James S. Holmes in 1972, in his paper "The name and nature of translation studies" (published in 1988), where he underlined the need to establish a name, terms and procedures specific to the field, and proposed a framework devised by him. This framework was presented in the form of a "map," mainly divided into pure and applied areas of research, with the pure area further divided into theoretical and descriptive studies, but noting that all these branches depend on each other and have an interactive — or dialectical (Holmes 1988: 78) — relation. The adoption of these terms marked a departure from the initial prescriptive methodologies in Translation Studies focused on equivalence at word or sentence level.

Within the branch of Descriptive Translation Studies identified in Holmes' basic "map," and as part of the sociocultural approaches developed in the 1980s with a more literary orientation, Itamar Even-Zohar applied his polysystem theory, stemming from the Russian Formalists of the 1920s (Munday 2001: 108), to propose a model where translated literature was viewed as a system within larger systems of the target culture, because he pointed out that translation had played a major role in shaping literatures. In response to the then prevailing source-oriented trend in research (focused on

source — or original — texts), his colleague Gideon Toury (1980, 1995) proposed a switch to a target-oriented model (focusing on target — or translated — texts) in an effort to develop a general theory of translation, based on a functional and relational notion and with a three-phase methodology as follows:

(1) situate translations within the target culture system
(2) map and compare source-target text pairs
(3) attempt generalization about the underlying concept of translation for the particular corpus

The last step involves identifying general characteristics of translators' decision-making processes and then "reconstructing" the norms that they applied in the process, so that they can be tested in further studies and used to formulate probabilistic laws of translation for a cultural context. The emphasis of this model is on describing what happens in real translations, explaining the interdependencies of function, process and product (Toury 2012: 5) within a broad socio-cultural context. This makes it clear that the main focus of Descriptive Translation Studies as a branch of Translation Studies is on describing the process and product of translation, and the relationship between translations and their target culture. Although as pointed out by Munday (2001: 111) this model is not very rigorously systematic, it is flexible and non-prescriptive, which means that it can be used to compare a wide range of translation pairs. Toury's three-phase methodology was adapted as the basis for the research conducted in this case study.

Another model proposed by José Lambert, Hendrik van Gorp and other scholars now known as the Manipulation School (Munday 2001: 118-19) expands on Toury's model proposing a more objective methodology for the analysis of case studies, considering information such as metatexts to

formulate initial hypotheses about the text, both at a micro- and a macro-textual level, so that a more complete analysis and comparison can be produced to identify norms. The case study developed in this thesis also presents in the conclusions section ideas derived from analyses at a micro- and macro-textual level.

A further development in Translation Studies was the so-called "cultural turn" in the 1990s, which further explored the notion of context. Susan Bassnett and Adré Lefevere, in their collection of essays *Translation, History and Culture*, emphasized that translation theories may well had moved from word to text as units of study, but had failed to go beyond that. They were interested in studying translation with a focus on the impact that culture has on it, therefore opening up translation to wider topics of context. Lefevere, particularly, considered ideology and the dominant poetics in the target culture (Munday 2001: 127). This turn in Translation Studies made it possible to discuss topics such as the influence of translation in postcolonial cultures or in gender studies.

After the stage that favored the invisibility of the translator, other areas of study emerged, such as the experiential notion of meaning and the cognitive processes at play when translators are translating, that is, how they choose words and how can clues of the translator be found in the text. In terms of research focused on the translator, Sjørup (2011), for example, used eye-tracking techniques to measure the effort involved in translating metaphorical texts (Rojo 2015: 726). Several studies have used "think aloud protocols," where the translator verbalizes what he or she thinks while transferring the text from one language to the other, providing a different way of observing and describing the translation process (Kiraly 1997). These techniques are focused on physical actions of the translator, but other psycholinguistic approaches, on which the present study draws, focus on choices made by

translators. The following two translations of the short story *Chac Mool* by Carlos Fuentes, for example, illustrate different choices (highlighted in bold) of the translators:

> Until three days ago, my reality was of such a degree it would be erased today; it was reflex action, routine, memory, carapace. And then, like the earth that one day trembles to remind us of its power, of the death to come, recriminating against me for having turned my back on life, an orphaned reality we always knew was there presents itself, jolting us in order to become living present. Again I believed it to be imagination: **the** Chac-Mool, soft and elegant, had changed color overnight; yellow, almost golden, **it** seemed to suggest **it** was a **god**, at ease now, the knees more relaxed than before, the smile more benevolent. And yesterday, finally, I awakened with a start, with the frightening certainty that two **creatures are breathing** in the night, that in the darkness there beats a pulse in addition to one's own. [https://www.arts.gov/audio/sun-stone-and-shadows-audio-guide-part-two]

> Up until three days ago, my reality only was one to the degree of having been erased today: it was a reflex movement, routine, memory, briefcase. And later, like the earth that one day trembles so that we remember its power, or death that will arrive, reprimanding the forgetfulness of all my life, another reality presents itself that we knew was there, homeless, that must shake us to make itself alive and present. I thought, anew, that it was imagination: the Chac Mool, smooth and elegant, had changed color in a night; yellow, almost gold, **he** seemed to indicate to me that **he** was a **God**, lax for the moment, with the knees less tensed than before, with the smile more benevolent. And yesterday, at last, a startled awakening, with that frightening certainty that there are two **breaths** in the night, that in the darkness there beat more pulses than one's own. [https://spanishliterature.tumblr.com/post/69843508762/chac-mool-by-carlos-fuentos-translated-by-jonah]

This text shows that even simple changes, like the ones highlighted here (one pronoun (it-he) and one capitalized word (God)), may be interpreted as a choice to emphasize the process by which the Chac Mool replica is coming to life, so by referring to him as a "he" and choosing to capitalize the word God, the translator of the second version communicates more strongly that it is no longer an inanimate object, not a statue but a God, therefore reinforcing the myth. With regard to this topic, Bernárdez (2013: 324-28) has discussed in more detail cultural differences conveyed merely by the use of personal

pronouns. Changing "two creatures are breathing" for "two breaths" (a transposition procedure) may also add to the mysterious atmosphere and reinforce the myth.

As proposed by Toury, studies in Descriptive Translation Studies seek to compare pairs of source and target text in order to identify and classify changes or "shifts" which may help identify norms (patterns of translational behaviour) governing translation in a given historical and cultural context and understand more about the process of translating. Some other researchers suggest that a good course of action is to compare different translations of the same source text, as is the case in this thesis. Practising interpreter Wadensjö (1998) proposes the term "display" to denote, when looking only into translations, the particular character of the translator displayed in the way the translation is replayed, and posits that identifying parallels and contrasting different choices the translator could have made in translated texts can make evident not only the mode of replay chosen by translators, but also the way in which such texts speak about translation itself. Hermans (2010) suggests that looking for intertextual links or similarities between translations of the same original can provide a shared element against which it should be possible to gauge the differences between each individual translator. In addition, "according to the fourth translation universal originally proposed by Mona Baker in her seminal 1993 paper, 'levelling out' […], translations should be less idiosyncratic and more similar to each other than original texts are" (Zanetti 2013: 23), so variations between them should point to specific characteristics of translation and choices made by translators. This is the basis for the case study conducted here, the methodology of which will be explained in Section 3.7, in this same chapter.

In this line, Mary Snell-Hornby (1988/1995: 119) posits that elements that style may convey should be considered when studying translations, and Boase-

Beier (2006) argues that the choices made by translators are expressed in the style of the target text, so cognitive stylistics may be of help to explain how they understand and express cultural differences. A broader view of stylistics that encompasses sociological, historical, psychological and pragmatic aspects has made stylistics more attractive to translation studies, and other authors (Semino, Tabakowska, Gutt, Dahlgren) have pointed out that, based on a Cognitive Stylistics approach, social and cultural factors may be considered as a cognitive entity. Given that this thesis applies a cognitive approach, the next sections will explain the general tenets of Cognitive Stylistics and the perspective this discipline has given to Translation Studies.

3.2   Cognitive approach in Translation Studies

Cognitive stylistics was briefly discussed in Chapter 2 in connection with its role in the study of metaphor. This discipline assumes that language is an integral part of cognition, as pointed out by Rojo and Ibarretxe (2013: 11): "Language is based on our experience as human beings in this world, in a culture and in a society, and therefore, all the knowledge that we have about the system of our language must arise from our experience."

A very interesting application of cognitive stylistics for translation is that it investigates texts to gain insight into the mental processes involved in their production, which cannot be observed directly (Hoffstaedter 1987:76). Taking translations as a point of departure is compatible with Toury's program of observation of translational phenomena in order to inductively progress to the non-observable and culturally determined norms that govern translators' choices (Laviosa 2011: 15), which is the aim of this case study. Boase-Beier (2006: 82) also posits that, from the standpoint of "translation, a cognitive view might suggest that what is universal will be more easily translated than what

is culturally or linguistically diverse," underscoring that deviations between translations may point to such culturally-determined norms, and that

> it is exactly in the interaction of what is universal and what is language-specific, or culture-specific or context-specific, that one finds explanations for the way language works (Boase-Beier 2011: 33).

As already mentioned in this thesis, metaphor was selected as a unit of study where this interaction between universal and language- or culture-specific elements can be explored. An overview of the different theories proposed to explain metaphor has been provided in Chapter 2. Here, we focus on the ways translation and metaphor studies have benefitted each other, providing new avenues for research.

3.3 Metaphor as an object of research in Translation Studies

Shuttleworth points out that Rolf Kloepfer initiated in 1967 the discussion of metaphor in translation (Shuttleworth 2017: 44), assuming ideas in line with conceptual metaphor theory. He proposed that bolder metaphors are easier to translate and suggested that there are some universal metaphorical fields, an idea that attracted severe criticism (Snell-Hornby 1988/1995: 57). Prompted by these statements, other authors such as Dagut, Newmark and Mason decided to explore in more depth metaphor within the framework of the new discipline of Translation Studies. The debate at that time was between Dagut's[6] stance that some metaphors were untranslatable, and a different approach to the translation of metaphor that Dagut (1987: 77) described as the "simplistic no-problem approach," explained with the instruction: "Translate the 'vehicle' and the 'tenor' will translate itself" (Dagut 1987: 78). Mason's argument was that a particular theory for the translation of metaphor was not necessary,

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[6] Dagut (1976: 32-33) suggests that culture-specific elements make it impossible to translate metaphors.

while Newmark (1981) thought there was a universal factor, and that culturally-bound elements influenced metaphor translation.

In the 1980s and 1990s, thus, research into the translation of metaphors focused on two main topics: the translatability or untranslatability of metaphors, and the search for strategies applicable to the translation of metaphor, which "can be treated as illustrating the entire complexity of language communication" (Dobrzyńska 1995: 595). Metaphor became a very interesting subject of study in Translation Studies, and several procedures were proposed for the translation of linguistic metaphors (Dobrzyńska 1995, Newmark 1981). Newmark proposed his own categorization and the following metaphor translation procedures which define the cross-linguistic transfer of metaphor based on the concepts "object, "sense," and "image" (and thus may seem somewhat related to an image metaphor):

- Reproducing the same image in the TL.
- Replacing the image in the SL with a standard TL image which does not clash with the TL culture.
- Translation of metaphor by simile, retaining the image.
- Translation of metaphor (or simile) by simile plus sense, or occasionally metaphor plus sense.
- Conversion of metaphor to sense.
- Deletion, if the metaphor is redundant.
- Using the same metaphor combined with sense, in order to enforce the image (Newmark 1981).

Newmark suggests that translators should first identify the type of metaphor and then determine the procedure, but Newmark himself recognizes that some of his categories overlap, as pointed out by Rodriguez Marquez (2010: 19).

Van den Broeck (1981) categorized metaphors from a synchronous viewpoint (emphasizing that strict boundaries may not be easy to establish) into three categories:

- lexicalized: those that have become part of the established lexicon (such as idioms or lexical items, e.g., "hard cash")
- conventional: those that are common to a literary school or generation ("the warden of heaven" meaning God)
- private: innovative creations of poets

And in terms of procedures, for those cases where the metaphor could not be reproduced intact, he identified three solutions, explained using I.A. Richards's terms:

- Translation *sensu stricto*, where both tenor and vehicle are transferred into the TL
- Substitution, where the tenor is preserved and the SL vehicle is replaced by a different vehicle in the TL
- Paraphrase, where metaphor is rendered by a non-metaphorical expression in the TL

From a different perspective, applying his target-based approach, Toury (1995: 81) proposed the following categories of metaphor translation:

1. into "same" metaphor
2. into "different" metaphor
3. into non-metaphor
4. metaphor into Ø
5. non-metaphor into metaphor
6. Ø into metaphor

and noted that the last two categories could only be identified from observations in the target language, which made evident the value of a target-based approach, because an analysis based on the source text would have missed them. His findings highlighted the importance of Descriptive Translation Studies.

Applying this target-based approach too, as a result of an analysis of translations from Greek into English, Sidiropoulou (2004: 117) proposed the following strategies to transfer metaphorical expressions from ST to TT: metaphor preservation, metaphor modification (metaphor enforced in Greek or rendered by a different target metaphor, or its status is somehow reduced in the TT), and metaphor grounding (rendering by a non-metaphor), roughly matching Toury's first three categories, although somewhat expanded.

All the strategies and categories described above were based on linguistic metaphors, but as already noted, a cognitive approach may help identify other contextual and culturally-bound elements. Many researchers have adopted a cognitive approach following the Conceptual Metaphor Theory proposed by Lakoff and Johnson (1980b), which was described in some detail in Chapter 2. Here, we will see how it has been applied in some studies within the discipline of Translation Studies.

3.3.1   Conceptual Metaphor Theory and translation

Since the mid-1990s, some studies have examined translation applying a cognitive linguistics approach, seeing it as a complex cognitive task and exploring the cognitive mechanisms underlying it. Using a cognitive approach, researchers can analyze not only linguistic but also conceptual metaphors, in an effort to further understand what metaphors can tell about translation and

translators' choices. Applying this approach, largely initiated by Lakoff and Johnson's *Metaphors We Live By* (1980b), which has already been discussed in Chapter 2, I suggest that translation can be understood as the process that human beings follow to understand language and construct meaning based on their embodied experiences, activating their perceptual, motor, social, and affective knowledge, to then reconstruct that meaning and express this knowledge in a different language. The result of this human process, then, can be analyzed not only against a particular norm or prescriptive concept, but considering variations in embodied experiences; the focus can shift to the particular losses and gains produced by the series of choices made by translators to convey such experiences. Within cognitive linguistics and stylistics, Conceptual Metaphor Theory has been applied in many translation studies as a suitable tool to derive from translated texts the inferences made by translators in the process of translating.

In turn, viewing metaphor from the perspective of translation has allowed researchers to solve some issues previously underscored by critics of Conceptual Metaphor Theory, such as the shortcoming that examples may be fabricated to fit the conceptual metaphors proposed. In this respect, Hanks (2010: 134-37) argued that Lakoff & Johnson invented their evidence using their intuition, "making up linguistic examples" which, "in the light of corpus evidence, […] can be shown to be unidiomatic or unnatural," as opposed to discourse analysts, who "examine examples that are natural and real." Another criticism to conceptual metaphor theory is that, given that cognition is the focus in this approach, language is set aside, and this should not be the case in any metaphor study. If the starting point of a study is a translated text or a text for translation, both of these problems are solved because language is the basis for the analysis, and the text exists in real discourse. Research in Descriptive Translation Studies, then, has tackled a specific area that the original proponents of Conceptual Metaphor Theory were said to have

ignored, namely, "the study of metaphor in the contexts in which metaphorical expressions actually occur" (Kövecses 2010a: 664). This study will also analyze real discourse, as written by the original author of a novel and its translators, which means that the texts were not specifically designed to provide examples of conceptual metaphors; rather, they are real translations as proposed by Toury and mentioned in Section 3.1. Furthermore, according to cognitive stylistics our language must arise from our experience, but as Schröder (2012: 213) points out, conceiving of this relation as a fixed sequence experience-language may be a mistake, as it may be better to understand both elements as interacting bi-directionally, thus making it difficult and unclear to determine which aspect of the sociocultural context is linguistic and which cognitive." After all, as noted by Guzmán (2012: 198), in real-life translations, like in real-life dialogue, "there are misunderstandings, silences, interruptions, refusals to understand, distortions, voices that impose themselves over one another", so an analysis considering certain interaction between experience, language and cultural context may widen the perspective of both disciplines.

Sidiropolou (2004: 112) posits that metaphors could contribute to the study of translation in two main ways. Firstly, translation could be considered as an instance of metaphorical mapping from one language domain to another. Secondly, culture-specific aspects of metaphorical expressions have to be reflected in translation, so examining the difference between domains of experience according to each culture may help determine how this variation is calculated in translation.

Applying a cognitive approach to describe metaphors in translation allows us to explain identified "solutions" from the cross-linguistic and cross-cultural perspective of translation. Shuttleworth (2017), for example, identified a particular set of parameters — mapping, typological class, purpose, level of categorization (a single concept that encompasses class inclusion and degree

of specificity), metaphor type (whether it is a conceptual or image metaphor), metaphor provenance (whether it is image-schematic or based on propositional knowledge) and conventionality — and proposed that they may be useful to explore the significance of conceptual metaphors and their possible influence on translators' decisions. He also emphasized that parameters can be used to propose translation procedures. The cognitive approach to metaphor has been favored in Translation Studies by Al-Harrasi (2001) to propose translation procedures based on theoretical categories of conceptual metaphor theory, as well as by Deignan (1997), Cristofoli (1998), Schäffner (2004), and Stienstra (1993), for example. As a result of the analysis conducted in this thesis, some translation procedures will also be proposed.

3.3.2   Studies proposing translation procedures

As mentioned in the previous section, some researchers have already proposed translation strategies or procedures based on their description of translation phenomena from a cognitive perspective. Here, strategies and procedures will be understood as defined by Shuttleworth (2017: 55) based on van Doorslaer: "[strategy] refers to the general approach to translating a text that is adopted by a translator (e.g., literal translation, idiomatic translation), while [procedure] is reserved for a means of rendering a specific textual feature or a solution to a particular problem."

Hiraga proposed cross-linguistic combinations of linguistic and conceptual metaphors in a study conducted in 1991 based on translations between English and Japanese, and Mandelblit considered in 1995 patterns of translation based on combinations between "mapping conditions" and "wordings" in the English-French language pair, all of them very similar to four types of cross-linguistic variations described by Deignan, Gabryś, and Solska

(1997: 354) in a study using corpus data and focused on the translation of metaphors from English into Polish:

- Same conceptual metaphor and equivalent linguistic expression
- Same conceptual metaphor but different linguistic expression
- Different conceptual metaphors used
- Words and expressions with similar literal meanings but different metaphorical meanings

A shortcoming of all these studies pointed out by Rodríguez Márquez (2010: 31) is that they start from the presumption that there is a conceptual metaphor or a conceptual domain, so the change from linguistic metaphors into conceptual metaphors is not clear. However, she highlights that these studies bring to the fore the role played by culture in the transfer between conceptual systems. In addition, a cross-linguistic variation pointing out that linguistic expressions are different seems too general, and specific elements in which they differ should be proposed, which is precisely what Al-Harrasi sets out to do in his analysis described below.

Al-Harrasi (2001) studies linguistic expressions, translated from Arabic into English, as realizations of conceptual metaphors. He follows an inductive approach, analyzing metaphorical expressions found in real speeches and then trying to establish generalizations as proposed by Toury (1995: 36) in his discovery procedures. Al-Harrasi considers these types of source domains in conceptual metaphors and the aspects mapped onto the target domain:

Type of source domain	Aspects mapped onto the target domain
Physical domains	Image schemas, rich images, colors, etc. MOVEMENT == LIFE (We follow a road in life to reach our goals)

Human life domains	Psychology, social values and practices, and social ideologies
Intertextuality domains	Past experiences associated with specific texts

Table 6. Aspects mapped to different types of source domains according to Al-Harrasi

Al-Harrasi (2001: 86) suggests that:

1) Metaphor is conceptual and most often takes place below the level of consciousness

2) Metaphor is systematic and coherent

3) Some abstract concepts are structured by metaphor

4) Metaphor is a hierarchical process (image schemata are realized in rich images)

5) Lexical items such as idioms and proverbs are ways of instantiating conceptual metaphors.

And his study, which covers in detail conceptual metaphor theory and considers more basic elements such as image schemas and rich images, which are also further explored in this thesis, leads him to propose the following procedures:

- Instantiating the same conceptual metaphor (same image schema[7])
  - Concretizing an image schematic metaphor (using a rich image[8] domain). For example: CORE, CENTER image schema → rich image: heart
  - Instantiating in the target text only a functional aspect of the image schema: CORE translated for its function as the strongest part of the entity (essence) or its distinctiveness
  - Same image schema and rich image domains

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[7] Image schemas were defined and explained in detail in this thesis in Section 2.3.1
[8] Briefly mentioned in Section 2.3.2

- Same image schema and rich image but alerting the reader to the mapping (using phrases like "so to speak," that he calls *conceptualizing facilitators*)

- Using a different rich image that realizes the same image schema realized by the rich image in the source text. In one of his examples, COUNTER-FORCES are conceptualized as a game of tug-of-war and a contest of hand-wrestling, respectively.

- From the rich image metaphor to image schematic representation. Example: "the dust of time was about to bury it" translated for STAGNATION, both realize an image schematic picture of lack of mobility

- Same mapping, but a different perspective: GENEROSITY is realized in the source as receiving, while in the target, as providing

- Adding a new instantiation in the target text (the conceptual metaphor appears in other section of the text and is added in a section where it is not included in the source)

- Using a different conceptual metaphor (CENTER for POSITION, for example)

- Deletion of the expression of the metaphor

He further clarifies that metaphorical concepts are not autonomous, which means that many strategies could be combined, a point also made by Merakchi and Rogers (2013: 364) quoting Newmark, where they explain that "the use of several 'procedures' [...] is known as a 'couplet,' defined [...] as 'a combination of two translation procedures or more'". Al-Harrasi argues that concretizing a source domain concept can be accepted as trans-cultural, realizing it through middle-stage, rich-image domains, the latter of which can be culture-specific. Again, the role of culture in conceptual metaphors is emphasized and he goes to great detail to define his procedures, also

including a macro-textual view when describing the addition of a new instantiation of a metaphor in a different part of the text.

In this line, Christina Schäffner discusses another set of insights that a cognitive approach to metaphor can provide for Translation Studies. She proposes that a cognitive approach may lead to a shift from the discussion of the translatability of metaphors (rooted in the notion of equivalence) and the procedures available to transfer them to a target language, to a view of metaphor as a translation solution, which is shared in this thesis. From this perspective, she investigates the effects of solutions on the texts and on the way in which readers receive them. Schäffner (2004: 1267), based on her work in the German-English language pair, proposed some cases of metaphor translation:

1. Identical conceptual metaphor at the macro level, but different individual manifestations not accounted for at the micro level
2. Replacement of structural components of the base conceptual schema in the TT by expressions that make entailments explicit
3. More elaborate metaphor in the TT
4. Different metaphorical expressions combined under a more abstract conceptual metaphor
5. TT reflects a different aspect of the conceptual metaphor.

which are more detailed than the simple combinations of same or different conceptual metaphors proposed before and also consider a macro-textual view. As part of her conclusions, she includes the characteristics of linguistic realizations of the same conceptual metaphor in each language and the level at which such realizations are culture-specific in political texts, and suggests that changes may be made to existing translation procedures based on observational data like these. In this sense, the present research will provide

more data for the Spanish-English pair and the effects of existing translations in that language combination, and will include a macro-textual analysis.

Al-Zoubi and Al-Hasnawi (2007: 234-8), in turn, studied metaphors in translation based on the existence of similar mappings, and identified three categories for the translation of metaphors:

- Metaphors of similar mapping conditions realized similarly
- Metaphors of similar mapping conditions realized differently
- Metaphors of different mapping conditions

although their categories only seem a rewording of Deignan, Gabryś, and Solska's cases. However, they did not claim to propose different procedures, but rather took these categories to explore cultural differences, and they do point out that metaphors and their mapping conditions "are culture specific because the domains of experience may differ from culture to culture, and therefore some equivalence between the varying domains of experience has to be calculated in translation" (Sidiropoulou 2004: 112). This general categorization will be the starting-point for the proposal of translation procedures in Chapter 4. The analysis will take a cognitive approach too, comparing two different translations into English of a novel written in Spanish, particularly focusing on metaphors and cultural variations.

Merakchi and Rogers (2013) follow this same line, according to the report of their findings, highlighting the intercultural problems encountered in a study of English-Arabic translations of metaphors in popular scientific writing and the translation solutions proposed. In the table reproduced below, Merakchi and Rogers (2013: 349) summarize strategies for metaphor translation identified in the literature, including the ones already mentioned here, Fuertas-Olivera and Pizzaro-Sanchez (2002), Maalej (2008), and Papadoudi (2014):

Strategy	Conceptual Metaphor in TT	Metaphorical Linguistic Expression in TT
1	same as ST	same as ST
2	same as ST	semantically related to ST
3	same as ST	different from ST
4	different from ST	different from ST
5	CM replaced by non-metaphor	no MLE
6	CM passage omitted	passage containing MLE omitted
7	CM used where none in ST	MLE used where none in ST

ST=source text, TT=target text, MLE=metaphorical linguistic expression, CM=conceptual metaphor.

Table 7. *Metaphor translation strategies summarized by Merakchi and Rogers (2013: 349)*

The procedures they identify are called adaptation, addition, deletion or reduction to sense, and the use of a couplet. As mentioned above, the analysis conducted in this thesis also led to the proposal of some translation procedures, and the table below was prepared to have a general overview of the existing procedures already discussed above, based on conceptual metaphor components and grouped under the first general categories of same or different conceptual metaphor, but including the more specific findings derived from later studies:

Procedure	Realization		
Same CM same mapping	equivalent LE realized similarly		
		same IS and RI	Same IS and RI (+ "so to speak")
		concretizing (IS to RI)	Make entailment explicit (function)
		RI to IS (hyperonym)	Only a functional aspect of IS
similar same IS mapping	different LE realized differently	different aspect reflected	IS to different RI

	more elaborate LE + verb	different perspective	RI to different RI
at macro level		**different LE at micro level**	adding new instantiation in TT
Different CM	different mapping conditions	Similar literal meaning	
Deleted		New instantiation in other part of the text	
		Delete LE (Pragmatic reasons)	
Couplet	Combination of strategies or procedures		

LE: linguistic expression; CM: conceptual metaphor; IS: image schema; RI: rich image

Table 8. *Metaphor translation procedures based on conceptual metaphor components*

The studies discussed so far which had a focus on cultural or political aspects of translation indeed discovered more specific translation procedures for the single category of preserving the same conceptual metaphor previously proposed. This thesis took an even closer view into image schemas, identified in those studies as a place where variation did occur, and further explored blends (discussed in Section 2.2.1.6) as another component of conceptual metaphors where culture-specific variations may be identified.

3.3.3   CMT Concepts applied to translation

Rodríguez Márquez (2010) applies CMT concepts to the analysis of patterns in the translation of economic texts in the language pair English-Spanish. Her focus is on conceptual metaphor, particularly identifying domains used metaphorically in a corpus[9] of collected translated texts. In terms of patterns, she only identifies the pattern "same conceptual metaphor and similar linguistic metaphor" in her data.

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[9] Sinclair (2005: 1-16) defines a corpus as "a collection of pieces of language text in electronic form, selected according to external criteria to represent, as far as possible, a language or language variety as a source of data for linguistic research."

Ogarkova and Soriano (2014b) investigated the application of the CONTAINER image schema to conceptualize anger in English, Russian, and Spanish. They argued that previous research had only been conducted to establish the existence of universal conceptual metaphors for emotions across cultures, but no study had looked into the quantitative extent to which they were exploited in each language; in addition, they argued that "basic" emotions such as anger or happiness had received a lot of attention, while other emotions had been ignored, and that findings were not generally discussed in the light of results obtained in other disciplines. They identified different clusters of nouns used in each language to express the most intense forms of anger and specific containers used to realize the metaphors: EYES and VOICE as CONTAINERS. A specific cultural difference found between English and Russian was the preference for MIND or HEAD by the former, and of SOUL by the latter, as containers for ANGER. In terms of the external expression of anger, and in line with other studies in cross-cultural emotion psychology, they found that major English-speaking countries classified as individualistic preferred terms related to anger which highlighted visibility and perceptibility (eyes, face, voice), while countries with collectivistic cultural tendencies, such as Spain, preferred internal terms such as heart, soul, head, and the chest. Their empirical study supported previous results showing that emotions are conceptualized based on universal embodied experiences and more specific socio-cultural constructs.

Díaz Vera and Caballero (2013) explored the metaphorical construal of jealousy in American English and Peninsular Spanish. They argue that the bodily basis of human cognition has been widely studied, while the cultural dimension of embodiment has been neglected until recently. Their corpus-based study shows that jealousy is conceptualized as a substance inside a container, like other emotions, that sometimes it is outside the person ("in the air," for example), and may be mixed with other emotions. They also point out

that in those instances where jealousy is conceptualized as an object, it seldom has negative connotations, while when the emotion is portrayed as a SUBSTANCE, it is usually harmful. Their examples (Díaz Vera and Caballero 2013: 275) in this case are:

> Poor Christina has *the acid of jealousy rusting her heart*. (The harmful substance is acid and is rusting her heart)
> Dale DuKane and my sister were *filled with venomous jealousy*. (The venom is a liquid in this instance)

The section of their study devoted to Spanish also led them to identify conceptualizations of jealousy as a substance, often corrosive or eroding. This metaphor of jealousy as a substance (or object) was the most common, and their research shows that it can be a source for many emotions: anger, fear, happiness, sadness, pride, shame or love. They found that both English and Spanish construe this emotion similarly, although English displayed a wider variety of sources and the English corpus is quantitatively and qualitatively richer. In addition, they looked at the physicality of some entailments of emotion metaphors and metonymies pointing to the most bodily aspects of emotions, and noted that jealousy conceptualized as a substance can be seen as oozing out of the person's pores, pours out, filling the person with acidity or venom (a burst/hot surge of jealousy) and causing pain experienced as a stab, a prick or a pang, heat, or something that crawls or creeps inside. It is also a substance with a particular taste that can be found bitter or sour, although they did not find any occurrence for taste or smell in Spanish (but they did find this type of metaphorical language in a Google search).

Deignan studied (2003) how mappings are shared by different cultures, in cases of "universal" embodied experiences, and how they vary, whether because some source domains are more salient in one culture, or because each

culture treats metaphor vehicles differently. Schröder (2012: 212) explored the qualitative application of Blending Theory, as will also be done in this thesis, to establish a connection between culture, mind, and language usage. Based on the work of Brandt and Brandt (2005), who suggest that innovative structures are derived from the cultural frame and knowledge of a group and constitute a separate input, Schröder aims to define cultural mappings for the specific metaphor LIFE IS WAR contained in rap lyrics in German and Portuguese from Brazil. In Schröder's study, lexical items realizing the WAR metaphor were first identified in both languages, then foci for each image were determined, and complete mappings prepared, comparing the most frequently used units in each language. The analysis, which aimed to illustrate how a "bridge might be built between culture, mind, and language usage by utilizing Blending Theory [...] as a more qualitative approach to metaphor" (Schröder 2012: 212) revealed that although the same conceptual metaphor is used, entailments vary in some respects and different input spaces are merged (war, rape, and rap in German, and rap, war, and apocalypse in Portuguese), which prompts the development of a particular hip hop culture in each case. My own study has shown, as described in the next chapter, that analyzing blends can reveal some variations in entailments and the use of additional image schemas.

3.4   Culture, metaphor, and Translation Studies

Translation scholars have explored the connections with culture in different ways. Since the time of Cicero, cultural aspects were considered in translation. For example, as pointed out by Kopeczky (2005: 858), the Roman audience was not so familiar with the threefold division of citizens, metics[10] and

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[10] Resident aliens, including freed slaves (https://www.britannica.com/topic/metic)

foreigners presented in a source text, so this division was translated in a target text as a twofold division of *civis* and *peregrinus*.

Bernárdez (2013: 313) explores the connection between translation and culture taking as a starting point "cultural words," which are "very difficult, even impossible to translate […] as they are idiosyncratic and frequently exclusive of an individual culture," and transmitting their cultural content is the most significant problem. He points out that, even if the same metaphor exists in different languages, the value it has in each culture and period may vary widely, and suggests that particular cultural domains pose specific problems. He also underscores the role of culture in the domain of conceptual metaphors, as even if the same metaphor exists in both cultures, it may have a different value or interpretation in each one, and emphasizes the importance of considering the socio-historical element in metaphor. He also notes that metaphoricity may vary from one language to another, and that English "seems to be extremely fond of metaphor and metonymy, using them when other languages would prefer a literal form of expression" (Bernárdez 2013: 323), which is a **matter of culture**. He argues that the most important questions when translating metaphor are "*how, when and why is it really used?* [and so] more attention should be devoted to the social, interpersonal, collective aspects of cognition, and also to the facts of frequency in real use" (Bernárdez 2013: 323). He concludes that cultural elements can be found everywhere, from phonemes to whole texts, so the first task is to determine to what degree culture is visible in an element, for example in grammatical structures. It is also emphasized that metaphors should be approached primarily as cultural elements, that even if mappings are apparently similar, sociocultural and historical differences may be expected, and that the frequency of metaphors may differ greatly in different languages. "Translators have to be very conscious of the pervasiveness of culture" (Bernárdez 2013: 334).

In view of this pervasiveness, Shuttleworth (2017: 60) quotes a practical list of the hierarchical levels in which Katan breaks down the functions of all biological and social systems: environment, behavior, capabilities, values, beliefs and identity. In this thesis we will not look at the frequency element, as the analysis was not designed to be exhaustive but to have a more qualitative focus. However, Chapter 4, which details the comparisons considered, contains the analysis of cultural elements found as a result of both a micro- and a macro-textual analysis.

Reuven Tsur explores how cultural and literary forms are shaped by cognitive processes, based on the premise that cultural forms are generated as men adapt to their physical and social environment. Cultural change is motivated by the tendency to resolve tensions, pressures, and wants, accommodating them in a wider structure. "The adoption of foreign models is quite conspicuously constrained by the properties of the adopting languages" (Tsur 2007: 77). Alexieva (1993) also proposed that the relationship between a "real" situation and its "language/culture-specific" mental picture can be explained from a cognitive standpoint.

Al-Zoubi and his colleagues (2007) explore how culture models and constrains cognition. Following the idea of Lakoff and Johnson (1980b) that a culture provides a pool of metaphors for making sense of reality, they suggest that cultural beliefs and values should be taken into consideration when applying a cognitive approach to the translation of metaphors; after all, they argue, the world we live in is full of things, and we constantly have to talk about them. Therefore, it should be kept in mind, as emphasized by Merakchi and Rogers (2013: 342), that "the experiences in which metaphors are rooted are not necessarily shared by other cultures." A more detailed discussion of cultural aspects and cultural variation in connection with conceptual metaphor analysis

was included in the last subsection of Section 2.2, in Chapter 2 and will inform the analysis in Chapter 4.

3.5 Corpus Linguistics as a methodology in Translation Studies

Sara Laviosa (2006: 6) defines corpus linguistics as a branch of general linguistics "that involves the analysis of large machine-readable corpora of running text, using a variety of software tools designed specifically for textual analysis" to study linguistic phenomena. Corpus linguistics has made a significant contribution both to translation practice and to translation theory.

In translation practice, corpora have had a decisive impact on the work of translation professionals, learners and users. Most professional translators today rely to a large extent on computer-assisted methodologies, and translation memories, which are a specific type of dynamic parallel corpora, and a standard tool of the trade. Translators often compile their terminologies from corpora, and corpus management and analysis skills have become part of translational competence (Zanetti 2013: 20).

"The use of electronic corpora for linguistic research started in the 1960s and has boomed in the 1980s and 1990s" (Lindquist 1999: 179) because of the increasing interest in language use rather than language systems in the abstract; in addition, it has been favored by technologies available. Corpus linguistics is an empirical approach to linguistic description which relies on the evidence of language usage as collected and analyzed in corpora, and differs from other linguistic disciplines in that it is not defined by the object of study: it studies language through corpora; it does not have corpora as object of study. The benefit of corpus linguistics methods is that they allow researchers to handle more (and more general) examples or variables to conduct a more

systematic and less subjective analysis. According to Cantos (2012: 105), eighteen research teams around the world are preparing electronic corpora of their own variety of English. Each corpus consists of one million words of spoken and written English produced after 1989.

Research in corpus linguistics involves preparing at least one linguistic corpus for analysis. "A linguistic corpus is a collection of texts which have been selected and brought together, representing a sample of a particular variety or use of language(s) and presented in machine readable form so that this language variety and/or use of language(s) can be studied on the computer" (Cantos 2012: 99). According to *The Oxford Companion to the English Language*, the two main ways in which the features of words stored in computer corpora can be analyzed are by adding identification and classification tags (a method called "tagging") or using concordancing programs. The size of a corpus depends on aspects such as the topic, the feature or type of language that the researchers are willing to explore, or if they are interested in only one author (Baker 2010: 93-96). Corpora may be general or specialized, monolingual or multilingual, and contain spoken, written or computer-mediated text. One of the two main types of corpora in cross-linguistic research is a corpus of original texts and their translations (called translation corpora).

In her paper "Corpus Linguistics and Translation Studies: Implications and Applications," Mona Baker (1993) discussed the benefits of corpus-based methods for translation-related research, and proposed a program conceived within Descriptive Translation Studies because both disciplines share descriptive, functional and empirical perspectives. They both are interested in authentic text samples to study language in use; they regard regularities in language as probabilistic norms of behavior, and aim to explain how such patterns reflect culture. Maeve Olohan (2004:10) also agrees that "corpus-

based studies in translation are clearly aligned with the descriptive perspective." And Aijmer and Altenberg (1996:12) suggest that corpora could be useful in language comparison to highlight universal features and language-specific, typological and cultural differences, underscoring differences between source texts and translations, a claim also made by Stig Johansson (1998).

Carl James (1980: 178) identifies translation equivalence as the best available basis for comparison in contrastive analysis because translation corpora contain texts which are intended to express the same meanings and have the same discourse functions in the relevant languages. Therefore, using these texts, we may be able to establish paradigms of correspondence. "Corpus-based translation studies is an established subfield of the descriptive branch of the discipline, and includes a number of different lines of inquiry" (Zanetti 2013: 21).

In a corpus-based study, Mauranen (2000) focused on a particular linguistic phenomenon, a linguistic feature more frequent in texts written by Anglo-American writers than in those by Finnish writers, and used data from corpora to test two different hypotheses. Other examples of corpus-based research in Translation Studies are Munday (1998) and Bosseaux (2006). In his corpus-based study, Jeremy Munday (1998) combined systemic functional linguistics, corpora, cultural studies and reception theory to analyze translation norms in a parallel corpus of short stories by Gabriel García Márquez in Spanish and their translations into English. His findings suggested that acceptability was the initial norm characterizing the translator's choices. In a more recent study, *Style and Ideology in Translation*, Munday (2008) used corpora techniques to evaluate "markedness." The framework for that study was Halliday's model of metafunctions of meaning to analyze voice and style in the translation of Latin American texts from the twentieth century. Munday (2008: 6) explored

translators' style as a result of choice showing that there is huge variation between translations of the same original text, even if the translators work in "related geographical, historical, and social settings." His findings led him to identify a characteristic linguistic feature, as he concluded that experienced translators tend to use compound pre-modifiers in the target text when translating Latin American literature. He argues that this is a characteristic of English writing, which may be used with the purpose of producing a fluent text in the target language. In this study, I explore the different compound pre-modifiers used by both translators to search for patterns that may provide some insight into their selection process. Similar to Munday's study on the translation of Latin American literature in the twentieth century (2008), the present study focuses on the style of translators in a limited geographical area. But its scope is even narrower, concentrating on one author — the Mexican author Carlos Fuentes — and mainly two translators of his works. The purpose of this narrower focus is to observe particular patterns attributable to each translator and elements specific to the Mexican culture. Hanks (2010: 147) suggests that corpus evidence can lead us to convincing conclusions if we not look merely for authentic examples, but for patterns.

In addition to the study of regularities in translational behavior, scholars have also focused on the particulars of culture-specific phenomena (Laviosa 2011: 23). Baker (2000) examined the style of two literary translators, namely Peter Bush and Peter Clark, where "style" was defined as the translator's choices regarding the type of works to translate, the consistent use of specific strategies as well as the use of prefaces, footnotes or glossaries, adding to the number of researchers focusing on macro-textual and other paratextual and contextual aspects and not only linguistic choices.

Cantos (2012: 103) also points out that "quantitative methods can be a starting point of other linguistic studies as well as for cultural observations." Perhaps

the main research strand investigates translation universals, and the second line of research focuses on individual variation, then translation norms and conventions. This fits the design of the case study for this thesis, as corpus linguistics is first applied to identify possible metaphors and find variations, used as the basis for the second stage of the research, which consists of a qualitative analysis of individual variations including language use corpora. Together with sophisticated ways of handling quantitative data, corpus-based translation research profits from conducting in-depth analyses on small, scrupulously collected samples of translated language (Zanetti 2013: 31). In general, corpus-based translation studies focus on comparisons between corpora of different types, in a combination of at least two subcorpora, whose features are compared and contrasted (Zanetti 2013: 26), although it is also possible to use a single corpus for variation studies, if that corpus records information on the variable under study.

For instance, the *British National Corpus* (BNC) was a useful tool in this case study. The BNC is a collection of samples that amount to about 100 million words, including written texts and spoken language, characterized according to their place of publication and the type of sampling used. This general monolingual corpus was designed to represent a wide cross-section of British English from the later part of the 20th century, and given the period it covers, it is considered a synchronic corpus. The purpose of this kind of corpus is to provide a reliable source of real text to explore the idiomaticity of expressions, which broadly refers to "native-like selection" in the language (Pawley and Syder 1983). The latest edition is the BNC XML Edition, released in 2007, which can be found at <http://www.natcorp.ox.ac.uk/>. The *written part* of the BNC (90%) includes extracts from regional and national newspapers, specialist periodicals and journals for all ages, academic books and popular fiction, school and university essays, among many other kinds of text (BNC website). The use of the BNC for variation studies is less canonical as the

comparisons are not drawn from samples or corpora of the same size, and interpreting results is less straightforward (Cantos 2012: 105), but for purposes of this thesis it provides valuable information particularly in terms of idiomaticity.

The Corpus of Contemporary American English (COCA), which contains more than 560 million words, was another helpful instrument of analysis. This is the largest freely-available corpus of American English including spoken language, fiction, popular magazines, newspapers, and academic texts, and is scheduled to grow by 20 million words each year; it is also related to many other corpora. This corpus can be found at https://corpus.byu.edu/coca/.

For the text in Spanish included in the case study in this thesis, also the databank of Real Academia Española was used: Banco de datos (CREA, *Corpus de referencia del español actual*, at <http://corpus.rae.es/creanet.html>). The written material included in this corpus contains about 154 million words in Spanish, collected from texts produced in all Spanish-speaking countries for books, newspapers and magazines in over 100 different subjects, between 1975 and 2004.

The corpus prepared specifically for this case study was limited to the two translations of the novel *The Death of Artemio Cruz,* which were published in 1964 and 1991, respectively, and will be further described in Chapter 4, which is devoted to the novel. The aim was to observe the product of translation with great detail, given that two parameters were fixed — the same author and the same text — and the two different translators were the variables of interest in my research, allowing me to explore stylistic features, language usage and culture-specific elements.

3.6   Translators and the translation process

The role played by translators as agents in the translation process has only been discussed recently, once theories had moved away from the idea of the translator's invisibility. Translators' choices matter: "choosing one translation strategy or another may have the effect of producing translations that will establish a common understanding between domestic and foreign readers, but it can also have the opposite effect and block this understanding" (Guzmán 2012: 196).

Like other authors (Stockwell 2002; Turner and Fauconnier 2000; Sperber and Wilson 1986; Pilkington 2000; Semino 2002), Jean Boase-Beier (2004) suggests that applying a cognitive approach, where style can be seen as a cognitive entity that produces a cognitive state, can reveal how translators' choices express attitude and convey meaning beyond lexis and syntax. Boase-Beier (2006, 2011) argues that style in literary texts is important because it contributes to their poetic effects, which are produced because readers need to fill in gaps in the text which are left open for them to make inferences, considering different possibilities of meaning (through clues given as "weak implicatures," based on Grice's theory). Jean Boase-Beier is interested in exploring the implications of this view for translation, considering that the effects triggered by a translated text are the result of choices made by translators, that what is said varies according to *how* it is said and reflects different ways of seeing the world. In this line, Juliane House (2013: 48) points out that this approach can complement the wave of socially- and culturally-oriented research in translation, as "[w]hat is needed is a theoretically based description and explanation of how strategies of comprehending, problem solving and decision making with reference to the texts that translators handle come about in their bilingual minds."

Some authors have applied cognitive stylistics to the study of translation, exploring the different ways in which various linguistic and cultural communities use experiential and cognitive models. Following a cognitive approach, for example, Danica Seleskovitch and Marianne Lederer (1994) proposed a model for translation, which they labelled "interpretive," comprised of three stages: understanding, deverbalization, and re-expression. Munday (2001: 63) highlights that this model places emphasis on the second stage, deverbalization, and is based on the idea that our general, theoretical and cultural knowledge of the world is de-verbalized, and activated differently in each translator and by each text. Jean Boase-Beier (2006) draws on cognitive stylistics to explore how translators understand and express cultural differences. Some other studies explore the role of translators, who "filter" knowledge through their cognitive process. Toury (1995) had already suggested that translators, as members of a culture, can make choices and apply strategies to enhance the acceptability of a particular text. Although he does not specify much, Toury highlights the role played by translators, as opposed to previous theories which argued that translators should be invisible. On the same topic, in *Negotiating the Frontier: Translators and Intercultures in Hispanic History* (2000) Anthony Pym analyzes the role of translators as intercultural intermediaries, borrowing the model of negotiation theory to study cross-cultural exchange. He posits that intermediaries have their own identity and may be loyal to their culture, but they may also learn to use their intercultural power, supporting the view of translators' visibility. And in *Translation as a metaphor for our times: postcolonialism, borders and identities* (2004) Antonio Sousa Ribeiro argues that identity is a matter of translation, since identity can only be understood in terms of its position within a network of relations, a space of meeting and articulation. From a postcolonial perspective, Ribeiro proposes that translators are at the border, at the point of contact between the same and the other, a space open to knowledge, supporting the view that translator's choices not only reflect but define their

culture. In *Translating Latin America* (2012) María Constanza Guzmán investigates what she calls the "archive" of translators, which according to her definition includes their own statements and biographies, together with their translations. She argues that translators' archives are of help to identify the relationship between translation and cultural history, and examines the cases of three contemporary translators of Latin American literature. Mario Brdar and Rita Brdar-Szabó (2013), in turn, study how cognitive linguistics can help translators become more aware of possible problems and find "suitable translational equivalents of metonymic expressions."

 "The translator, as a cognitive agent, apprehends reality in one language through his/her perceptual apparatus and projects it onto another language" (Sidiropoulou 2004: 110). This process has been studied within a project aimed at identifying linguistic identities, where culture-specific constraints in metaphor use can be a factor (Indurkhya 1992), pointing out that the agent's own physical or biological structure may represent another constraint to the process of selection. Dobrzyńska (1995: 603) also highlights that a choice "is never neutral: it points to some fundamental sphere of the speaker or writer's experience and places him/her within a definite cultural world." A translation theory based on a cognitive approach, then, will rely on the relationship between language and cognition, explaining equivalence through links in the translator's mind, and how they are represented or processed.

Rojo and Ramos (2014) studied the influence of translators' ideology on translation, specifically the time they need to find a translation. They selected fourteen English expressions, used a program to design a translation task based on a priming experiment, and compared all the response times to translate into Spanish. They discovered that when words had a valence contrary to the translator's ideological viewpoint, the reaction times were longer, although they did not report them as significant. The most relevant

case was when the words or expressions challenged their ideological expectations, which did influence their translations.

Schäffner (2003: 1268) posits that, as the description of translations may help to explain why translators act in a certain way, to identify the specific profile of the texts they produce, and to assess the effects of translations, the strategies that translators choose to deal with metaphors, and the effects of specific solutions on readers and cultures, can provide a valuable contribution to the study of metaphors. Tymoczko (1999:19) points out that, "in speaking of unfamiliar or new phenomena, humans often adapt the language of similar though disparate objects and action." This thesis will observe the choices of two different translators and explore possible explanations for their selections, considering their style and cultural elements included in the text.

3.7   Design of the study

The present study draws upon Gideon Toury's research model mentioned in Section 3.1. As part of phase 1, to situate the translations it was necessary to convert them to computer-readable format for use with a concordancer. Secondly, as observations started with two different translations of the same original text in Spanish, Toury's model had to be adjusted to include initially in phase 2 a comparison of those two translations.

It should also be underlined, in reference to the third phase of Toury's methodology, that one of the innovations of this approach was that he saw it as necessary to amass a large number of studies of different genres of translation in different eras and cultures, in order to derive thereby a better understanding of laws of translational behavior, of how translators assess, as members of a culture, what are the chances of a text of being accepted in that

culture. My research has found that there are two potential flaws in Toury's approach. Firstly Lefevere (1992), for example, explored not only the cultural but also the social and ideological contexts of translations, pointing out that translations reflect target culture ideologies as well as the mores of particular eras, and that this tendency is often overlooked by researchers following Toury's approach. In order to address the issue of the specificity of cultural environments as well as how they interact, I decided to focus in my work on the role played by metaphor and myth in the translational process since, as I argue and was noted in Sections 3.2 and 3.3.1, these two sites of knowledge are often marked by and point to cultural specificity.

Secondly, Hermans (1999: 79-80) has pointed out that focusing on the goal of establishing the laws of translational behavior leads to an inadequate understanding of the often-crucial role played by individual agency (i.e., of the translator). Meylaerts (2008: 91) also stresses that Toury's model privileges "collective schemes and structures instead of individual actors." Although Toury briefly discusses agency when he refers to particular idiosyncrasies and argues that they are within the boundaries of the norm (2012: 127), he fails to develop this topic further. In order to address the issue of individual agency I decided in this test-case based on the novel *La muerte de Artemio Cruz* to compare and contrast two translations by different translators to identify parallels and contrasts between them which may make evident not only the way in which they speak about translation itself, but also the individual choices made by both translators.

3.7.1   Preparing the corpus

A freeware concordancing program called *AntConc* (Build 3.4.3) developed by Prof. Laurence Anthony, from the Centre for English Language Education in

Science and Engineering, Waseda University, in Japan, was used to process the texts (the program can be downloaded from http://www.laurenceanthony.net/antconc_index.html). Based on the concordancer requirements, the translations of *La muerte de Artemio Cruz* were prepared for analysis: They were first scanned and then converted into machine-readable files (*.txt* extension). The extraction of data is explained in more detail in Section 4.5.3.

Concordancing allows us to investigate the occurrences of different word forms and their typical collocations, for example, so it can help us to "select the most frequent, suitable, and representative examples for a particular lexicon entry" (Weisser 2016: 67). In this case, the concordancer was used to examine the occurrences of words selected to identify metaphors in the first translation (by Sam Hileman) and then compare them with the second translation (by Alfred MacAdam).

The hypothesis of this study is that, when comparing two translations of the same text, variations between them will point to the parts of the original text that posed more problems for translation because they are culturally or linguistically diverse, for "when there is a point at which the original text does something of deep stylistic significance, this is often noticeable in the translation as the point at which it deviates from the original strongly, or even becomes extremely awkward in itself" (Boase-Beier 2011: 109). Margaret Sayers Peden (1987: 161) also highlights that "only severe contradictions can satisfactorily describe the act of translation," meaning that an analysis based on variations between translations may be appropriate to explore the reasons behind such choices. This study specifically draws on cognitive stylistics to find explanations for changes in metaphors and the particular choices made by translators, so the main focus is on conceptual metaphors. A possible limitation of this study is the identification of appropriate parameters to define

what a "strong deviation" or "severe contradictions" may be. In this sense, small semantic variations or transpositions in translation were deemed small deviations. Another limitation is the scope of the study, which is not clearly defined, as it is open-ended and depends on the variations identified when comparing translations. Despite this, this design is not intended to be exhaustive and opens up possibilities to find different phenomena, which may compensate for those problems.

3.7.2   Metaphor Identification Procedures

Two very detailed methods developed to identify metaphors from large texts are the MIP and MIPVU. The MIP was developed by the Pragglejaz Group (2007), and one of the members of this group (Gerard Steen) later proposed an extended method refined at VU University Amsterdam (2010). The method for identifying metaphorically used words proposed by the Pragglejaz Group (2007:3) consists of reading the entire text to have a general understanding of the meaning, then establishing the meaning in context to determine if the lexical unit has a more basic contemporary meaning in other contexts and, if such a meaning exists, the word is marked as metaphorical. The full version of this method is reproduced below:

1. Read the entire text–discourse to establish a general understanding of the meaning.
2. Determine the lexical units in the text–discourse.
3. This step consists of:
   (a) For each lexical unit in the text, establish its meaning in context, that is, how it applies to an entity, relation, or attribute in the situation evoked by the text (contextual meaning). Take into account what comes before and after the lexical unit.

(b) For each lexical unit, determine if it has a more basic contemporary meaning in other contexts than the one in the given context. For our purposes, basic meaning tends to be:

– More concrete (what they evoke is easier to imagine, see, hear, feel, smell, and taste);

– Related to bodily action;

– More precise (as opposed to vague);

– Historically older;

Basic meanings are not necessarily the most frequent meanings of the lexical unit.

(c) If the lexical unit has a more basic current-contemporary meaning in other contexts than the given context, decide whether the contextual meaning contrasts with the basic meanings but can be understood in comparison with it.

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

This is a thorough method for the identification of linguistic metaphors which requires reading through the entire text to identify all the metaphors. In this case, my interest was not only on metaphors as linguistic features, but as structures of thought, and the study design did not require all metaphors to be identified, so an adjusted method, focused on conceptual metaphors, was necessary. As noted by Förster (2014: 77) expanding on a quote by Musolff, when investigating conceptual metaphors, it is necessary to "distinguish between 'underlying' metaphorical concepts (domain mapping) and linguistic 'surface' text features."

Conceptual metaphors are not linked to specific linguistic forms; therefore, identifying and extracting them from a corpus is not a straightforward process.

As options in this situation, Anatol Stefanowitsch (2006: 2-3) proposes the following strategies:

(i)   Manual searching

(ii)   Searching for source domain vocabulary

(iii)   Searching for target domain vocabulary (or select and search for lexical items referring directly to target-domain concepts, and then, identify cases where such words are embedded in metaphorical expressions)

(iv)   Searching for sentences containing lexical items from both the source domain and the target domain

(v)   Searching for metaphors based on "markers of metaphor"

(vi)   Extraction from a corpus annotated for semantic fields/domains

(vii)   Extraction from a corpus annotated for conceptual mappings

In this case study, literary reviews and analyses of Carlos Fuentes's novel, both in Spanish and English, were used as a basis to determine if reviewers and critics discussed any particular metaphors used by the author and select words to run a search as proposed by Stefanowitsch (2006). The first set of data for analysis in this study, then, followed a "top-down" approach and was initially extracted from Sam Hileman's translation using *AntConc*. The criterion applied for this "top-down" search was:

1.   Search for specific nouns related to the metaphors identified as frequently used by Fuentes. For example, the occurrences for "mask" extracted by *AntConc* are shown below:

AntConc 3.4.3w (Windows) 2014

File   Global Settings   Tool Preferences   Help

Corpus Files
The Death of Artemio

Concordance | Concordance Plot | File View | Clusters/N-Grams | Collocates | Word List | Keyword List

Concordance Hits 8

Hit	KWIC	File
1	r irritated disapproval transformed now by necessity into a mask of worry, affection, and sorrow: that mask will be the	The Death of
2	necessity into a mask of worry, affection, and sorrow: that mask will be the first sign of the transition that your illn	The Death of
3	: just the same, even naturalness too could be pretended: a mask might at times feign too well the expressions of a face	The Death of
4	existed neither outside it nor under it. And certainly the mask of this old man was so like his true face that	The Death of
5	and she did not hide her face or put on a mask. Just once, so there was no reason to remember it, yet	The Death of
6	see you, but I can see your thought, Padilla, through the mask of my pain: the man in pain is called Artemio Cruz,	The Death of
7	eyes, those green eyes that stared so coldly. He waited, a mask of dust, awake and motionless. At the first line of daw	The Death of
8	the reality that previously had been no more than a dark mask, the face of one more soldier, a life more to be	The Death of

Search Term ☑ Words ☐ Case ☐ Regex   **Search Window Size**
mask   Advanced   60
Start   Stop   Sort

Total No.
1
Files Processed

Kwic Sort
☑ Level 1 1R ☑ Level 2 2R ☑ Level 3 3R

Clone Results

2.   Once specific vocabulary was identified, the segments extracted were compared to the corresponding segments of the other translation (by Alfred MacAdam) and any pairs displaying variations were selected for analysis.

3.   For each translation and the corresponding source text equivalent, conceptual metaphors were identified as applicable.

4.   Then, the components of the relevant metaphors (Kövecses 2004: 267) were analyzed and variations in each one of them identified.

5.   Any cross-language variations, as well as the factors that determined translators' choices (Deignan 1997: 354), were discussed in search for patterns in translation, cross-linguistic variations or particular features of the translators' style.

The second set of data for analysis for the "bottom-up" approach of this study, based on a characteristic linguistic feature as the main criterion, was extracted then using *AntConc* (the search term in this case was *-*). Compound pre-modifiers, as defined by Jeremy Munday (See Section 4.5.2) and identified as a linguistic element used by experienced translators, were extracted from both translations and the particular word choices of each translator examined. The hypothesis in this case was that, as these modifiers are not motivated by any

particular feature in the original Spanish, they may make evident what informed the choices of each individual translator.

Chapter 4

Case study:

La muerte de Artemio Cruz in translation

The role Carlos Fuentes played in the internationalization of Mexican — and Latin American — literature has already been discussed in Chapter 1. Here, we will focus on the work that most critics consider Fuentes's best novel, "his acknowledged masterpiece" (Stavans 2012: 70): *La muerte de Artemio Cruz* (MAC). This novel, which established Fuentes as a major international novelist, was written in New York and published in Spanish in 1962, a "swift and strong [novel which] drew immediate international attention as one of the early masterpieces of the Boom" (Williams 2010: 31). In her review, Adams (1964) summarizes the novel as follows:

> The author's hero-villain, Artemio, is disintegrating when the book starts, relives his life in flashbacks, is dead when it ends. But Fuentes believes there will always be an Artemio. He was a rebellious young lieutenant during the revolt against Díaz, and a hard-fisted exploiter of the beaten aristocracy and the peasants afterward. In love with a beautiful girl, he sees her violent end when his own men take her village, and for years afterward he finds her image in every new skirt. This does not help his relations with Catalina, daughter of a fading landowner whom he marries as part of taking everything that the old man has.

Julio Ortega (2000: 113) selected a list of novels, setting as his criterion how well they succeeded "in imagining the peoples and nations of Spanish America as in effect a language recreated from the ruins of the twentieth century," and in his list ranked *La muerte de Artemio Cruz* (*The Death of Artemio Cruz*) in fourth place:

> The first major postmodern novel to appear in Latin America takes the form of a disenchanted reading of the nation-state during its formation, a process of resistance and domination by which even revolutions end up succumbing to corruption.

> Mexico today, like any other country that has been recycled by the world powers of any given time, has ended up looking more and more like the Mexico of Fuentes's novel; the nation's agonizing body must now experience its own wake and suffer judgment, as Cruz's does. To read of the death throes of Artemio Cruz from A to Z is akin to undergoing an anatomical dissection or exorcism of the political system; its impassioned condemnation is tantamount to a poetics of reading that forges a liberating truth. (Ortega 2000: 110)

Eberstadt (1986: 37) posits that MAC is a disciplined work, the best produced by Fuentes, written in rich prose and providing subtle insights into human relations. With respect to Artemio Cruz, the main character, a corrupt former general who became a rich and powerful businessman by taking advantage of the situation prevailing in the aftermath of the Revolution of 1910, Eberstadt also points out that he is complex, witty and divided,

> a most memorable character, a confirmed sybarite with a tart and crabby tongue, a businessman's instinctive understanding of human frailty, and a ravenous sensitivity to physical things – a man who can exploit the occasion of his death to summon up a heady procession of oysters, walnut tables, fresh quinces, salt marshes, crumbling leather, burning leaves[...]

This seventy-one-year-old man lies in agony on his deathbed, having lost control of his bodily functions and his will, now dominated by the voice of his conscience, which he can no longer repress and forces him to face all the decisions he has made throughout his life.

4.1   The Death of Artemio Cruz: Structure

The storyline in *The Death of Artemio Cruz* does not follow a chronological order; the action takes place around the deathbed of Cruz, who recalls significant days in his life which are presented "as a series of fragments that shift rapidly in time, from Cruz's early career to his old age and back to his

childhood" (Gyurko 1982: 65). There are no chapters; but a pattern of three sections is repeated throughout the novel, representing the three persons in which Artemio Cruz is divided. From the perspective of these "triads, then, the structure is cyclical, while from the perspective of the whole, the structure is static" (Schiller 1987: 94). The first section of each sequence is situated on the last day in the life of Artemio Cruz; the second section may seem somewhat atemporal, a space for reflection; and the last one is a flashback to an important moment in his life. In the first section, Artemio Cruz talks in the first person and in present tense, in a monologue about his sensations and semi-conscious perceptions. This I-narrative, the voice Cruz uses to reproach and censure the actions of his family, becomes shorter and more fragmented, displaying more and more repetition as the novel develops; it gradually stops being the dominant voice in Cruz's life as he approaches death. In this section, Fuentes takes the readers into the mind of this dying man, which is full of emotions and images:

> logran recostarme: no puedo, no puedo, el dolor me dobla la cintura, tengo que tocarme las puntas de los pies con las puntas de las manos para saber que los pies están allí y no han desaparecido, helados, muertos ya, aaaaah-aaay, muertos ya y sólo ahora me doy cuenta de que siempre, toda la vida, había un movimiento imperceptible en los intestinos, todo el tiempo, un movimiento que sólo ahora reconozco porque de repente no lo siento (MAC: 316)

> They manage to lay me down. I can't, I can't, the pain doubles me up. I have to touch the ends of my toes with my fingertips to make sure my feet are there, that they haven't disappeared, they're frozen, already dead, ahhh! ahhh! dead already, and only now do I realize that always, all my life, there was a scarcely perceptible movement in my intestines, all the time, a movement I recognize only now because suddenly I don't feel it. (AM: 212-13)

In the second section, written in the second person and in future tense, the sentences are lengthy and convoluted, structured in a series of phrases that pyramid over one another, conveying the power of this voice over Cruz (Gyurko 1982:87), which establishes a dialogue with his "other self." The reader

perceives that the character's mind is breaking down through the breakdown of language, the strategy chosen by Fuentes to draw the reader into the text, and "by drawing up lists, like litanies, of regrets, smells, debts and, above all, the multiple uses of words, he draws attention to the surface of the text" (Schiller 1987: 94). This voice moves from descriptions of his physiological malfunctions to condemning thoughts expressing regret and denouncing the bad choices he made throughout his life, acting as the voice of conscience:

> Tú te sentirás orgulloso de ti mismo, sin demostrarlo. Pensarás que has hecho tantas cosas cobardes que el valor te resulta fácil. Sonreirás y te dirás que no, no, no es una paradoja: es la verdad y, acaso, hasta una verdad general. El viaje a Sonora lo habrás hecho en un automóvil —Volvo 1959, placas DF 712— porque algunos personajes del gobierno habrían pensado ponerse muy pesados y tú deberías recorrer todo ese camino a fin de asegurarte de la lealtad de esa cadena de funcionarios a los que has comprado — comprado, sí, no te engañarás con tus palabras de aniversario: los convenceré, los persuadiré: no, los comprarás (MAC: 119-20)

> You will feel proud of yourself, without showing it. You will think that you have done so many cowardly things that it's easy for you to be brave. You will smile and say to yourself no, no, it isn't a paradox: it's the truth and perhaps even a general truth. You will have made the trip to Sonora by car—a 1959 Volvo, license plate DF 712—because some government officials were misbehaving badly and you would have to go all that way just to make sure those people remain loyal, the people you bought—bought, that's right, you will not fool yourself with words from your own annual speeches: I'll convince them, I'll persuade them. No, you'll buy them (AM: 8)

Finally, in the third section we learn more about the life of Artemio Cruz (going back to 1903), the bastard of a landowner and a servant girl, who accidentally murders his uncle and runs away to join the Revolution, making his way up the military ranks by avoiding dangerous situations. Following the Revolution, Artemio Cruz marries the daughter of an aristocrat who is having troubles to collect what is owed to him, a problem that Artemio sets himself to sort out, and builds an empire by taking advantage of the poorest people. These memories of the protagonist are narrated in the third person and in past tense

(González 1995:28); all the historical facts and dialogues in this section reflect the identity and public life of Artemio Cruz, helping the reader to understand the context and the circumstances that led Cruz to make each decision:

> —Ah, pero el viejo ahí sigue igual de taimado, sin dar su brazo a torcer.
> Prefiere morirse a renunciar, lo que sea de cada quien.
> Perdió en el último tiro del cubilete y se encogió de hombros. Hizo una seña al cantinero para que sirviera más copas y todos le agradecieron el gesto.
> —¿Quién está endeudado con este don Gamaliel?
> —Pues... ¿quién no está?, diría yo.
> —¿Tiene algún amigo muy cercano, algún confidente?
> —Pues cómo no, el padre Páez, aquí a la vuelta.
> —¿No que despojó al clero?
> —Újule... el padrecito le da la salvación eterna a don Gamaliel, a cambio de que don Gamaliel le dé la salvación en la tierra al padrecito. (MAC: 150)

> "Ah, but the old man is as stubborn as ever, won't give an inch. He'd rather die than give up whatever it is someone owes him."
> He lost the last round of dice and shrugged. He gestured to the bartender for drinks all around, and they all thanked him.
> "Who owes money to this Don Gamaliel, then?"
> "Well ... It would be easier to tell you who doesn't, I think."
> "Is he friendly with anyone around here? Is there someone he's close to?"
> "Sure. Father Páez, right around the corner."
> "But didn't he buy all the Church land?"
> "Sure... but the Father grants eternal salvation to Don Gamaliel and Don Gamaliel grants salvation on earth to the Father." (AM: 38-9)

The structure of *La muerte de Artemio Cruz*, as well as its language and use of time, are praised by many critics. Its structure is particularly commended as an innovative element of this complex novel by Fuentes, so preserving it in translation should be important to create the poetic effect of the original text. As Munday (2008:25) points out, "it would be extremely unusual for a translator to alter the global narrative form (for example, by changing a third- to a first-person narration)."

4.2   The Death of Artemio Cruz: Myths

Fuentes posits that myth preceded literature because it, in fact, preceded language, pointing out that, as Jung suggests, myths constitute original revelations of the human psyche and thus have a vital meaning; they not only represent, but *are* the psychic life of a tribe (Fuentes 1981: 18).

The myth of rebirth and cycles is present in *The Death of Artemio Cruz* in that Artemio Cruz wants to have the chance of making different choices, becoming a different self, getting back what he has lost. The novel starts on the last day in the life of Artemio Cruz, and presents flashbacks to 12 important days which represent the 12 months of the year and the 12 circles of Dante's Inferno, the myth of descent into hell, with the protagonist recreating the most important moments of his life while he feels death approaching (Leal 1982:8). These flashbacks cover a period of 52 years (1903-1955), which constitute an Aztec cycle (Ordiz 1987:88). This connection with the Aztec cycle sheds some light on Fuentes's construal and portrayal of time as a cycle which involves returning to a starting point. This rebirth or new cycle each time requires a sacrifice, and Artemio Cruz sacrifices his spiritual doubles (Gyurko 1982:73) to die in his place: Gonzalo Bernal, Regina, Laura, and Lorenzo, repeating the pattern of *La Malinche* and perpetuating the myth of sacrifice and violation:

> Yo sobreviví. Regina. ¿Cómo te llamabas? No. Tú, Regina. ¿Cómo te llamabas tú, soldado sin nombre? Sobreviví. Ustedes murieron. Yo sobreviví. Ah, me han dejado en paz. Creen que estoy dormido. Te recordé, recordé tu nombre. Pero tú no tienes nombre. Y los dos avanzan hacia mí, tomados de la mano, con sus cuencas vaciadas, creyendo que van a convencerme, a provocar mi compasión. Ah, no. No les debo la vida a ustedes. Se la debo a mi orgullo, ¿me oyen?, se la debo a mi orgullo. Reté. Osé. ¿Virtudes? ¿Humildad? ¿Caridad? Ah, se puede vivir sin eso, se puede vivir. No se puede vivir sin orgullo. (MAC: 188)

> I survived. Regina. What was your name? No. You, Regina. What was your name, nameless soldier? I survived. You all died. I survived.

> Ah, they've left me in peace. They think I'm asleep. I remembered you, I remembered your name. But you have no name. And the two come toward me, holding hands, with their begging bowls empty, thinking they're going to convince me, inspire my compassion. Oh, no. I don't owe my life to you. I owe it to my pride, are you listening? I owe it to my pride. I sent out the challenge. I dared. Virtue? Humility? Charity? Ah, you can live without them, you really can. You can't live without pride. (AM: 79)

La Malinche, as explained in Chapter 1 (Section1.4.2), was the mistress and interpreter of Hernán Cortés, a native woman violated by the Conqueror and tricked into helping him, who thus became a symbol of betrayal, a symbol of an entire violated nation. This myth is present in Artemio's origins, because his own mother was violated by her master; he was a bastard, a fact alluded to throughout the novel by mentioning the color of his eyes: green, a genetic feature of the white master. In his early years, Artemio was simply called "Cruz" by Lunero, his mother's brother, a fact that emphasizes this bond with his mother, while there is no link to his father.

> Cruz, Cruz sin nombre ni apellido verdaderos, bautizado por los mulatos, con las sílabas de Isabel Cruz o Cruz Isabel, la madre que fue corrida a palos por Atanasio: la primera mujer del lugar que le dio un hijo. (MAC: 396)

> Cruz, Cruz without a real first or last name, baptized by the mulattoes with the syllables of Isabel Cruz or Cruz Isabel, the mother who was run off by Atanasio: the first woman on the property to give him a son. (AM: 297-98)

In the novel, this myth is at the heart of Artemio's actions and reflects the reality of Mexico, because he understands that, being the product of a violation, which evokes the violation that gave birth to the Spanish-Indian culture, there are only two options for him: either he continues to be violated or he becomes the one who violates, and he chooses not to be a victim, assuming this new identity:

> ¿a quién chingarás hoy, para existir?, ¿a quién mañana? ¿a quién chingarás: a quién usarás?: los hijos de la chingada son estos objetos,

estos seres que tú convertirás en objetos de tu uso, tu placer, tu dominación, tu desprecio, tu victoria, tu vida (MAC: 246)

Who will you fuck over today in order to exist? Who tomorrow? Who will you use: the sons of the fucked mother are these objects, these beings that you will transform into objects for your own use, your pleasure, your domination, your disdain, your victory, your life (AM: 138)

Artemio's efforts to conquer his new world, then, represent the struggle of the Indian face trying to get rid of the white mask that covers it, and so all the women with whom Artemio has a relationship become *La Malinche* in a different way, each one of them unveiling a different identity of the protagonist through a mirror. Regina is, in fact, a violated woman. But then she chooses to be in this relationship and thus transforms in her mind the moment of their first encounter and masks it to forget the truth:

»—Allí te conocí. ¿Ibas mucho a ese lugar?
»—Todas las tardes. Se forma una laguna entre las rocas y uno puede mirarse en el agua blanca. Allí me miraba y un día apareció tu cara junto a la mía. De noche, las estrellas se reflejaban en el mar. De día, se veía al sol arder. (MAC: 170)

"That's where I met you. Did you go there often?"
"Every afternoon. A little pool forms between the rocks and you can see yourself in the clear water. I'd go there to look at myself, and one day your face appeared next to mine. At night the stars were reflected in the sea. During the day, you could see the sun burning in it." (AM: 60)

Él debía creer en esa hermosa mentira, siempre, hasta el fin. No era cierto: él no había entrado a ese pueblo sinaloense como a tantos otros, buscando a la primera mujer que pasara, incauta, por la calle. No era verdad que aquella muchacha de dieciocho años había sido montada a la fuerza en un caballo y violada en silencio en el dormitorio común de los oficiales, lejos del mar, dando la cara a la sierra espinosa y seca. (MAC: 186)

He would have to believe that beautiful lie forever, until the end. It wasn't true: he hadn't gone into that Sinaloa town as he had so many others, looking for the first unwary woman he'd find walking

down the street. It wasn't true that the eighteen-year-old girl had been forced onto a horse and raped in silence in the officers' quarters, far from the sea, her face turned toward the thorny, dry hills. (AM: 76)

Artemio loses his true love when Regina is killed during the Revolution. Then, when he starts amassing a fortune by taking advantage of Don Gamaliel, he marries the old man's daughter, Catalina. He longs for love, but Catalina cannot get past the circumstances of their marriage and forgive like Regina, so their relationship becomes a means for revenge only:

> Esa boca cerrada le echaba en cara, con un rictus de desprecio disimulado, las palabras que nunca diría.
> «¿Crees que despúes de hacer todo lo que has hecho, tienes todavía derecho al amor? ¿Crees que las reglas de la vida pueden cambiarse para que, encima de todo, recibas esas recompensas? Perdiste tu inocencia en el mundo de afuera. No podrás recuperarla aquí adentro, en el mundo de los afectos. Quizás tuviste tu jardín. Yo también tuve el mío, mi pequeño paraíso. Ahora ambos lo hemos perdido. Trata de recordar. No puedes encontrar en mí lo que ya sacrificaste, lo que ya perdiste para siempre y por tu propia obra. (MAC: 215)

> And his wife's beautiful cloudy eyes continued speaking to him, her tight-closed mouth, almost smirking with contempt, threw at him the words her lips would not utter:
> Do you think that after doing all that you have done, you still have a right to love? That life's law can be changed now so that with everything else you will have love too? You lost your innocence in one world; you can't reclaim it in another. Maybe you had your garden. I had mine, too, my little paradise. Now we have both lost. Try to remember, for you can't find in me what you have lost forever and by your own action. I don't know where you came from, or what you did. I only know that your life lost before I knew you what you made mine lose later: the dream, the innocence. We will neither of us ever be the same again. (SH: 107)

> That closed mouth, with its grimace of dissimulated scorn, spewed the words it could never say right into his face.
> "Do you really think that, after doing all you've done, you still have a right to love? Do you really think that the rules of life can change just so you can get that reward in addition to everything else? You lost your innocence in the outside world. You can't recover it here inside, in the world of feelings. Maybe you once had

your garden. I had mine, my little paradise. Now we've both lost it. Try to remember. You can't find in me what you've already sacrificed, what you lost forever by your own actions. (AM: 106-7)

The loss of each of his romantic interests also evokes a longing for unity and encounter, the original unity which has been desecrated by the human race through violation (Stoopen 1982: 30). But the original paradise cannot be recreated here:

Te detendrás en la primera plataforma de la roca, perdido en la incomprensión agitada de lo que ha sucedido, del fin de una vida que en secreto creíste eterna… La vida de la choza enredada en flores de campana, del baño y la pesca en el río, del trabajo con la cera de arrayán, de la compañía del mulato Lunero… Pero frente a tu convulsión interna… un alfiler en la memoria, otro en la intuición del porvenir… se abrirá este nuevo mundo de la noche y la montaña y su luz oscura empezará a abrirse paso en los ojos, nuevos también y teñidos de lo que ha dejado de ser vida para convertirse en recuerdo, de un niño que ahora pertenecerá a lo indomable, a lo ajeno a las fuerzas propias, a la anchura de la tierra… (MAC: 398-9)

You will stop on the first platform of rock, lost in the nervous incomprehension of what has happened, of the end of a life which you secretly thought eternal… The life of the shack covered over by bell-shaped flowers, of swimming and fishing in the river, of candle-making, of the company of the mulatto Lunero… But facing your internal convulsion… one needle piercing your memory, another piercing your intuition of the future… this new world of the night and the mountain will open, and its dark light will begin to make its way in your eyes, also new, and dyed by what has ceased to be life in order to become memory, the memory of a boy who will now belong to the untamable, to something different from his own powers, to the wideness of the earth… (AM: 300)

This evokes the myth of the tree of knowledge, also prompted by the metaphor of the garden that will be discussed in the next section, evoking the myth of the Garden of Eden. Artemio is banished from "the enclosed garden" (AM: 115). "The memory of his son's death brings to his mind the passage from Genesis that associates the fruit of the tree of knowledge with death"

(Thompson 1994: 198): "Because on the day you eat from his table you will certainly die" (AM: 239).

Paradise is lost. He cannot hold on in this world to the communion he experienced in his town of Cocuya, surrounded by nature, with his son, expressed in the constant phrase throughout the novel: "That morning I waited for him with pleasure. We crossed the river on horseback" (AM: 112, 154, 198).

This is a reality Artemio cannot run away from, and he cannot run away either from the reality of his own aging, the myth of the "old king" (Durán 1973: 61), of his body showing the signs of old age, being no longer fertile, and the society too becoming corrupt because of its incompetent leaders, drifting with no definite course. Not even the universe can escape this reality; even if ephemeral moments of cosmic communion can be achieved, everything will die:

> El sol se está quemando vivo, el fierro se está derrumbando en polvo, la energía sin rumbo se está disipando en el espacio, las masas se están gastando en la radiación, la tierra se está enfriando de muerte…
> (MAC: 402)

> The sun is burning itself alive, iron is crumbling into dust, aimless energy is dissipating in space, masses are wearing out in radiation, the earth is cooling into death (AM: 304)

Realizing that his age forces him to embrace a new identity, Artemio seeks pleasure in his possessions, a sign that he is evading reality, he is like a new Quetzalcóatl, ashamed and horrified by his appearance, concerned about his body and eager to enjoy the objects around him. When Artemio Cruz was young, he lived in a world where he had a feeling of belonging, surrounded by nature; now he creates around him a world of possessions, antique fine possessions. The objects around him reflect his changing identity, his needs and the new myths he is chasing (Stoopen 1982:45):

> [...] no tocarán las tallas suntuosas, las taraceas opulentas, las molduras de yeso y oro, las cajoneras de hueso y carey, las chapas y aldabas, los cofres con cuarterones y bocallaves de hierro, los olorosos escaños de ayacahuite, las sillerías de coro, los copetes y faldones barrocos, los respaldos combados, los travesaños torneados, los mascarones policromos, los tachones de bronce, los cueros labrados, las patas cabriolas de garra y bola, las casullas de hilo de plata, los sillones de damasco, los sofás de terciopelo, las mesas de refectorio, los cilindros y las ánforas, los tableros biselados, las camas de baldaquín y lienzo, los postes estriados, los escudos y las orlas, los tapetes de merino, las llaves de fierro, los óleos cuarteados, las sedas y las cachemiras, las lanas y las tafetas, los cristales y los candiles, las vajillas pintadas a mano, las vigas calurosas, eso no lo tocarán: eso será tuyo (MAC: 342-43).

> They will not touch the sumptuous carving, the opulent inlay, the gold-and-stucco moldings, the vestry dresser of bone and tortoiseshell, the metal plates and door handles, the paneled coffers with iron keyholes, the aromatic benches of *ayacahuite* wood, the choir seats, the baroque crownwork and drapery, the curved chairbacks, the shaped cross-beams, the polychromed corbels, the bronze-headed tacks, the worked leather, the claw-and-ball cabriole feet, the chasubles of silver thread, the damask armchairs, the velvet sofas, the refectory tables, the cylinders and amphora, the beveled game tables, the canopied, linen beds, the fluted posts, the coats of arms and the orles, the merino rugs, the iron keys, the canvases done in four panels, the silks and cashmeres, the wools and taffetas, the crystal and the chandeliers, the hand-painted china, the burnished beams, they will touch none of that. That will be yours (AM: 240-241).

Artemio tries to live again through his son, Lorenzo: "me diría que algo más, un deseo que nunca expresé, me obligó a conducirlo [...] sí, a obligarlo a encontrar los cabos del hilo que yo rompí, a reanudar mi vida, a completar mi otro destino, la segunda parte que yo no pude cumplir" (MAC: 336). "I would tell myself that something more, a desire I never expressed, forced me to lead him [...] yes, to force him to find the ends of the thread I broke, to tie up the broken ends of my life, to finish off my other fate, the second part that I could not complete" (AM: 233).

Artemio's son is also a projection of the mythical figure of Quetzalcóatl, the creator god, the only god who did not require sacrifices (Stoopen 1982: 26-7).

From the moment Quetzalcóatl left, men chose to live in hope and expected him to come back in year *1 Caña*, which happened to be the year that Cortés arrived (Stoopen 1982: 27). Fuentes posits that as the people were expecting Quetzalcóatl to return (every 52 years in a different form), they placed that mask on Cortés; but he was not the good god they were waiting for, he was the complete opposite and only brought violence, imposing on Mexico the mask of Christ (Fuentes 1972: 17). In *The Death of Artemio Cruz* Lorenzo travels beyond the sea, to fight in Spain's Civil War, and can be seen as Artemio's "twin" because Lorenzo embodies all the virtues Artemio lacks; Artemio's betrayal of the ideals of the Revolution (Stoopen 1982: 26-29) contrasts with Lorenzo's true commitment to the revolutionary cause; Lorenzo is determined to go to the battle:

> "Sale un barco dentro de diez días. Ya tomé pasaje": el cielo y la mano de Lorenzo que se extiende a recibir las primeras gotas de la lluvia, como si las mendigara: "¿Tú no harías lo mismo, papá? Tú no te quedaste en tu casa. ¿Creer? No sé. Tú me trajiste aquí, me enseñaste todas estas cosas. Es como si hubiera vuelto a vivir tu vida, ¿me entiendes?" "Sí." "Ahora hay ese frente. Creo que es el único frente que queda. Voy a irme" ... (MAC: 322)

> "A ship leaves in ten days. I've already booked passage." The sky and Lorenzo's hand, which turns to receive the first drops of rain, as if he were begging for them: "Wouldn't you have done the same thing, Papa? You didn't stay home. Do I believe in a cause? I don't know. You brought me here, you taught me all these things. It's as if I had relived your life, don't you understand?" "Yes." "Now there is this battle line. I think it's the only one left. I'm going." ... (AM: 219)

and this departure symbolizes that of Quetzalcóatl. The god was unable to confront his true image on the mirror and flees, so this departure imprinted on the Mexican people a mask meant to protect their true identity from others.

On the mythical level, the symbol of the cross, the meaning of which was transformed early in the novel to express the conjunction of opposites in the

Conquest, is transformed again by Fuentes into the Aztec cross of Quetzalcóatl, "symbol of the fusion of opposites in the original Nahuatl and later Aztec mythologies. The figure of the Plumed Serpent unites within a single being the images of heaven and earth" (Williams 1990: 9), with the center point representing the mythic center. Cruz becomes the cross, "the meeting point, the universal order's reason for being" (AM: 305), the symbol of all men, the entire universe. The cross becomes a symbol of plenitude; "Fuentes restores the sign of the cross to its full potency and demonstrates the inherent multivalency of the sign which, once freed from a limited allegorical context, can simultaneously assume various meanings on different levels of reality" (Williams 1990: 13).

4.3   The Death of Artemio Cruz: Metaphors

The three pronouns (I, you, he) that mark the different sections of this novel divide three aspects of the self which Artemio Cruz is not able to integrate (these three selves also refer ironically to the divine trinity (Schiller 1987: 94), but are connected via the mirror metaphor, as explained by Schiller (1987: 96):

> The thread that orders and unifies the parts of the person and of the text is memory, but the mirror that shatters the unified self is also constituted by the reflections imposed by memory. [...] The author holds up the addressing part, the second-person sections, as a double mirror, wherein the I is unmasked on one side, while on the other, the history of the making of the character is revealed.

The mirror metaphor, as used in Plato's *The Republic* for example, symbolizes "the connection between human creativity and the material, social and spiritual world in which such activity takes place" (Schlig 2011: 416); it is like a portal to fantasy. The reflection on a mirror leads us to introspection, takes us to the place where all our experiences in the physical world are kept, but freed from the rules of science. The universal concept of the mirror, with reflections

and the perception of people mirroring each other, explains "how we cognize the surrounding world and determine our place therein. In literary analysis this conceptualization is explored as the motif of the Doppelgänger — the double, or 'second self'" (Kostetskaya 2010:235). Mirror imagery is understood as a metaphor for human behavior and appearance, a reflection of what happens in the mind. The cognitive significance of linguistic realizations of the conceptual metaphor of mirror "is grounded in the human experience, history, and culture" (Kostetskaya 2010:238).

Alfred MacAdam (personal communication, 25th August 2017) explains that mirrors "figure throughout the text as reminders of age, dating devices. Also, the mirror as memento mori."[11] These mirroring images make Artemio recognize the choices he made to determine his destiny, for which he has to take full responsibility:

> elegirás, para sobrevivir elegirás, elegirás entre los espejos infinitos uno solo, uno solo que te reflejará irrevocablemente, que llenará de una sombra negra los demás espejos, los matarás antes de ofrecerte, una vez más, esos caminos infinitos para la elección (MAC: 305)

> You will choose, in order to survive you will choose, choose among the infinite mirrors one only, one only, one that will reflect you irrevocably, that will fill other mirrors with a dark shadow, kill them before offering you, once again, those infinite roads of choice. (AM: 200-01)

Cruz embodies contrasting personalities, as he is a hero of the Revolution but betrays his ideals; a powerful businessman and politician, but also a victim that fears rejection and longs for love. The structure of the novel, then, iconically represents the divided selves of the protagonist, and in the "disjointed voice of the first-person sections [...] the language mirrors the progressive

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[11] A memento mori, as described in the Tate website (http://www.tate.org.uk/art-terms/m/memento-mori), "is an artwork designed to remind the viewer of their mortality and of the shortness and fragility of human life."

disintegration of mind and body" (Schiller 1987: 96). The fragments of glass that reflect the divided moral and physical self of Artemio Cruz also serve as a symbol of the fragments of Mexico's national self (Gyurko 1982) and the country's failures in modern times (Eberstadt 1986: 37); therefore, Mexico and its history play a central role in this imagined world. According to Fuentes, the Revolution's original idealism failed to translate into a fair society and politicians perpetuate "ancient cycles of exploitation and inequalities of wealth by selling out to North American imperialism" (Eberstadt 1986: 37):

> y sonreirás: te burlarás de ellos, te burlarás de ti mismo: es tu privilegio: la nostalgia te tentará: sería la manera de embellecer el pasado: no lo harás:
> legarás las muertes inútiles, los nombres muertos, los nombres de cuantos cayeron muertos para que el nombre de ti viviera; los nombres de los hombres despojados para que el nombre de ti poseyera; los nombres de los hombres olvidados para que el nombre de ti jamás fuese olvidado:
> legarás este país; legarás tu periódico, los codazos y la adulación, la conciencia adormecida por los discursos falsos de hombres mediocres; legarás las hipotecas, legarás una clase descastada, un poder sin grandeza, una estulticia consagrada, una ambición enana, un compromiso bufón, una retórica podrida, una cobardía institucional, un egoísmo ramplón; (MAC: 368)

> And you will smile. You will mock them, mock yourself. It's your privilege. Nostalgia will tempt you: that would be the way to beautify the past; you will not do it.
> You will bequeath the useless deaths, the dead names, the names of all those who fell, dead, so that your name might live; the names of the men stripped so that your name would have possessions; the names of the men forgotten so that your name would never be forgotten.
> You will bequeath this country. You will bequeath your newspaper, the nudges and adulation, the people's awareness lulled by the false speeches of mediocre men. You will bequeath mortgages, you will bequeath a class without class, a power without greatness, a consecrated stupidity, a dwarfed ambition, a clownish commitment, a rotten rhetoric, an institutional cowardice, a clumsy egoism. (AM: 269)

Mirror imagery is used throughout the novel "to emphasize the disjointed nature of Cruz, the permanent split in his identity. [...]. Mirrors emphasize the

tremendous discrepancy between the actual and the potential Cruz" (Gyurko 1982:76), and Cruz is unwilling to accept his mirrored image. "The last of these reflections is that of the aged and decrepit Cruz as he falls against his glass desktop, shattering it, and ironically merging his two selves" (Gyurko 1982:76).

> Y entonces te llevarás las manos al vientre y tu cabeza de canas crespas, de rostro aceitunado, pegará huecamente sobre el cristal de la mesa y otra vez, ahora tan cerca, verás ese reflejo de tu mellizo enfermo, mientras todos los ruidos huyan, riendo, fuera de tu cabeza y el sudor de toda esa gente te rodee, la carne de toda esa gente te sofoque, te haga perder el conocimiento. El gemelo reflejado se incorporará al otro, que eres tú, al viejo de setenta y un años que yacerá, inconsciente, entre la silla giratoria y el gran escritorio de acero: y estarás aquí y no sabrás cuáles datos pasarán a tu biografía y cuáles serán callados, escondidos. (MAC: 123)

> And then you will raise your hands to your stomach, and your head, with its unruly gray hair, will land with a hollow thud on the glass tabletop, and once again, now from up close, you will see that reflection of your sick twin, while all noise pours out of your head, in laughter, and the sweat of those people envelops you, the flesh of all those people suffocates you, makes you lose consciousness. The reflected twin will join the other, which is you, the old man seventy-one years of age who will lie unconscious between the desk chair and the big metal desk, and you will be here but not know which facts will get into your biography and which will be hushed up, hidden. (AM: 10-11)

Before crucial choices, he often contemplates his image in a mirror, emphasizing that choices involve letting a part of the self die.

> elegirás, para sobrevivir elegirás, elegirás entre los espejos infinitos uno solo, uno solo que te reflejará irrevocablemente, que llenará de una sombra negra los demás espejos, los matarás antes de ofrecerte, una vez más, esos caminos infinitos para la elección:
> decidirás, escogerás uno de los caminos, sacrificarás los demás: te sacrificarás al escoger, dejarás de ser todos los otros hombres que pudiste haber sido (MAC: 305)

> You will choose, in order to survive you will choose, choose among the infinite mirrors one only, one only, one that will reflect you irrevocably, that will fill other mirrors with a dark shadow, kill them before offering you, once again, those infinite roads of choice.

> You will decide, you will choose one of the roads, you will sacrifice
> the others. You will sacrifice yourself as you choose, will stop being
> all the other men you might have been (AM: 200-01)

Shirley Williams (1990: 5) notes that a literary sign, the central sign of the cross, the primary relationship between the celestial and earthly realms, the place of conjunction of opposites, is also embodied in the character of Artemio Cruz and evoked in his name: Cruz. Raymond Williams (2010: 6) suggests that throughout the novel Fuentes evokes the image of the cross to subvert it through parody. He

> empties the sign of its historically determined iconographic meaning, and then refills it with a new complex of meanings which he creates within the discursive space of his text. In so doing, he restores the sign to its full potentiality, re-establishing the openness and fundamental arbitrariness inherent in the free play of signifier and signified.

In her analysis, Shirley Williams explains how Fuentes compares the suffering of Artemio Cruz on his deathbed to the pain Christ suffered on the cross, but argues that as the novel develops, the death of Cruz becomes a parody of Christ's passion, as he says: "Someone has stuck a long, cold dagger into my stomach" (AM: 6) and he is dying surrounded by weeping women. Through this strategy, Fuentes empties the cross of its relation to Christ and links it to a new signified: "the Spanish conquest and the crossing of races which resulted in *mestizaje*. [...] Cruz comes to symbolize contemporary, historical Mexican man, born of a violent meeting of opposites under the banner of the Catholic kings" (Williams 1990: 8). Artemio's mother is Isabel Cruz (an association with the Spanish queen), a mulatto servant violated by her master, and so Artemio Cruz is literally and metaphorically "*el hijo de la chingada*" (this archetype was discussed in Section 1.4.2). His existential conflict, then, is a result of his origins, crossed by oppositions that cause eternal conflict, so he admires the confidence of his American business partners in their concepts of good and evil. Schiller (1987: 93) also suggests that the sacrament of

confession is transformed in the novel. A priest is present, but Artemio thinks he is an intruder brought by his family, a nuisance, and complains about the ritual. Artemio's confession occurs in his mind, as a dialogue with himself reflected on a mirror; it is not a voluntary "examination of conscience," but he is forced to recognize that the choices he made led him to this point in his life because he can no longer control his conscience: "Recordarás primero lo que te condena, y salvado allí, sabrás que lo otro, lo que creerás salvador, será tu verdadera condena: recordar lo que quieres" (MAC: 140); "You will first remember the things that condemn you, and having been saved there, you will find out that the other, what you think will save you, will be your real condemnation: remembering what you want" (AM: 28-29). Rather than being absolved, he is sentenced to remember.

Another metaphor present in *La muerte de Artemio Cruz* is that of the mask which, for purposes of this study, borrowed structural elements from the CONTAINER image schema. As noted above, Fuentes was clearly inspired in his use of the metaphor of the mask by Octavio Paz's work. Paz (1961), for example, explains the origin of *pachucos* in "North America," who "act like persons who are wearing disguises, who are afraid of a stranger's look" (13). Paz suggests that a pachuco "does not want to become a Mexican again; at the same time, he does not want to blend into the life of North America. His whole being is sheer negative impulse, a tangle of contradictions, an enigma" (Paz 1961: 14). In his acclaimed work *The Labyrinth of Solitude*, Paz (1961: 19) argues that Mexicans face others with reserve and hide emotions behind a "mask of impassivity."

> The mask that replaces the dramatic mobility of the human face is benevolent and courteous but empty of emotion, and its set smile is almost lugubrious: it shows the extent to which intimacy can be devastated by the arid victory of principles over instincts. (Paz 1961: 25)

According to Paz, Mexicans use their faces and language as a mask and shut themselves away to protect themselves, to keep them remote not only from others, but also from themselves. "The Mexican can bend, can bow humbly, can even stoop, but he cannot back down, that is, he cannot allow the outside world to penetrate his privacy" (Paz 1961: 30).

Artemio Cruz — as almost a figure of Paz's imagination — discovers different masks (*máscaras*) throughout his life, which Carlos Fuentes uses to represent the journey of Mexico in search of its identity: the removal of a series of masks, all placed on top of the alien smile of the conqueror which covered one of our faces. These masks are mentioned for the first time in the novel at the end of the first two you-sections:

> ellas no acabarán de disimular ese sentimiento de engaño y violación, de desaprobación irritada, que por necesidad deberá transformarse, ahora, en apariencia de preocupación, afecto, dolor: la máscara de la solicitud será el primer signo de ese tránsito que tu enfermedad, tu aspecto, la decencia, la mirada ajena, la costumbre heredada, les impondrá: bostezarás: cerrarás los ojos: bostezarás: tú, Artemio Cruz, él: creerás en tus días con los ojos cerrados: (MAC: 124)

> They will not be able to dissimulate that feeling of being fooled and violated, their irritated disapproval, which will perforce transform itself now into the appearance of concern, affection, grief. The mask of solicitude will be the first sign of that transition your sickness, your appearance, decency, the gaze of another, inherited habit will impose on them. You will yawn: you will close your eyes: you will yawn: you, Artemio Cruz, him: you will grow in your days with your eyes closed. (AM: 12)

> Caminarás, a la conquista de tu nuevo mundo, por la nave sin un espacio limpio: cabezas de ángeles, vides derramadas, floraciones policromas, frutos redondos, rojos, capturados entre las enredaderas de oro, santos blancos empotrados, santos de mirada asombrada, santos de un cielo inventado por el indio a su imagen y semejanza: ángeles y santos con el rostro del sol y la luna, con la mano protectora de las cosechas, con el dedo índice de los canes guiadores, con los ojos crueles, innecesarios, ajenos, del ídolo, con el semblante riguroso de los ciclos. Los rostros de piedra detrás de las máscaras rosa, bondadosas, ingenuas, pero impasibles, muertas,

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máscaras: crea la noche, hincha de viento el velamen negro, cierra los ojos Artemio Cruz… (MAC: 141-2)

You will walk to the conquest of your new world through a nave devoid of blank spaces: angel heads, luxuriant vines, polychrome flowers, red, round fruits captured in trellises of gold, white saints in chains, saints with astonished faces, saints in a heaven invented by Indians in their own image and likeness: angels and saints wearing the face of the sun and the moon, with the hand to protect harvests, with the index finger of the hounds, with the cruel, unnecessary, alien eyes of the idol, with the rigorous face of the cycles. The faces of stone behind the pink, kindly, ingenuous masks, masks that are, however, impassive and dead: create the night, fill the black sails with wind, close your eyes, Artemio Cruz. (AM: 30)

This is when Artemio Cruz also starts building his new world: facing history but carrying the burden of his mythical past and acting based on his obsession to find what he lost (Stoopen 1982: 24).

Gardens and houses are also used as a metaphor in different parts of the novel. The garden in the Veracruz plantation where Artemio is born, or the garden of the house where he lives with his wife Catalina, are at the background; the ruined mansion home to Ludovinia and the restored monastery of Coyoacán are at the foreground. The restored monastery, for example, represents the frustrations of the Mexican Revolution, and many times Artemio thinks about the garden or things found in the garden, such as fruit trees or a chestnut. "Artemio sees existence as a fruit sliced in half — "la fruta tiene dos mitades" (MAC: 124) — and concludes that he has been expelled from a garden" (Thompson 1994: 198) and also Catalina believes that she has been expelled from a garden: "Maybe you once had your garden. I had mine, my little paradise. Now we've both lost it" (AM: 106).

Words and silence also are used metaphorically in *The Death of Artemio Cruz*. When Artemio is with Regina, he is afraid that if she speaks, the bond between them will be destroyed; he also tries to get closer to Catalina through silence:

"Quería evitar ese regreso: supo que para lograrlo sólo podía hacerla suya sin palabras; se dijo que la carne y la ternura hablarían sin palabras" (MAC: 204); "He wanted to avoid that return. He knew that he could do it only by making her his without words; he told himself that flesh and tenderness would speak without words" (AM: 95). "Although Artemio does not wish to speak, he yearns to be spoken to; he wants Regina and Catalina to speak to him" (Thompson 1994: 202). When he speaks, "he rejects the first-person plural as useless [...] it is precisely his favoring of the singular pronouns — *yo*, *tú* and *él* — that underlies his radical split or disintegration into opposing and conflicting voices" (Thompson 1994: 204). A symbol of how unifying the experience of the time spent with his son was, being open to other, is the use of the first-person plural: "We crossed the river on horseback" (AM: 112, 154, 198).

As we can see, Fuentes has structured his novel around a series of metaphors, ranging from the mask to the double, and he has drawn on a number of leitmotifs that originate in Aztec cosmologies, re-casting them in new forms in Mexico's twentieth century. These metaphors and these cosmological leitmotifs are situated in *La muerte de Artemio Cruz* at precisely the points where literariness and aesthetic innovation are encountered. The significance of these "purple patches" of Fuentes's fiction is, however, not only restricted to their literary value. i.e., their importance for literary critics, for they are also highly significant as a result of what they demonstrate about the translational act. They also point to cognitive devices that mark the junctures, as we shall see, where the two English translations of Fuentes's novel diverge most radically, and therefore offer insight into the mechanics of deep cultural decision-making in literary translation. For purposes of the analysis, which is focused on metaphor components, metaphors such as the garden, house, mirror, mask or the sacred zone were understood as conceptualized using the image schema of a CONTAINER or BOUNDED REGION.

4.4   The Death of Artemio Cruz: Two translations

The specific aim of this chapter is to compare the two published translations of *La muerte de Artemio Cruz* applying a cognitive stylistics approach, analyzing the translation into English of metaphors used by Carlos Fuentes.

The first translation of this novel into English, by Sam Hileman (1926-2010), an editor of art books, was published by Farrar, Straus and Giroux in 1964 under the title *The Death of Artemio Cruz*. Cohen (1964) asserts that "Sam Hileman's (US) translation catches the book's tone admirably." Another critic, however, posits that although Hileman's translation was popular, it was "unclear, obscuring Fuentes's language and intent" (Kaganoff 1991), and according to Margaret Sayers Peden (1987: 172) the novel is "slightly spoiled" by the translation, adding that "the English reader is warned to read with caution." Although the second translator of DAC, Alfred MacAdam (personal communication, 25th August 2017), did not meet Sam Hileman, he described him as "a kind of outlier," and did not know "which editor at Farrar Straus he worked with," but did know that when Carlos Fuentes looked at the translation carefully, he was not pleased and "also he found that when he was asked to read aloud from the novel, he thought it didn't sound right."

To understand how Carlos Fuentes and Sam Hileman worked together, Munday (2014: 76) explored the "microhistory" of this translator and examined his correspondence with the writer (between 1960 and 1967), noting that the power relations between them are felt in their discussions and that "Hileman shows himself to be a very forceful translator". With respect to the translation of another novel, *A Change of Skin*, Hileman highlights that he made some changes, inversions and transpositions, warning that he had to "take liberties" to "hold the reader by a tight grip". Munday also points out that, although Fuentes often rejected Hileman's 'strong' editing, he congratulated him on the

overall translation. Carlos Fuentes describes a very different relation in an episode of the BBC's World Book Club on 15th June 2005 (which can be downloaded from https://www.bbc.co.uk/programmes/p02r79xj), when asked how much input he had in the translation of DAC and how closely he worked with the translator:

> I don't work with the translators. I let them be as creative as they want to be. I have a policy of not interfering with the translators [...] I leave them alone to do their work [...] Generally I get very good translators; I don't have to oversee them at all.

A second translation, prepared by Alfred MacAdam (AM) working with the editor David Rieff, was published in 1991. Alfred MacAdam (personal communication, 25th August 2017) explained their strategy as follows: "I tried to make the translation fluid [...]. We tried to produce (on many occasions and with several authors) translations that people might actually like to read, translations that didn't sound like, well, translations."

MacAdam, a distinguished academic, was part of a group of "capable" translators (including Gregory Rabassa, Suzanne Jill Levine, Margaret Sayers Peden, and Edith Grossman) credited with "highly successful translations for the writers of the Boom" (Williams 2007:127). MacAdam recalls (2011) that when he first contacted Carlos Fuentes in 1984, shortly after becoming editor of *Review: Latin American Literature and Arts*, (a role he fulfilled until 2004) he did not make a good impression: The author sent him a chapter of his new novel, *Christopher Unborn*, which MacAdam decided to translate, but Fuentes didn't like his work. Despite this first bad impression, Fuentes later asked MacAdam to finish the translation of the novel, which the writer had already started. An "unforgettable experience" for MacAdam was a one-week editing session with Fuentes and David Rieff in Mexico in the spring of 1988. It was the first time Fuentes, who organized the work schedule with military discipline, had reviewed his original version with an editor. Some suggestions

made by Rieff resulted in Fuentes "making changes in the English text he wished he could have made to the original, paring and deleting to make the narrative more fluid" (MacAdam 2011) and changed his perception of the original.

MacAdam went on to translate six of Fuentes's books (Beckwith 2013) as well as novels by other Latin American authors. He taught at Princeton University, Yale University, the University of Virginia, and is currently Professor of Spanish at the Barnard's Department of Spanish and Latin American Cultures, Columbia University. The retranslation of Artemio Cruz was part of a project Fuentes and MacAdam (personal communication, 25th August 2017) were contemplating, "namely the retranslation of his earlier works —*La región más transparente* and (especially for me) *Aura*. The only one we managed to bring to fruition was Artemio." Kaganoff (1991) praises MacAdam for his meticulous new rendering of *The Death of Artemio Cruz*, which "gives the English-reading public a fresh slant on the fictional Cruz, a newspaper owner and land baron." In the matter of retranslation mentioned by MacAdam, it should be noted that this topic was not explored as part of this thesis because research in this field is focused on a "lack" in the original translation and the need to correct inadequacies or the causes of retranslation. As the aims of this thesis did not include an assessment or evaluation of the translations but only investigating what motivated variations between them, this seemed out of the scope of the study. In this respect, Massardier-Kenney (2015: 74) points out that "even studies that strive to avoid the discourse of lack cannot avoid the same tendency to assume that retranslations represent a progress." However, this study could provide some help in the "rethinking" of retranslation proposed by Massardier-Kenney (2015: 81), where a retranslation "does not necessarily pre-suppose an improvement." This would be more in line with Fuentes's perspective (2005), as he underscored that

the sensibility of a translator is different from that of another translator. But that, I think, enriches the book. I'm glad there are two translations... I hope there were fifteen, because then you would get fifteen different sensibilities looking at one work of literature

4.5   Comparing the two translations

"Comparing translations can reveal all sorts of things. We can see how different translators have worked, what strategies they have employed and what choices they have made, and also how tastes alter over time and how readers' expectations vary" (Bassnett 2011: 120). The purpose of this case study was to find variations between both translations in their use of metaphors in order to explore what the choices made by each translator could reveal about the problems faced when translating culture-specific elements and the different ways in which conceptual metaphors make evident issues of agency, such as the point of view of translators.

4.5.1   Conclusions of the initial analysis

The first analysis described in the Introduction revealed that many connectors are added in the case of Hileman and this may be explained by the fact that he chose to have longer sentences, so they were added to give cohesion to the text. With respect to MacAdam, perhaps he added some words to emphasize how the character experienced his limited ability to move and perceive the world around him (I can't *even*, *so* heavy, and the added emphasis in "ate *and drank"*). Also, it may seem that Hileman is more focused on the characteristics (and particularly the material) of the objects used by Artemio Cruz in his descriptions and chooses to add modifiers:

Hileman	MacAdam
they are lead	two pieces of lead
brass coins	coins
iron hammers	hammers
silvered glass	glass

Both translators use the word "coins" although the author only used brass as a noun and in plural. This may also explain the different choices made by the translators, because the words used in the original text were "lead" and "brass" (copper), both in plural, which is not an option in English. One translator, then, decided to preserve the material as a modifier and add a noun, while the other chose to add "pieces" made of lead, and use only the noun "coins," perhaps because they were commonly made of brass; Sayers Peden (1987, remark 3) argues that the choice should have been "copper" coin. The image of those coins in Artemio's mouth may lead the reader to associate the scene with the myth of Charon, and so to infer that the man is dying, highlighting the importance of the word "coins." In this case, then, coins are acting as a metaphor for death and invoking the myth.

In one particular case, the difference between both translations occurs because a word is created in the original text: "vahovahovaho." This is the word *vaho* written three times; MacAdam chose to recreate the effect of this repetition, but Hileman only explained the meaning of the word and used nothing to reproduce the effect of repetition:

The moist air of my breathing (SH)   My **bre**-**bre**-**bre**athing (AM)

And a final addition, points to a preference of Hileman for the use of the structure noun+*of* +noun (he also added *roots of* accumulated choler, and moist *air of* my breathing in the example just discussed), perhaps as a way of

making his text coherent and adding metaphors. The original text said *la vejez o el dolor*.

the lines of age or *the grimace of* pain (SH: 4) old age or pain (AM: 4)

Another example of this feature is:

and the fish will arrive at the capital made strangely expensive by the *chain of graft* along the way (SH: 9)	because of those middlemen, the fish will be expensive when they reach the city (AM: 9)

Quantitatively the number of words more than doubles in the case of Hileman; and both metaphors are based on metonymies, with lines used metaphorically to refer to the wrinkles that appear as we age, and grimace to the facial expression produced as a result of pain being experienced.

Another difference is the use of the deictic *this* by Sam Hileman and *that* by Alfred MacAdam. The original text in Spanish uses *this* throughout, so Alfred MacAdam's choice reflects that he perceived and wanted to convey something different: Artemio is describing what he sees reflected on the glass, so it may be argued that using *this* brings the reader closer to the glass, therefore making the experience of fragmentation more vivid. This element may produce two different states of mind based on the conceptual metaphor CLOSENESS IS STRENGTH OF EFFECT (Lakoff and Johnson 1980b). In addition to the PATH schema, Talmy (2006: 544) posits that the CONTAINER schema could be applicable, because: "a person standing 5 feet from and pointing to a bicycle can use either deictic in *Take away that/this bicycle*, in effect imputing the presence of a spatial boundary either between herself and the bicycle or on the far side of the bicycle." When asked about this point, Alfred MacAdam (personal communication, 25th August 2017) explained his approach as follows:

> when Artemio wakes up in the hospital the first thing he sees is Catalina's handbag. It's an artifact of the fifties: a cloth bag with squares of colored glass fastened to it. So when he sees himself in those tiny mirrors (which collectively constitute a metaphor for the

entire novel—disconnected chapters) he is, literally, seeing "that person" there rather than this person who is perceiving the image. This becomes a first step in Artemio's denial of reality, i.e. that he's dying, and his plunge into memory

To complete this brief analysis, linguistic metaphors in the same paragraph were also identified and grouped into relevant categories as described by Toury (1995) and discussed above (see Section 3.3):

1. into "same" metaphor
2. into "different" metaphor
3. into non-metaphor
4. metaphor into Ø
5. non-metaphor into metaphor
6. Ø into metaphor

The results of this comparison are displayed in the table below:

	Sam Hileman	Carlos Fuentes	Alfred MacAdam	
Ø	The nearest voices **cannot be heard**	*Las voces más cercanas no se escuchan*	**I can't even make out** the nearest voices.	6
1	**everything is metal**	*Metálico todo esto.*	**It all tastes metallic**	3
2	**for it comes to me** that **I have** been unconscious	*he estado inconsciente, recuerdo con un sobresalto*	**I remember with a shock** that **I've** been unconscious	2
2 1	something **seen through** closed **eyes in a fugue** of black lights	*Algo que se reproduce detrás de mis párpados cerrados en una fuga de luces negras*	Something **that turns into a flood** of black lights **behind my** closed **lids**	2 2
1	(**this** nose) with **flaring windows**	*De anchas ventanas.*	With **wide nostrils**.	3
1	[...] where **the** white **whiskers are born**.	*Donde nace la barba cana.*	Where **my** white **beard starts**.	3

For this first paragraph, at least, it seems that Sam Hileman chooses mostly to preserve the metaphors found in the original text, and Alfred MacAdam prefers a non-metaphor option, so this initial difference may be motivated by each translator's writing style. Overall, this confirmed that the variation between translations is considerable, hence the importance of establishing adequate criteria to conduct a qualitative analysis.

4.5.2   The unit for comparison

As we have noted in previous sections, based on the premise that stylistic figures such as metaphor, iconicity and ambiguity have a universal basis and an individual context which is culturally bound to a certain extent (Boase-Beier 2006:112), which means that they can be a suitable unit to analyze both culture-specific elements and particular stylistic choices made by translators, metaphors were selected as the unit to be described in this case study (see discussion in Section 3.2 and Subsection 3.7.1) because the purpose of the comparison was to observe issues of "contextualization and culturally-bound and universal ways of conceptualizing and expressing meaning" (Boase-Beier 2006: 2).

Carlos Fuentes used particular metaphors in his novel *The Death of Artemio Cruz*, which have been discussed in this chapter. Death, mirrors and masks were identified as metaphors used in the novel, so Stefanowitsch's strategy ii) (described in Section 3.7.2 above) was applied with corpora tools for the top-down approach, running searches for particular vocabulary related to such metaphors, to then select some sentences to apply strategy i). Interestingly, Shuttleworth (2017: 64) points out that he used concordancing software to

experimentally search for keywords, and this exercise allowed him to "identify metaphorical expressions that had been added in translation."

The initial analysis draws upon Gideon Toury's research model which is focused on translations as facts of the target culture, though it has already been pointed out that some components of the research design were expanded and modified to explore, like Munday (2008: 7), the "linguistic fingerprint" of individual translators (linguistic elements that make a translated text identifiably the work of a particular individual).

In a study using corpora, Munday (2008) concluded that experienced translators tend to use compound pre-modifiers in the target text (see Section 3.5). He argued that this may be deemed a characteristic of English writing, meaning that it is a way to achieve a fluent text. He also pointed out that "translators conform to the TL colligational (syntactic) primings but with some freedom in the choice and collocation of lexical elements" (Munday 2008: 228). His observations, then, suggest that translators may display creativity in the selection of each element of the pre-modifiers, by inserting elements which are not usual collocations by means of a hyphenated pre-modifier which may appear more natural to a native speaker of the target language. Thus, these pre-modifiers may also be good starting points to conduct a "bottom-up" analysis.

4.5.3 Extraction of data

According to Deignan (1999: 20), "the most widely known way of studying a corpus for linguistic purposes is by using a concordancing program. This enables the researcher to study a word form (or forms) by looking at large numbers of citations of the word in its linguistic contexts." Therefore, the

electronic extraction of data for this case study was completed using *AntConc* (Build 3.4.3) (see Section 3.7.1). As mentioned above, particularly death, mirror, and mask metaphors were chosen for the analysis of the novel *The Death of Artemio Cruz*. First, a list of all occurrences was retrieved.

The frequency of the word death and related terms (referred to as "tokens," as they are linguistic data extracted from a corpus) were verified with the concordancer, producing the following data:

	Item	Sam Hileman	Alfred MacAdam
	Word types (different words)	9266	9164
	Word tokens (all words)	98580	104791
Frequency	death*	62	65
	dead	55	50
	life*	151	169
	live*	116	101
	mirror*	33	33
	mask	8	8
	garden	14	14
	house	40	67

After a first comparison, it became apparent that the selected words could not be the sole data used for the qualitative analysis, as they were mostly translated in the same way. These words, as explained in Section 4.3, are not used metaphorically in every sentence, but function metaphorically at a macro-textual level, so they were only the starting point for observations and so additional related words were included in the search, such as:

	Item	Sam Hileman	Alfred MacAdam
	die*	81	89
	dying	13	24
	living	36	28
	water	81	75
	reflect*	37	35
	look*	228	189
	seem*	47	49
	old	176	180
	young	66	79
Frequency	time	171	198
	silence	38	38
	word	78	38

Sentences containing these words in both translations were compared. Where deviations from the first translation to the second were identified, possible conceptual metaphors in both translations were analyzed and contrasted. As Mark Shuttleworth (2014:35) posits in line with Toury, "text-based descriptive translation research consists of identifying what appear to be the salient features of the translators' approach and attempting to produce generalizations" to learn something about translation. This first search produced over 500 possible instances for analysis, of which around 200 were found to be used as metaphors and selected for analysis. The bottom-up approach identified over 400 possible compound pre-modifiers in each translation. Of course, as the selection criteria was only that two words were linked with a hyphen, many were discarded because they were not modifiers or were formed by more than two words, such as: bre-bre-breathing (AM: 4), clean-up-the-union (AM: 9), Ah-ah-ah (AM: 53), you-know-what (AM: 82), bacon-and-sour-wine (AM: 249). Some other hits were eliminated because

they were not pre-modifiers. After the process of elimination, almost 100 compound pre-modifiers were analyzed for each translation.

The quantitative aspect of the research involved determining if any coupling category was more recurrent, and if a pattern could be identified from this perspective. The qualitative aspect involved analyzing from the perspective of cognitive stylistics the use of image schemas as a basis for conceptualization; the possible effects that each translator wanted to produce in the readers; how each of them interpreted the original text; and how their knowledge and awareness of cultural elements was reflected in the translated text. At this stage of the analysis, given the descriptions used for the metaphors explained in detail in Section 4.3 (i.e. "mirror" as a place where all our experiences in the physical world are kept, but freed from the rules of science, "cross" as the place of conjunction of opposites, "gardens" and "houses" as enclosed places, "mask" as a device to cover up different layers of Mexican identity), these "places" were explored as BOUNDED AREAS or CONTAINERS.

Following the identification of variations in translation, collocates were consulted in two general corpora of current English language available to the general public in 2016 and 2017: The British National Corpus, a collection of 100 million words (http://www.natcorp.ox.ac.uk/), and the Corpus of Contemporary American English (COCA), comprised of 450 million words, available at http://corpus.byu.edu/coca/ (for a more detailed description of these corpora, see Section 3.5).

4.6　　　　Analysis of the compared translations

The following examples of the analyzed metaphors are grouped based on the use of image schemas. The original text is displayed in the middle column, while Sam Hileman's translation appears to the left of the original, and Alfred MacAdam's, to the right. In each case, a number is included in a column next to each translation corresponding to Toury's metaphor translation categories (see Section 3.3):

1. into "same" metaphor
2. into "different" metaphor
3. into non-metaphor
4. metaphor into Ø
5. non-metaphor into metaphor
6. Ø into metaphor

4.6.1　　　　The body as a CONTAINER or a BOUNDED REGION

In this section, we will discuss different uses of the image schema CONTAINER found in the translations to conceptualize the body. A first simple example is a use of this image schema as the basis for an image metaphor:

1	(**this** nose) with **flaring windows**	*De　　　　anchas ventanas.*	With **wide nostrils**.	3

The conceptual metaphor THE BODY IS A CONTAINER has been discussed in many studies concerned with the universality of emotions, where the body is presented as a container in which emotions (conceptualized as fluids or gas) are contained (see Ogarkova and Soriano 2014a, for example). The linguistic metaphor "with flaring windows" can be derived from the conceptual

metaphor THE BODY IS A CONTAINER, and more specifically owing to a metonymic relation, THE FACE IS A CONTAINER, where the image schema CONTAINER takes the specific shape of a building, so THE FACE IS A BUILDING. An opening in the building, a window, has a correspondence with openings in the face, the nostrils. An image-schema metaphor like this one has features that are explained in Chapter 2 (Section 2.3 dealing with types of metaphors). Very little is mapped: the structure of the nostrils is mapped to windows; only image structure is mapped by the superimposition of the image of a building and that of a face, and there are no entailments because no additional knowledge is necessary to understand the relation of structure based on similarity. A further indication of the correspondence nostrils-windows is the modifier used by SH, which is commonly paired up with the nostrils in English (over 52,000 hits in Google).

1	[...] where **the** white **whiskers are born** (SH: 4)	*Donde nace la barba cana* (MAC: 115)	Where **my** white **beard starts** (AM: 4)	2

This linguistic metaphor is based on a conceptualization of the face as a bounded region, and another image schema is involved:

PATH (JOURNEY)	Target: LIFE
starting point	birth
end	death
point/destination	towards death
direction	active subject
force	person
traveler	

MacAdam preserves the PATH schema and associates the starting point of the path with the starting point of the beard. The focus of the metaphor for

Fuentes and Hileman is that beginnings are births, using as domain the ontological concept of an animate entity. This is why this may be considered a generic-level schema that involves a type of personification related to the conceptual metaphor LIFE IS A JOURNEY. If life is understood as a journey following a path, the start of the journey is birth (this use of PATH is first explained in Section 2.6.1). In this case, whiskers, which are inanimate objects, are thought of as persons; and the event of birth is used to refer to the place where the whiskers start. The metaphor changes a relationship start-end into a relationship birth-death. But many elements which are not necessary are not mapped, such as the traveler, the means of travel, the destination, etc. (this kind of partial mapping is discussed in connection with blending in Section 2.2.1.6.)

5	**for it comes to me** that **I have** been unconscious	*he estado inconsciente, recuerdo con un sobresalto*	**I remember with a shock** that **I've** been unconscious	2

As explained by Peña (1998), different image schemas may be the basis for a metaphorical expression. In this case, the subsidiary image schemas (explained in Section 2.3.1) and mappings for Sam Hileman's translation may be illustrated as follows:

Image schema	PATH	Target: REMEMBER		PATH
	starting point end point/ destination force traveler	not remembering remembering active **object** a memory		OBJECTIFICATION CONTAINER Metonymy CONTAINER
Subsidiary I-S:	OBJECT	Target: MEMORIES		

	mass	contents
	position	accessibility
	size	importance
	material	foundation
	creator	person who experienced
Subsidiary I-S:	CONTAINER	Target: PERSON
	interior	inside the person
	exterior	outside the person
	boundary	body
WHOLE-PART METONYMY		
	CONTAINER	Target: MIND

The linguistic expression "it comes to me" is derived from a combination of mental spaces where the action of remembering is conceptualized based on the PATH image schema and the metaphors UNDERSTANDING (REMEMBERING) IS COLLOCATION and REASONING IS FOLLOWING A PATH, memories are understood as objects (IDEAS (MEMORIES) ARE OBJECTS), and the mind is identified with the whole person (WHOLE-PART metonymy). The source domain in each case is more concrete (objects, path, container) and this helps us understand more abstract target domains (memories, remembering, the mind). Following Peña (1998), who posits that a cue for the basic or generic image schema functioning as the blueprint of a metaphorical expression may be a verb phrase, the PATH image schema was identified in this case. Having objects as a source domain in the subsidiary image schema is more concrete but still very general. We perceive the size, color, shape, material and texture of objects, and we handle and manipulate them in many different ways. Different objects operate in different ways and have different purposes. We perceive the complexity of ideas, how elaborate or simple they are, and use them to

understand the world around us in many different ways. Ideas work in different ways and have different purposes. The following linguistic expressions are derived from the conceptual metaphor IDEAS ARE OBJECTS:

> That *gave* me an idea.
>
> They had to *put* that idea *aside* for the time being.
>
> She *took* the idea *from* that book.

Other related metaphors are THE MIND IS A CONTAINER FOR OBJECTS (I can't *get* this idea *out* of my mind), UNDERSTANDING IS SEEING (now I *see*!) and UNDERSTANDING IS GRASPING (that's a *slippery* concept, it is *out of* my *reach*; that subject is *beyond* my *grasp*; I *got* it!). In this blend, the person is not approaching the object; the object is the one in motion, the active entity. A mental space is created where the objectified memory acquires animate characteristics and can move by itself (or the entity producing the movement is different, but it is not mapped). In this context, the objectified memory "approaches" the person, up to a point where the person becomes aware of that memory. If this is understood based on the conceptual metaphor UNDERSTANDING (REMEMBERING) IS COLLOCATION, in this case the collocation will be specifically in the mind of the person, which has a metonymic relation with the person, or could be conceptualized as being inside the person (CONTAINER).

Source: Grasp		Target: Understand
Grasp the object	==>	Understand the idea
Efforts to grasp	==>	Mental skills used to understand
The strength of the grasp	==>	Degree of understanding
The material of the object	==>	Difficulty to understand

The elements mapped in this metaphor are the person and the object to be grasped, but everything else around the person and the object is not

determined; the context would be understood through entailments, if necessary. This also makes evident the limited application of metaphors, as the mapping works well but some entailments may not be applicable. In this case, the memory is conceptualized as coming from an area "outside" of the person, which would not be accurate. The other conceptual metaphor mentioned above would have these mappings:

Source: Collocation		Target: Understand
Distance to the object	==>	Difficulty to understand an idea
Being closer to the object	==>	Understand the idea better
Being farther from the object	==>	Poor understanding of the idea
Awareness of position of the object	==>	Progress in understanding

The objectified memory is the focus of this metaphor, which has an effect of foregrounding that deviates from the original text. This change in focus emphasizes the idea that the narrator, the main character, is not in control of everything that is happening around him.

The action of remembering is not expressed with a metaphor in the source text or in MacAdam's translation. MacAdam translates "remember with a shock." Based on the method of the Pragglejaz Group, a more basic contemporary meaning for "shock" can be found in the *Oxford Dictionary* online (https://en.oxforddictionaries.com/definition/shock): "A violent shaking movement caused by an impact, explosion, or tremor," so this is a metaphor. The source text "con un sobresalto" is also a metaphor, because according to DRAE "sobresaltar" has a more basic meaning too: "Saltar, venir y acometer de repente." Both refer to an impact, so this linguistic realization may be based on the same conceptual metaphors explained above. The objectified memory travels along a PATH and "hits" the person. This means that both translators used the same conceptual metaphors, but they emphasized different aspects

of them. Hileman emphasizes the MOTION and direction along the PATH (comes to me), while MacAdam emphasizes the effect of the MOTION when it ends (with a shock). Additionally, Hileman used a metonymy, because he conceptualizes the mind as the whole person.

Source: Container   **Target: Mind**

The contents of the container ==>   Ideas in the mind

The capacity of the container ==>   Ability to take in new ideas

The person that places   ==>   The person who shares an idea
something in the container

The outside of the container ==>   Ideas that are not in the mind

1	The nearest voices **cannot be heard**	*Las voces más cercanas no se escuchan*	**I can't even make out** the nearest voices.	5

The translation of Alfred MacAdam may be based on the metaphor INACCESSIBILITY IS A CONTAINER, expressed here through a preposition derived from an orientational metaphor. A more basic definition of "make" is "prepare to go in a particular direction," "proceed along a path" or "arrive at." So, there is a CONTAINER with objects that are inaccessible, and a person brings them along a path *out* of the container. As a result of this action, those things are made accessible.

A mental space is created where stimuli are not accessible to my senses, so my personified self has to leave my body and reach into the CONTAINER to bring the objectified stimuli out and along a path, to make them accessible to my senses.

Image schema	CONTAINER	Target: INACCESIBILITY		
	interior exterior boundary	inaccessible things accessible things division between both		
Subsidiary:	SEEING	Target: UNDERSTANDING		
	object	spoken language		
	Subsidiary I-S:	OBJECT	Target: SPOKEN LANGUAGE	
		mass position size material creator	words easy or not to hear importance meaning person talking	

"Make out" is an idiom with many different meanings which will not be analyzed here. As noted by Lakoff (1993: 211), although idioms are deemed to have arbitrary meanings, there is a possibility that they are motivated. Our focus in this case is on the meanings "hear or see with difficulty" and "understand with difficulty." These may be derived from the same image schema of a CONTAINER, but an additional metaphor is involved in one case. Once the stimuli are made accessible to the senses, the result may be to hear, see, smell, touch or taste something. The meaning of this idiom considers only seeing and hearing, perhaps because taste or touch require concrete close contact and so the abstract conceptualization would be more difficult to apply. At this point, the object is already accessible and can be seen, so the metaphor SEEING IS UNDERSTANDING further produces the other meaning discussed here. Sweetser (1990: 38) proposes a cognitive connection between vision and knowledge, and hearing and obeying, underscoring that the relation between

the senses and mental processes is very much reduced to perception, as described in the following table:

Sense	Metaphorical mappings
Sight	Knowledge, mental vision
	Control monitoring
	Physical manipulation, grasping
	Mental manipulation, control
Hearing	Internal receptivity (heedfulness)
Taste	Personal preference
Touch	Emotion
Smell	Dislike

Table 9. *Sweetser's (1990:38) MIND-AS-BODY metaphor*

Messages and their contents (CONTAINER) can also be viewed as entities, so they can be objectified (we get *something* out of a conference; we receive *pieces* of information; we write news *items*). An entailment could be that the object can be quantified and measured (someone is telling us *half* of the story), and communication is understood as transportation (the message *got lost* in the process). Meaning can be understood as contained in words, and words contained in language, lectures or speech as used in these expressions: What is *in* a letter, what you *get out* of a lecture, using *empty* phrases, words that seem *hollow*.

In this case, the emphasis in the source text is on the fact that Artemio is not able to hear what is said around him. The source text could be based on a metaphor where the body of the person is conceptualized as a CONTAINER situated near the voices, but completely sealed to them (or a BOUNDED REGION to which the voices have no access). An entailment could then be that a BOUNDED REGION can be equipped with different points of entry so that objects from the outside can access it, and then the senses would be conceptualized as those gates or access points, and the stimuli as objects trying to access. In

the source text, Artemio Cruz is asking if he would hear the voices if he opened his eyes. Based on the proposed image schema of a BOUNDED AREA, the question is if an object would be able to access through an entry point other than the "proper" one designed for its category.

Image schema	CONTAINER	Target: BODY		CONTAINER (BOUNDED R)
	interior exterior boundary	consciousness stimuli skin		OPEN-CLOSED OBJECT
Subsidiary I-S:	OPEN-CLOSED	Target: SENSES		
	access	perception		
Subsidiary I-S:	OBJECT	Target: STIMULUS		
	position	level of perception		

This means that MacAdam used a different conceptual metaphor in his translation, but the translation still managed to communicate the confusion experienced by the sick man. In fact, the final result of the translation and the source text can be understanding, as once stimuli are perceived by the senses, they are inside the BOUNDED AREA, in the mind. The difference is that in MacAdam's translation the difficulty is conveyed through MOTION along a PATH and the personified SELF is the one moving, while in Spanish, the objectified stimuli are moving to access the CONTAINER of the body, and the SELF only has to decide to open the right "gate," involving a different kind of motion.

The following metaphors focus more on the contents of the container, so the conceptual metaphor could be expressed like this: THE BODY IS A CONTAINER FOR EMOTIONS

| 3 1 2 | "She could avenge her brother's death —Don Gamaliel kissed her forehead and opened her bedroom door— only by embracing this stranger, embracing him but denying him the tenderness he would like to find in her. **She would murder him living**, **distilling bitterness** until he would be poisoned. She inspected herself in the mirror, seeking in vain **the changes that her change of purpose should have brought**." (SH: 48) | "*Sólo podía vengarse esa muerte —don Gamaliel le besó la frente y abrió la puerta de la recámara— abrazando a este hombre, abrazándolo pero negando la ternura que él quisiera encontrar en ella. **Matándolo en vida, destilando la amargura** hasta envenenarlo. Se miró al espejo, buscando en vano **las nuevas facciones que el cambio debió imprimir en su rostro**. (MAC: 158)* | "She could only avenge that death —Don Gamaliel kissed her forehead and opened her bedroom door—by embracing this man, by embracing him but denying him the tenderness he would seek in her. **By killing him in life**, distilling **bitterness** until he was poisoned. She looked into the mirror, vainly searching for **the new features this change should have imprinted on her face**." (AM: 47) | 3 1 1 |

In the translations, the difference between "murder him living" and "killing him in life" points to a problem to preserve the effect of the original. The text reads "*Matándolo en vida*" (killing-him in life). The metaphor *muerto en vida* (dead in life) refers to a person who is alive but does not enjoy life, have hopes or dreams; a perfectly sound body, but a dead soul. The first translation seems to suggest that, by living, she would murder him, establishing a relationship of causation between the mere fact of her existence and his death, although it can be inferred that not a physical death but a metaphorical one. This may suggest that the translator intended to preserve the same metaphor, but the linguistic expression is not as clear (or idiomatic) as the original and the mention of life refers in this case to her; she is the one living. The second translation, "killing him in life," may suggest killing *his* body but in *her* lifetime, although the context makes it clear that this "killing" is still metaphorical. In

both cases, the phrase does not seem to be linked to any expression as idiomatic as the Spanish *muerto en vida*.

Image schema	CONTAINER	Target: LIFE		
	interior exterior boundary	living entities lifeless entities division between life and death		
Subsidiary I-S:	CONTAINER	Target: BODY		
	interior exterior boundary	living organs, self outside world skin		
	Subsidiary I-S:	CONTAINER	Target: SELF	
		interior exterior boundary	thoughts, emotions rest of the world consciousness	

The conceptual metaphors involved may be LIFE IS A CONTAINER (he had a *full* life, live life *to the fullest*), THE BODY IS A CONTAINER FOR THE SELF (he's a young man trapped *in* an old man's body), THE SELF IS A CONTAINER (he withdraws *into* himself), EMOTIONS ARE PHYSICAL ENTITIES INSIDE A PERSON, and EMOTION IS MOTION. Emotions are personalized in the linguistic metaphor as an entity inside the person; but as emotions are motion, the lack of emotion is understood as the lack of motion, and therefore, the death of the entity.
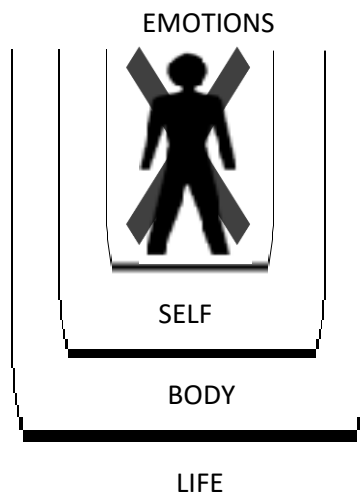
Figure 1. CONTAINERS for the conceptualization of muerto en vida

Containers may be used as the basis for this metaphor: "his" self can be construed as the innermost container, which in turn is inside the body, and the body is inside a further container which is life. The container of the self is filled with abstract concepts such as emotions, beliefs or thoughts, which can be understood as entities or objects. A blended world is created where "her" self can become an entity and go inside the container of "his" self, where his emotions are viewed as entities which can be killed without affecting the body. A mental space is created, then, where she ("her" self) becomes a murderer and "kills" the personified emotions in "his" self. This conceptual metaphor is realized through an oxymoron, which is a figure of speech that combines "two seemingly contradictory elements" (Gibbs, 1993: 268).
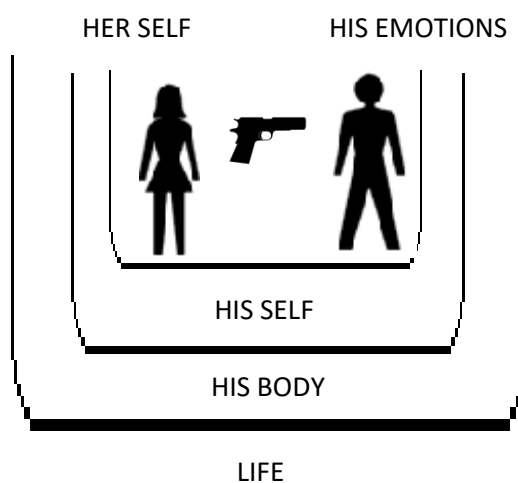

Figure 2. CONTAINERS for the conceptualization of matándolo en vida

A search in COCA found two hits for "dead in life," only one of which may be deemed similar to the expression in Spanish. A search for "dead inside" returned 76 hits. Of those hits, 35 were used metaphorically in the sense described in the text of Artemio Cruz in Spanish. It seems that the phrase "dead inside" is used in English in the same way as "muerto en vida" in Spanish. This would mean that the blend in Spanish uses a mental space with one additional container (life), and this is the main difference between both languages in this case. A search in the British National Corpus returned 8 hits for "dead inside," of which 4 were used metaphorically in the same sense as in the text of Artemio Cruz.

The next phrase in bold is "distilling bitterness". The verb distilling is used metaphorically to express that a person has such strong emotions that all her actions show it; "to distil" is a verb commonly used with this sense in the linguistic metaphor in Spanish. This person may be conceptualized as a container that is so full of emotions that starts to overflow and *fill* the space around her (also a CONTAINER) with such emotions, so it is a realization of the conceptual metaphor EMOTIONS ARE ENTITIES WITHIN A PERSON, which can be extended to the conceptual metaphor EMOTIONS ARE LIQUIDS WITHIN A PERSON.

Source: Liquids in a container		Target: Emotions within a person
Quantity of liquid	==>	Intensity of the emotion
Level of liquid in the container	==>	Increase or decrease in intensity
Inability to keep liquid inside	==>	Inability to control emotions

The metaphor realized in this expression could be based on an entailment. Intense emotions conceptualized as heat create vapor. In this case the pressure element varies with respect to the widely studied conceptual metaphor in English ANGER IS HEAT OF A FLUID IN A CONTAINER (cf. Lakoff and

Kövecses 1987: 197) as the CONTAINER is not completely sealed. The emotions conceptualized as vapor remain inside a container, but that vapor goes through a different section where it cools down and is condensed, concentrating the emotion as a result of the "distillation" process. This is the same metaphor in Spanish, as the emotion is still conceptualized as a liquid, but in a different concentration and after experiencing an additional process. In Spanish the entailment of the distillation process focuses on the aspect of concentration and intensity but released to the exterior in slow motion (a device to express that will is involved in this process), in contrast to the pressure of anger in English causing an explosion. The process of distillation is not applied to negative emotions only, as it can be metaphorically said that people "distil honey" (*destilan miel*) when they are really in love. This is in line with Díaz Vera and Caballero's (2013) study mentioned in Section 3.3.3, and provides one further example of taste for an emotion in Spanish.

The relationship between body and emotion has been studied within Conceptual Metaphor Theory in many language families, in particular features activated by a CAUSE-EFFECT metonymy, as discussed in Chapter 2, and researchers have reported similarities in the conceptualization of emotions across languages (Ogarkova 2014a: 148-50). According to this framework, emotions can be understood based on the metonymy RESULT FOR EMOTION CAUSING THE RESULT. Emotions are displayed via expressions on the face just like an outside force that changes the shape of the face. It seems that there is an inside force in the human body which is able to change the physical characteristics of the face and signal the change of emotions. In this case, both translations use the same metaphor as the original text.

In English, *pour out* or *overflow* are verbs more commonly paired up with emotions understood as liquids, for example. A search in the British National Corpus (collection of 100 million words in (http://www.natcorp.ox.ac.uk/)

retrieved 60 examples of the word "distilling", none of them related to emotions. Many examples used the verb distil metaphorically meaning a drastic concentration, reduction, expression, separation or extraction in connection with information and music, or more abstract nouns such as qualities, energy, thoughts, longing, and knowledge. A search in the Corpus of Contemporary American English (COCA), comprised of 450 million words available at http://corpus.byu.edu/coca/, resulted in 60 hits for distilling and 280 for distilled, with mainly liquids as collocates (water and whisky, for example) and a frequency of 13 for wisdom as the main abstract concept related to the verb. By contrast, a search showed that "overflow" collocates with the positive emotions of joy (9), enthusiasm (5), and happiness (2), and with one expression of sadness: tears (9). In turn, pour out collocates with heart (14), feelings (6), wrath (4), grief (3), sorrow (2), emotions (2), and tears (2). This shows a tendency to use overflow for positive emotions, and pour out for general or negative emotions. Another verb used with emotions is drip. Three hits in COCA were found used in this way, two of them using the phrase "(his/her) voice dripping honey." Three hits collocate with irony (e.g., "her words drip with irony").

A more natural phrase in English for the expression in Spanish may be "killing him inside, pouring out her bitterness until he was poisoned." There is one more verb in English that seems to be used metaphorically in the same way as distil: exude. This verb does express the idea of concentration and a "slow discharge," although it may be more linked to a gas than to a liquid. In a general search in Google, "distil bitterness" had only 4 hits, while "exude bitterness" showed 807 results, most of them metaphorical. Those which were literal referred mainly to aromas. Perhaps, then, also the phrase "killing him inside, exuding bitterness until he was poisoned" could express that idea.

The last sentence in this fragment is:

| 2 | She inspected herself in the mirror, seeking in vain **the changes that her change of purpose should have brought**. (SH: 48) | *Se miró al espejo, buscando en vano **las nuevas facciones que el cambio debió imprimir en su rostro**. (MAC: 158)* | She looked into the mirror, vainly searching for **the new features this change should have imprinted on her face**. (AM: 47) | 1 |

If THE BODY IS A CONTAINER, the face can also be seen as a CONTAINER or BOUNDED REGION which contains the facial expression (she saw the worried misery *in* his face), and facial expressions or emotions can be understood as entities:

A *slow smile* was *spreading over* her face.
All the anxiety was *gone from* her face.

Some metonymies associated with the face can be THE FACE IS THE PERSON or RESULT FOR EMOTION CAUSING THE RESULT. Some linguistic expressions that realize this synecdoche where a significant part of a person such as the face is taken to represent the whole person are: he's just another pretty *face*; we have some new *faces* around here.

Image schema Metaphor	PATH MOVEMENTS	Target: CHANGES		PATH CHANGES ARE MOVEMENTS CONTAINER
	initial location current location direction velocity force moving entity	initial situation current situation type of change time lapsed external emotions		
Subsidiary I-S:	CONTAINER	Target: PERSON		
	interior exterior	thoughts, emotions		

		boundary	the world around body	
	Subsidiary I-S:	OBJECT	Target: EMOTIONS	
		position size material creator	negative or positive intensity of emotion type of emotion situation	
Subsidiary I-S:	CONTAINER	Target: FACE	PART–WHOLE **schema**	
	interior exterior boundary	facial features rest of the person edge of the face		
	Subsidiary I-S:	ENTITY	Target: FEATURES	
		position size	expression intensity	

In this case, Catalina is trying to see changes reflected on her face. Emotions and facial expressions are metaphorically portrayed as objects, even as animate beings. The face is metaphorically understood as a place where the emotions are expressed by movements of facial features, which are personified; the metaphor CHANGES ARE MOVEMENTS is at play here, with the following mappings:

Source: Changes   **Target: Movements**

Previous situation   ==>   Previous location

Current situation   ==>   Current location

Lack of change   ==>   Lack of movement

Time that the change takes   ==>   Velocity of movement

Type of change   ==>   Direction of movement

Some linguistic realizations of this metaphor can be:

A mixture of emotions flashed *over* her face.

A smile rippled *across* her wrinkled face and was gone.

On his face was an expression of deep sadness.

In this case, any change to the face as a natural physical object is mapped onto the change of emotion. For example:

He pulled a wry face.

His face screwed up.

He inhaled deeply, smoothing his face into a blank expression.

He always keeps a straight face.

Blending could explain the reasoning in this expression. Catalina has made a decision, so applying the metaphor CHANGES ARE MOVEMENTS she could say: "I've moved on," but a mental space is created where the BOUNDED REGION on which she moves is her face. The source text and MacAdam's translation then focus on the PATH she followed when moving on her face and the tracks left behind by such movement, imprinted on the path. In Sam Hileman's translation, it seems that a different conceptual metaphor is used: CHANGE IS REPLACEMENT, based on PROPERTIES ARE POSSESSIONS because changes are conceptualized as objects "brought" to the face, but the same metonymy FACE FOR THE PERSON is applied.

Another example that has some relation to the face is a variation identified because of a compound pre-modifier: "colored-tile terrace" and "red stone terrace." There is an evident difference between these translations. One of the translators chose red stone, while the other chose colored-tile. One meaning of the word in Spanish is "with color," but it is commonly used to mean red. According to an etymology dictionary (http://etimologias.dechile.net/?colorado [last accessed 28 August 2014]), this

is because the ancient word was used to describe the intense red color of a person's face when feeling ashamed, and it was therefore associated with red in other contexts where it was applied metaphorically. This means that the metonymy EFFECT OF EMOTION FOR THE EMOTION (see Section 2.5) led to the use of this word not as color in general, but as red specifically. Thus, only one of the translations applied the same metaphor as the original. This is based on a cultural element that originated from a metonymy; the word *colorado* is used in Mexico to describe many typical artisan-made objects.

Another use of metonymy is evident in this example:

| 2 | And you will feel the light arrive and at the same time will **experience** the **scents** of the mountain and plain: *arrayan* and papaya, the **smells of darkness** and tabachin, pine and tulipan laurel, vanilla and *tecotehue*, cimarron violet, mimosa, tiger flowers. (SH: 300) | *Sentirás llegar las luces y al mismo tiempo... cercanos los **sabores nimios** de la montaña y el llano: el arrayán y la papaya, el **huele-de-noche** y el tabachín, la piña de palo y el laurel-tulipán, la vainilla y el tecotehue, la violeta cimarrona, la mimosa, la flor de tigre... (CF: 399)* | You will feel the lights arrive, and at the same time . . . the **insignificant tastes** of the mountain and the plain: myrtle, papaya, the ***huele-de-noche*** and the nightshade, the dwarf pineapple, the tulip-laurel, vanilla, the *tecotehue*, the wild violet, the mimosa, the tiger lily . . . | 1 |

In this case, one translator selected the word *tastes* while the other used *scents*. The word in the original text in Spanish is "tastes". Sam Hileman may have chosen scents because he also inserted the phrase *smells of darkness*, eliminating any effect of taste as inferred from the original. But MacAdam chose to maintain the exact same words as the original in Spanish. This may point to the fact that there was no suitable translation for it in English. The phrase in Spanish is "scent-at-night," a PART FOR WHOLE metonymy for a group of plants that release their scent at night, so this characteristic is foregrounded.

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This name is widely used in Mexico and it groups different species of plants, given that the sole common characteristic is the strong scent released at night. The fact that the phrase as a whole carries the meaning that the author is willing to convey is signaled by the use of hyphens, which are not common in Spanish, and may be one reason for the decision of MacAdam to leave it unchanged. The choice of *smells of darkness,* which is another example of the preference of Hileman for the noun+*of* +noun structure, may include the scent of flowers, but is a metaphor that may lead to many other different inferences not intended by the author and derived from the addition of the noun *darkness*.

2	In the adjacent bedroom she had been listening **with her ear glued to the door** and she began to cry. Then she did not hear anything. She dried her cheeks before sitting down in front of her mirror. (SH: 129)	Ella lo escuchó desde la recámara contigua y comenzó a llorar, **pegada a la puerta**, pero después ya no escuchó nada y se secó las mejillas antes de sentarse frente al espejo. (MAC: 236)	She heard him from the adjacent bedroom and began to weep, **clinging to the door**, but then she heard nothing and dried her cheeks before sitting down in front of her mirror. (AM: 129)	1

The difference points to a different interpretation, a different inference of the state embodied in the text. Sam Hileman pictures the woman with a specific *part* of her body, her ear, *glued* to the door, focusing on the function of that part of the body and leading readers to infer that she was there with the purpose of listening; Alfred MacAdam pictures the scene with her hands or her entire body *clinging* to the door, emphasizing that she wanted to stay in that position and making the door the focus of her action. But it may also suggest the existence of a force trying to pull her far away from the door. The original text reads "glued to the door," so it is open to both interpretations because it does not specify a part of her body or a reason for being "glued"

there. The context does suggest that she was next to the door so that she could listen to her husband in the other room, and perhaps so that he could hear her cry. The clauses are introduced in a different order in the first translation, foregrounding the action of listening and then only mentioning that she cried. Preserving the order of the clauses may contribute to achieving the same effect of ambiguity as the original. The conceptual metaphor may only be based on the NEAR-FAR image schema, where one end of the spectrum is a location so close to the object (the door), that the woman is completely glued to it. Both translators maintain the near-far image schema of the original text, but then add more information through a metonymy (ear or hands for the whole body, as discussed in Section 2.5) and another image schema (FORCE).

| 2 | Catalina will never know what Cocuya was or is or will be. She will sit waiting on the side of the bed, with her mirror in one hand and her hairbrush in the other, deciding that she will remain like this, seated, **gazing vacantly**, wanting to do nothing, nothing, saying to herself that scenes always leave her like this: empty. (SH: 160) | Catalina nunca sabrá qué fue, qué es, qué será Cocuya. Ella se sentará a esperar al borde del lecho, con el espejo en una mano y el cepillo en la otra, desganada, con el sabor de bilis en la boca, decidiendo que permanecerá así, sentada, **con la mirada perdida**, sin ganas de hacer nada, diciéndose que así la dejan siempre las escenas: vacía. (MAC: 265) | Catalina will never know what Cocuya was, is, or will be. She will sit on the edge of her bed to wait, with a mirror in one hand and a brush in the other, **vaguely depressed, with the taste of bile in her mouth**, deciding to stay that way, sitting, **not looking at anything**, unwilling to do anything, telling herself that this is how scenes always leave her: empty. (AM: 159) | 3 |

The linguistic metaphor in Spanish is *con la mirada perdida* (with the gaze lost). This is the image of a person who is staring far away, who is not thinking about anything important at all; this person is active in his/her mind and absolutely passive on the outside. Then, the realization of this conceptual metaphor may

express movement because the person is thinking, but without a specific purpose.

It seems evident that Sam Hileman visualized the scene based on the image schema of a CONTAINER, as Catalina gazes "vacantly" and feels "empty." Therefore, Catalina's body is the container, but the contents that make sense of her physical actions are not there. She feels empty, so her emotions are also conceptualized as being outside of her body. Not much is mapped, as her attention, her mind or her emotions are not personified, or conceptualized as liquid or another object. The sole aspect relevant to the metaphor is the fact that the contents of her body are not there. This option may contribute to readers experiencing more clearly this emptiness that the character is experiencing. However, the verb "wanting" that follows may be perceived as expressing a positive attitude and an action, which is contrary to the static image that the original text conveys. In COCA, "gaze vacantly" had only one hit, there were two for "gazed vacantly," and three for "gazing vacantly." "Stare vacantly" had more hits in COCA, at 12, and "staring vacantly" had the most hits, at 49. Considering this frequency, then, it seems that it is more natural in English to say "staring vacantly."

In the source text the conceptual metaphors may be THE MIND IS AN ENTITY (A TRAVELER), THINKING IS MOVING IN THE IDEASCAPE, APPROACHES TO A SOLUTION ARE PATHS IN LANDSCAPE, and UNDERSTANDING IS SEEING. Some linguistic realizations of these metaphors could be: He has a *strong* mind, reason *leads* me to that conclusion, he is *getting to* the truth, I can *follow* what they're saying, let's *get to* the point.

The underlying image schemas are a PATH and a BOUNDED REGION, labeled IDEASCAPE. A mental space is created where Catalina's mind is personified; her mind cannot "think straight" and follow the path, so it gets lost in the

ideascape and has no destination, cannot reach a conclusion. Given that UNDERSTANDING IS SEEING, the sense of sight is associated with the mind, and so in the blend the sight is personified and becomes the entity that gets lost in the ideascape.

In MacAdam's translation the phrase is "not looking at anything," which is not a metaphor; the repetition of "anything" in the next clause may be perceived as the element reinforcing the idea of emptiness and the impossibility of moving on, standing iconically for actual repetition. This phrase had 12 hits in COCA. Both translations, then, chose an element that manages to foreground the idea of emptiness and, to a certain extent, the lack of destination for the movement. The translators' choices were based mainly on different conceptual metaphors, and that is why two different translations are produced, with each prompting effects in a different manner. A "lost look" may be another option, an almost literal translation that combines a noun with an adjective, like the original. Or perhaps "puzzled look" could reflect the fact that Catalina will never know anything about Cocuya and so will be confused about what it means. In order to find an option that causes the effects the translator has identified in the original text, he/she may consider other possibilities, such as: an absent gaze, her gaze was lost, a blank gaze, a vacant stare, or stare emptily.

The other segment in bold is omitted from one of the translations:

> vaguely depressed, with the taste of bile in her mouth (AM: 159)
> *desganada, con el sabor de bilis en la boca* (MAC: 265)

This is a realization of the conceptual metaphors THE BODY IS A CONTAINER, EMOTIONS ARE LIQUIDS and ANGER IS A HOT LIQUID IN A CONTAINER, and has as an entailment the idea of pre-modern doctors that one of the humours of the human body, bile, was produced when people got angry, so it was understood

as a metonymy EFFECT OF EMOTION FOR THE EMOTION already discussed above. Although this is not true, as there was a perceived correlation in experience between being angry and an increase in the quantity of bile produced, this is still the basis for other linguistic expressions such as:

I can feel anger and bile *rising* in me (Oxford Dictionary)

The newspaper's editorial page *spewed* bile. (Merriam-Webster Dictionary)

Memories of the massacre made bile *rise* and her chest clench. (http://www.yourdictionary.com)

His article was *full* of loathing and bile (http://dictionary.cambridge.org/)

She felt an *upsurge* of bile *bubbling* in the back of her throat

He *swallowed* the bile…

4.6.2   The word as a CONTAINER

The compound pre-modifier search identified this fragment, which is full of symbolism based on metaphors:

Mexico's saint and countersign, your word and my word	santo y seña de México: tu palabra:	Mexico's password: your word:
Fuck your mother	—Chingue a su madre	Motherfucker
Fuckin' bastard	—Hijo de la chingada	
We fuck 'em all	—Aquí estamos los meros chingones	We're the number-one motherfuckers
Quit fucking around	—Déjate de chingaderas	around here
And I'm really going to fuck him	—Ahoritita me lo chingo	Quit fucking around
Come on, you little fucker	—Andale,	Now I'm gonna fuck him up
Don't let them fuck you	chingaquedito	Get outta here, you little fucker
I fucked the bitch	—No te dejes chingar	Don't ever let anyone fuck you over
Fuck you	—Me chingué a esa vieja	
Go fuck yourself	—Chinga tú	I fucked the shit out of that bitch
Get a fucking move on	—Chingue usted	Fuck you, asshole

I fucked him out of a thousand pesos Break your fucking ass but don't give up My fucking kids I was fucked on that job Don't fuck up the whole day We're all fucked The bitch fucked him I fuck around but I'm no quitter The Indians got fucked, and the Spaniards fucked us I don't like fuckin' gringos Viva Mexico, you fuckin' fucked up fuckers frigging forking fugging firking mucking screwing plowing plugging screwed up fouled up: the word's offspring (SH: 137)	—Chinga bien, sin ver a quién —A chingar se ha dicho —Le chingué mil pesos —Chínguense aunque truenen —Chingaderitas las mías —Me chingó el jefe —No me chingues el día —Vamos todos a la chingada —Se lo llevó la chingada —Me chingo pero no me rajo —Se chingaron al indio —Nos chingaron los gachupines —Me chingan los gringos —Viva México, jijos de su rechingada: tristeza, madrugada, tostada, tiznada, guayaba, el mal dormir: hijos de la palabra. (MAC: 243-44)	When it's time to fuck, take potluck Fuck and the world fucks with you I fucked him out of a thousand pesos The boss fucked me over You could fuck up a free lunch Whaddya say we get fucked up The Indians really got fucked over The Spaniards fucked us up The gringos give me a fucking headache Viva Mexico, motherfuckers!!!! Sadness, dawn, toasted, smudged, guava, troubled sleep: sons of the word. (AM: 136)

The introductory phrase to this series of uses of the word "chingar" is an intertextual reference to Octavio Paz's *The Labyrinth of Solitude*, where "the word" is explained in detail. As noted by José Carlos González Boixo (1995: 243) in a footnote to his edition of *La muerte de Artemio Cruz*, Carlos Fuentes inserts the exact words of Paz ("*santo y seña*") as a homage, and many of the expressions in this extract are found and explained in that passage by Paz. These are the translations for *santo y seña de México*:

Mexico's saint and countersign

Mexico's password

The passage in *The Labyrinth of Solitude*, translated by Lysander Kemp, reads as follows:

> The word is our sign and seal. By means of it we recognize each other among strangers, and we use it every time the real conditions of our being rise to our lips. To know it, to use it, to throw it in the air like a toy or to make it quiver like a sharp weapon, is a way of affirming that we are Mexican. (Paz 1961: 74)

So, we now have three different translations for *santo y seña*:

saint and countersign

password

sign and seal

Marley (2012: 170) provides an explanation for the use of this phrase in Spanish:

> Fully cognizant of the irreligious nature of their piratical foes, the Spanish Americans would even devise a system of passwords known as *santo y seña* or "saint and countersign," based on the Church calendar. If a vessel or fortress were approached by strangers after nightfall, they would be challenged by a sentry shouting out a saint's name at random, which was to be answered by correctly identifying the corresponding place associated with that particular saint — to a cry of "Santa Rosa," for instance, the proper reply would be "Lima;" to "San Francisco Javier," the answer was "Navarra;" and so on. This system had been introduced with heretical English or Dutch pirates in mind, as they would never have such pious answers ready on their lips.

Ortega Morán (2013) traces back the origin of this phrase to Medieval times, when it was used by Spanish soldiers. He explains that during times of war, many soldiers died at night just because their own could not recognize them in the dark and assumed they were the enemy. To avoid such senseless deaths, a system was devised to identify their own soldiers. Before nightfall, a word was selected at the headquarters to be used as a secret code to identify their

allies. This word was called "*el nombre*" (the name). Ortega further explains that Christian armies decided that this name should be the name of a saint, and so instead of calling it "the name," they started calling it "*el santo.*" Every post would send before nightfall a soldier to the headquarters to retrieve the sealed name selected, which was closely held. Later on, in order to make the system more secure and efficient, a second word was added as a response, and it was called "*seña.*" Many years later, the phrase as used in colloquial language was understood to mean password or symbol. In Mexico, the phrase "*dar santo y seña*" is widely used as meaning: "give all the deets," perhaps because every soldier, if captured, was expected to keep the *santo y seña* secret, and so if the captors managed to make the soldier tell them that code, it meant that the soldier really had revealed all the information he had.

With this contextual information, it is easier to find out that the equivalent terms for the military in English would be "sign and countersign." Two translators selected one of the words used in the military: Hileman selected countersign, and Kemp selected sign. MacAdam selected one of the more colloquial meanings mentioned above, perhaps because his translation is more recent; password has a frequency of 2387 in COCA, while countersign only has 12. A search for the phrase "saint and countersign" in Google returns only two results: one is the text of *The Death of Artemio Cruz*, and the other one is Marley's book quoted above; COCA and the BNC do not have any record for this phrase. Therefore, this phrase is really unidiomatic and may not even make sense in English. Perhaps Hileman decided to use the word "saint" to communicate the cultural context discussed, and thought that "saint" sounded similar enough to "sign" for readers to get a clue of the military phrase (as we will suggest in the Conclusions, he seems to be very aware of characteristics of the text involving the sense of hearing). Kemp's choice of words is more connected with the formal confirmation of documents, and the BNC only has records of one instance of this phrase, in a religious text (no

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record in COCA). In contrast, 1501 instances of "*santo y seña*" in 223 documents were found in CREA, 53% of them in texts from Spain, and 13% in texts from Mexico (the two top countries). How can metaphor components help us find a more idiomatic equivalent in this case? MacAdam came up with the more frequently used option, so password seems to be a good translation. "*Santo y seña*" are words used for identity purposes, to convey succinctly that the speakers belong to the same group or culture. Password incorporates "word," which seems adequate; but the prefix pass- perhaps conveys more the idea of authorization or clearance to go through, to follow the PATH through to a BOUNDED REGION and the phrase to be translated conceptualizes that shared word more like a CONTAINER that holds inside all the characteristics that make us Mexican and only a Mexican can understand because it is coded. So, "code word" could be a good option, as the concept can be expressed more clearly: *chingar* is a code word for many things, it has many meanings. The password gives us access to something, but in this case, the word itself is the secret, contains the elements that make Mexican people behave in a certain way.

The last sentence of this fragment is completely different in the translations:

frigging forking fugging firking mucking screwing plowing plugging screwed up fouled up: the word's offspring
Sadness, dawn, toasted, smudged, guava, troubled sleep: sons of the word

The only word that is repeated in both is precisely "word," and this may be the key to the problem. The string of words included in the original are there only because they are phonetically similar to the "word" (that is, to "*chingada*"). They act as some sort of mask because from the exterior they are similar to the word that contains all that cultural meaning, so they are used in Mexico as an euphemism for the word: instead of saying "hijos de la *Chingada*," people

say *hijos de la tristeza, hijos de la madrugada, hijos de la tostada, hijos de la tiznada* or *hijos de la guayaba*. The cultural mask may be similar to that used by English speakers when they choose "heck" as a euphemism for hell or fuck. Literal translation, then, as attempted by MacAdam, produces a text that makes no sense. From a cognitive perspective, readers in Spanish are receiving clues that the English readers are not, so the words only confuse them, because they are meaningless. In this case, Hileman's version does play with the phonetics and includes a list of euphemisms. Thinking about Boase-Beier's (2011: 109) suggestion that "when there is a point at which the original text does something of deep stylistic significance, this is often noticeable in the translation as the point at which it deviates from the original strongly, or even becomes extremely awkward in itself," it seems that this case makes evident that when the text does something of deep cultural significance, it is noticeable when comparing translations at the point at which they display strong deviations, or at the point where they become extremely awkward. Hileman's translation deviates strongly from the original, while the literal translation of MacAdam is extremely awkward, so the contrast between these translated texts does speak about translation and emphasizes the help that identifying metaphors at work in the whole text can give particularly when it comes to culture-specific elements. Considering the image schema involved in masking the profanity would be key for translators, so that they are able to convey the meaning of the text.

4.6.3   Time as MOTION

| 1 | They said if he didn't give them that unused land, they would not work the cultivated | Le alegaron que si no les regalaba las tierras que no se trabajaban, ellos no volverían a sembrar | They told him that if he didn't give them the land that wasn't being planted, they wouldn't work the | 2 |

land. Out of pure pride he refused, so he did without a crop. Before, the rural police would have come to his help and made short work of the *campesinos*. **But now a different rooster crows**." (SH: 39)	en lo cultivado. Y él por puro orgullo se negó y se quedó sin cosecha. Antes, los rurales hubieran metido al orden a los revoltosos, **pero ahora... ya canta otro gallo**. (MAC: 149)	land that was. And out of sheer pride he refused, so he was left with no harvest. Before, the Rural Guard would have put the rebels in their place, **but now. . . well, another day has dawned**. (AM: 38)

The difference between both translations is evident. The table below presents the relevant components of the metaphors, as explained in Chapter 2:

Component	Sam Hileman	Alfred MacAdam
Experiential basis	Animal behavior	Day cycles
Source domain	Daily animal behavior in the countryside	Day cycles
Target domain	Events	Events
Metaphorical linguistic expressions	a different rooster crows	another day has dawned
Mappings	Correlation between the rooster's crow and the start of a new day dawn --> start of a new day	dawn --> start of a new day set --> conclusion
Entailment	each rooster crows in a particular way, situations vary	a new day can be a new beginning
Cultural models	roosters are kept in rural areas roosters wake us up at sunrise roosters crow roosters die and are replaced	the sun comes up the sun follows a path the sun sets

Sam Hileman chose to preserve the same metaphor, but Alfred MacAdam changed it. As pointed out by Boase-Beier (2006:100), this will motivate a change in the way readers perceive the text and in the cognitive domains they relate. TIME / A CYCLE PASSING IS MOTION (such as the motion of the sun), A LIFETIME IS A DAY / A CYCLE IS A DAY and CHANGES ARE MOVEMENTS are the conceptual metaphors from which the linguistic expressions above are derived. The mappings are as follows:

Cycle		Motion of the sun
Start	==>>	Sunrise
End	==>>	Sunset
Best stage	==>>	Zenith
Worst stage	==>>	Nadir

Cycle		Day
Beginning	==>>	Dawn
End	==>>	Nightfall
Positive stage	==>>	Midday, noon-day, sunshine
Negative stage	==>>	Midnight, dusk, evening

Time is metaphorically understood in terms of different kinds of motion, which can be perceived from different perspectives. Motion can be conceptualized from the perspective of a fixed observer who sees objects moving in a landscape; of an observer who is moving through times which are fixed locations, where the observer leaves past times behind and moves towards future times; or the observer can be fixed and the times viewed as entities moving towards and facing him/her. In all such cases, a stationary entity is the deictic center and the other entity moves.

Some linguistic expressions for these metaphors are:

In 1977, punk was at its *zenith* (Oxford Dictionary)

The relationship between the two countries reached a *nadir* in the 1920s (Cambridge Dictionary)

"My life was an unending, unchanging *midnight*." (Stephenie Meyer, *Midnight Sun*)

Time *goes by* fast.

Christmas is fast *approaching*.

The mappings for CHANGES ARE MOVEMENTS are as follows:

Source: Changes		Target: Movements
Previous state	==>>	Previous location
Current state	==>>	Current location
Lack of change	==>>	Lack of movement
Time that the change takes	==>>	Velocity of movement
Type of change	==>>	Direction of movement

Some linguistic metaphors that realize this conceptual metaphor are:

Now I am in a *different place*.

He had *hit a plateau*.

Everything had *come* to a *standstill*.

I didn't seem to be *getting anywhere*.

The metaphor that is actually realized in the original text is CHANGE IS REPLACEMENT[12], because the idea the author wants to convey is that things have changed, and the object replaced is the rooster. The main idea conveyed

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[12] (http://www.lang.osaka-

u.ac.jp/~sugimoto/MasterMetaphorList/metaphors/Change_Is_Replacement.html)

by this expression in Spanish is the **change**, and so it can be used stating that the rooster is different, or that the crow is different: *Ese es gallo de otro cantar* [that is rooster of another crow]. The mappings for the metaphor CHANGE IS REPLACEMENT are:

Source: Change		**Target: Replacement**
Previous state	==>>	Previous object
Current state	==>>	Current object
Lack of change	==>>	No object

The original text in Spanish uses a rooster image for the metaphor. As we have seen, the main idea is that a change has occurred; based on the Great Chain of Being discussed in Section 2.4, then, an event can be conceptualized as an object, and in turn, an object can be conceptualized as an animal: Things have changed, an animal has changed. Finally, a metonymy is applied (see Section 2.5) to change the superordinate animal for a more specific type of animal: a rooster. The translation that preserves the same image may be understood as a change where a different rooster crows in that place (so, it can be argued that this conceptualization is based on the Object system of the Event Structure metaphor, explained in Section 2.4). The other translation is focused on the location of the sun at the early hours of the day, which reflects a focus on the Location system of the Event Structure metaphor, meaning that the duality of this system may have prompted the different choices of the translators. They are certainly related because the rooster crows at dawn, so these are correlated experiences. However, in this context the rooster image allows for another interpretation. Based on the metaphor PEOPLE ARE ANIMALS, a rooster may evoke a person with power, ruling over all the "hens" in the "henhouse," so readers can also understand that there is a different person in charge of that area of government and that person is the one who now can crow and exercise power. This inference, of course, cannot be derived from the

dawn metaphor. An inference that can be derived from it, however, is that there is a new situation and it is positive. This is not what the context suggests, as the situation is described from the perspective of the owner of the land, who is worse off in the current situation; the sole element that has to be conveyed is that things are different now. The rooster seems to be a culture-specific element, only used because it is characteristic of daily life in rural areas. This can also be traced back to the root of ancient myths, which may have been based on the people's close connection with nature, as discussed in Section 1.4. When discussing this example, some specialists mentioned the connection with the rooster in the Biblical passage where Peter denies Jesus, but although it may be interesting, it was likely prompted by their own native language and may point to a cultural difference (the symbol of the rooster means treason), because it does not seem to be the purpose of the original metaphor in Spanish. The close connection with nature seems to be a more relevant aspect for the ancient cultures from this area, and the rural life of peasants later on, as noted in Section 1.4. In this case, then, preserving the same words in the translation may add a different meaning to the text.

4.7 Conclusions based on the analysis of the two translations

A first comparison of the two translations selected for this case study, as detailed in Chapter 4, showed many omissions and additions, in some cases because of decisions made by each of the translators. After our analysis considering conceptual metaphors, and particularly looking into the role played by metaphor components proposed by Kövecses, those differences first identified can be explained using cognitive devices.

The tendency of translators towards explicitation is evident in some cases in metonymies added. When general image schemas are presented in the

original, they tend to add something to make the text more specific based on their perception of the scene. When the NEAR-FAR schema is used in the original to bring the character as a WHOLE close to the door, for example, the translators add metonymies that limit the interpretation (focusing on the ear and the hand) because of the particular functions of those parts of the body, and even introduce a different image schema (FORCE). In another example, one translation reads "everything is metal," while the other is "it all tastes metallic." The author uses a metaphor to summarize the sensations the protagonist is experiencing. Artemio Cruz has nothing literally made of metal in his breath or in his mouth, but the taste is that of metal. And his eyelids are not made of metal, but they feel as heavy as metal. The description in this paragraph includes his eyelids and ears, so the experience is not reduced to the taste in his mouth. Saying that all is metal helps the reader infer the whole experience of heaviness in his eyes, the disturbing noise in his ears and the metallic taste in his mouth. In Sam Hileman's translation, like in the original, a PART FOR WHOLE metonymy, THE MATERIAL CONSTITUTING AN OBJECT STANDS FOR THE WHOLE OBJECT, was used as a basis for the metaphor, referring to the material as a whole instead of the particular properties of the different objects conceptualized as made of that material. Alfred MacAdam, instead of the material, chose to refer to one of its characteristics: its taste. This is the sole experience communicated in that translation, so it is more limited. In general, this may be because Hileman has a preference for objects and materials. Identifying parallels between the translators, in preserving a main conceptual metaphor for example, has allowed us to identify metonymies as a place where the style of a translator can be explored.

In addition, Sam Hileman in general preserves the same metaphors as the original text when the metaphors are very simple and the same word works without any problem in English, while Alfred MacAdam many times translates metaphors into non-metaphors; but this is mainly when only one metaphor is

involved, particularly an image metaphor. The choices of Sam Hileman deviate from the original mostly because of his use of metonymies, for example when he chooses the ear as a part of the body and limits the intentions of the woman to hearing only, or when he uses darkness instead of night, which involves the addition of a different metaphor and leads to a new set of inferences. It also seems that Hileman tends to use more the sense of hearing to make inferences from the text, as seen in the examples above. He portrays the woman with her ear glued to the door in order to hear; he preserves the metaphor of the rooster crowing; he represents the sound of pulse with an iconic repetition (tick-tick-tickle) and refers to the taps on Artemio's wrists. As discussed in Section 2.2.1.1, the experiential basis component determines this sensory experience, and so it may be possible that this translator relies more on this particular sense. It can also mean, as proposed in Section 2.2.2, that each culture favors a different sense when it comes to acquiring knowledge, but these examples seem to underline differences between individuals. On the other hand, MacAdam seems to prefer colors or other visual elements to convey the message of the original text. When the author uses the metaphor of the rooster crowing, MacAdam prefers the metaphor of dawn, which is more visual, with the observer looking at time passing over the landscape; and when the word flour is used in the original, he focuses on the color of flour only. In addition, he chooses to translate metaphors into non-metaphors mainly for visual descriptions, such as the *wide nostrils*, *white beard*, and *the other eye*, perhaps because he wants to describe with more precision those visual elements. This strategy leads to a change in inferences with respect to the original only when other senses are involved, when he adds something, as is the case of "*tastes* metallic." This shows that senses do play an important role in the type of choices made by translators because they influence their mind style. Some of these patterns can be explained as cognitive characteristics of the translators expressed in some linguistic features (such as the use of contractions or the construction noun+*of* +noun already discussed in Section

4.5.1), and also mark a general framework or state of mind towards the text, bringing to the fore the importance of agency in translation, because it could be argued, for example, that MacAdam's selected position with respect to the mirror metaphor, as he explained in Section 4.3, makes him view every situation portrayed in the novel from that perspective, looking like Artemio at THAT person in the mirror. In connection with this, it was shown that the presence of conceptual metaphors at the macrolevel can be evident even in one single word ("that" in this case) expressing a particular perspective, a position adopted by the translator.

The relevance of macro-textual metaphors in the translation of culture-specific elements was highlighted too, because some metaphors adopted as symbols in the source culture may determine many decisions in the text, as the case of La Malinche and the associated word "*chingar*" demonstrated in *The Death of Artemio Cruz*. Intertextuality was identified as an additional problem, when exact words of one novel are inserted in another, because this connection becomes more difficult to identify when each work is translated by a different translator, and so the words are not exactly the same.

The qualitative analysis has also underscored that blends and subsidiary image schemas are components that pose several challenges for translation. The decision to select or combine schemas poses a particular problem because in the majority of cases, only one image schema is easily conveyed through translation; it seems that the differences depend on a choice for either one of the opposing sides of an image schema or the addition of a different subsidiary schema. In the NEAR-FAR schema, for example, MacAdam seems to prefer the FAR side of the structure. The face conceptualized as a BOUNDED AREA where changes are features moving (understood as entities) or being moved (understood as objects) means that focus can be either on the difference between the initial and final positions or on the actual path of the

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movement; where both the MOTION and PATH schemas are used in the original text, for example, one of them is highlighted in each translation. Ivo Strecker (1993) discusses some cross-cultural studies of politeness and highlights how the notion of face is naturally linked to some of the most fundamental cultural ideas about the social person (quoting Brown and Levinson 1987: 14). Which features of the face are stressed when people think and speak of "face"? He argues that the face acts in favor of existing social inequalities and binds people to their different domains in the social hierarchy. He proposes the hypothesis that "societies with long lasting inequalities and arguments of power (for example, feudal and monarchic societies) tend to develop concepts of 'face' which focus on the inner self, on a person's feelings of guilt, sin and shame, and conversely, on a person's sense of honor" (Strecker 1993: 138). Such concepts also focus on the openings of the face, especially the mouth and the eyes. As noted before, Ogarkova and Soriano (2014b) also concluded that major English-speaking countries classified as individualistic preferred terms related to anger which highlighted visibility and perceptibility (eyes, face, voice), while countries with collectivistic cultural tendencies, such as Spain, preferred internal terms such as heart, soul, head, and the chest.

The present case study found that the self can be conceptualized in Spanish as a container inside another container which is the body, and inside one further container which is life. In the translation, this conceptualization preserves the most external container and then the target language struggles to create the blend where the body and the self exist as separate containers or entities so that the self can be killed while the body continues to live. The combination of schemas also means that when the blended space is created, focus can vary between either of them. This may suggest that the cosmic conceptualization of the world of the Aztecs still influences modern Spanish as spoken by Mexicans because people can be viewed as contained inside the container of life, while English may be more centered around the container of

the body, more self-centered, or more individualistic as suggested by Ogarkova and Soriano. The implication for translation can be that identifying the mental spaces involved in a blend may be a good strategy for translators to understand the original text and assess more inferences, therefore offering more options to translate these spaces in the target language considering culture- or language-specific features.

Some examples involving more culture-specific elements are based on metonymies, with the color red for *colorado* derived from a RESULT OF EMOTION FOR THE EMOTION metonymy, and huele-de-noche derived from a PART FOR WHOLE metonymy. And regarding the case of alternative cross-cultural variation where a different range of metaphors are available, the EMOTIONS ARE LIQUIDS metaphor seems to have a different entailment in Spanish in connection with the distillation process. Intense emotions in Spanish are conceptualized as distilled liquids. They are not only liquids heated in a container where pressure builds up and causes an explosion, i.e., a sudden emotional reaction, but they are conceptualized as being inside an additional container where they can cool down and once concentrated, they can flow slowly and constantly. Hence, it has been shown that different entailments are applied in Spanish and that they are combined to express a particular view of the world in the other culture.

As a result of this analysis, too, some patterns were identified involving image schemas and other metaphor components, and have been used as a basis to propose generalizations in the form of translation procedures.

4.8 Translation procedures derived from the analysis

As pointed out in Chapter 3 (see Section 3.1), Toury (1995) suggests that Descriptive Translation Studies should describe what happens in real translations and find patterns in order to propose generalizations. Such generalizations may be based on different theories and may produce diverse results.

To produce my results, I draw on Schäffner's analysis of conceptual metaphors (2004) discussed in Section 3.3.2, where she proposed some cases of metaphor translation:

1. Identical conceptual metaphor at the macrolevel, but different individual manifestations not accounted for at the microlevel
2. Replacement of structural components of the base conceptual schema in the TT by expressions that make entailments explicit
3. More elaborate metaphor in the TT
4. Different metaphorical expressions combined under a more abstract conceptual metaphor
5. TT reflects a different aspect of the conceptual metaphor.

I further draw on Al-Harrasi's (2001) proposed procedures, which are more detailed, as pointed out also in Section 3.3.2:

- Instantiating the same conceptual metaphor (same image schema)
  – Concretizing an image schematic metaphor (using a rich image domain). For example: CORE, CENTER image schema → rich image: heart
  – Instantiating in the target text only a functional aspect of the image schema: CORE translated for its function as the strongest part of the entity (essence) or its distinctiveness

- Same image schema and rich image domains
- Same image schema and rich image but alerting the reader to the mapping (using phrases like "so to speak," that he calls *conceptualizing facilitators*)
- Using a different rich image that realizes the same image schema realized by the rich image in the source text. In one of his examples, COUNTER-FORCES are conceptualized as a game of tug-of-war and a contest of hand-wrestling, respectively.
- From the rich image metaphor to image schematic representation. Example: "the dust of time was about to bury it" translated for STAGNATION, both realize an image schematic picture of lack of mobility
- Same mapping, but a different perspective: GENEROSITY is realized in the source as receiving, while in the target, as providing

- Adding a new instantiation in the target text (the conceptual metaphor appears in other section of the text and is added in a section where it is not included in the source)
- Using a different conceptual metaphor (CENTER for POSITION, for example)
- Deletion of the expression of the metaphor

The procedures proposed in this thesis do not claim to cover a complete typology, which was not was produced given the limited scope of the study, but rather will expand on both of these categorizations. One of Schäffner's cases considers the use of a more elaborate metaphor in the target text (TT). The present research has shown that another possible case is the use of a less elaborate metaphor in the TT, which may seem evident but was not spelled out in that instance. A more detailed explanation of this case allows us to propose a translation procedure. One further procedure can be derived from case number 5, where the different aspect is an entailment.

1.   Using a less elaborate metaphor by removing an image schema

One category of cross-cultural variation proposed by Kövecses (2004) is that of *alternative* metaphors, where the range of conceptual metaphors that each culture and language have available varies because some cultures use different source domains or combine differently primary metaphors to explain their targets. This is also the basis for the translation procedure proposed.

The phrase in Spanish *muerto en vida* [dead in life] can be understood as a conceptual metaphor where an image schema of a container is used more than once, as discussed in Chapter 4. The body is understood as a container where the self, understood as a separate entity, is contained. This construct conveys that the body contains a dead entity. But the body is, in turn, understood as contained in one further container: life. The conceptual metaphor is realized in Spanish from a perspective where life is the outer container.

The outer container of life is not necessary to convey that idea in English. The phrase "dead inside" can be a good translation for the metaphor explained above, using only one container: the body.

When translating *muerto en vida* from Spanish into English, then, the procedure would involve **removing** the outer image schema to produce the translation "dead inside." The procedure holds for a different combination, identified in the texts under study. The original text read "*matándolo en vida*" (killing-him in life). This is a blend where life is the outer container, and inside it, two further containers are found. Each container is a body, and each has inside an entity (the self). The blend creates a space where Entity 1 can get out

of Container 1, go into Container 2, and kill Entity 2. Using the same procedure, the outer container of life can be removed to translate the phrase as "killing him inside."

In the following example, it could again be argued that one image schema (the CONTAINER where the distillation process occurs) is removed, so the emotion conceptualized as a liquid only overflows in English:

destilando la amargura hasta envenenarlo [distilling the bitterness until poisoning-him]
pouring out her bitterness until he was poisoned

2. Using a more elaborate metaphor by adding an image schema

The source text in Spanish is *se sintió cerca de la razón que ella no expresaba* [he felt close to the reason that she was not expressing]. This text uses the image schema PATH to convey the position of the SELF, which is not in the FAR end, but in the NEAR one. The image schema PATH is used in both ST and TT, but one translator chooses to add another image schema (FORCE):

    he felt close to the thought she did not express

        Only the image schema PATH is used, as in the ST.

    he felt himself drawn by the explanation she had not spoken

        The image schema FORCE is added to the conceptualization, as the explanation is now animate and exerts a force on the man to pull him towards it.

    Don Gamaliel sintió la vecindad de la muerte (MAC: 201)

    [DG felt the vicinity of death]

    Don Gamaliel felt the approach of death (SH: 92)

Here, a PATH helps conceptualize the original and the translation, but the image schema MOTION is added in the translation, as the character feels death not only near, as is the case in the original with *vecindad*, but moving towards him.

In this other example, MacAdam adds a CONTAINER to the conceptualization; the suffix "-ridden" is defined as characterizing something "full":

paso las horas de insomnio leyendo cosas

[pass the hours of insomnia reading things]

pass away my **insomnia-ridden** nights reading

3. Using the same conceptual metaphor(s) and a different entailment

This procedure is based on entailments, one of the components identified by Kövecses (2004: 267). One conceptual metaphor proposed by Kövecses and explored by other authors for different languages is EMOTIONS ARE LIQUIDS. Spanish and English use the same source and target domains and the same conceptual metaphor. They both also conceptualize the specific type of emotion based on flavors, and they use a second conceptual metaphor: TYPE OF FLAVOUR IS TYPE OF FEELING. Hence, sweet flavors are used to express good feelings, such as love; and bitter flavors are used to express bad feelings, such as resentment. This is evident in another metaphor in the text, where the following translations appear:

separation and **rancor**   separation and **bitterness**

But in this case, the source language uses a different entailment. The text under analysis contains the phrase "*destilando la amargura*" (distilling the bitterness). Here, a flavor is used to express a feeling, and the feeling is

understood as a liquid, inferred from the verb. According to the *Oxford Dictionary*, "distil" means to purify a liquid by heating it so that it vaporizes, then cooling and condensing the vapor and collecting the resulting liquid.

In English, the verb "distil" is associated with liquids and is not commonly used in metaphors for emotions. A search in the British National Corpus returned results showing that "distil" is metaphorically used to realize ideas of separation or extraction, where the use more similar to feelings is "distil the essence of a person." It can also be used to express concentration, mostly with respect to information. Only one hit related to emotions was found: "my feelings distil themselves."

By contrast, "destilar" in Spanish is commonly used to conceptualize concentrated and constant emotions. A verb more commonly used in English with this meaning could be "drip", which is also associated with condensation. This means that the target text expresses a different entailment. While English focuses on the aspect of concentration, Spanish exploits not only the concentration, but also the slow motion of the distilled liquid to express the idea (also adding a PATH image schema).

4. Using different conceptual metaphors based on different image schemas

This research shows that the mapping conditions may vary because a different image schema is used. For example, the phrase in Spanish "*cuando estalló la guerra*" [literally, when the war "exploded"] conceptualizes the problems leading to war as being inside a container, which, once pressure builds up, explodes. One translation was "when the war broke out," which can be based on the same image schema of the original text (a CONTAINER). The other

translation presents the phrase "when the war began." In this instance, it seems that the translator chose to use a different image schema, as this phrase reflects the PATH image schema.

To understand the concept of life, for example, different conceptual metaphors are used. Life can be understood as an object, a liquid, an entity, or a container. Therefore, in translation, a shift can occur between source text and target text in terms of the image schema used to understand life:

llenando de vida tus pulmones [filling with life your lungs]
> LIFE AS LIQUID; BODY ORGANS AS CONTAINERS

gives life to your lungs and blood
> LIFE AS OBJECT; BODY ORGANS AS ENTITIES

La vida era bonita. Había muchos momentos bonitos.
[The life was beautiful. There were many moments beautiful]
> LIFE AS BOUNDED REGION; MOMENTS AS OBJECTS

Life was full of beautiful moments
> LIFE AS CONTAINER; MOMENTS AS OBJECTS

perdería toda mi vida [I would lose all my life]   LIFE AS RESOURCE

all my life would be lost   LIFE AS ENTITY

la tierra se está enfriando de muerte [the earth is cooling of death]

The phrase in Spanish expresses causation; it is cooling down because it is dying. But each translator chooses a different image schema to translate this phrase.

> the earth chills toward extinction   PATH
> the earth is cooling into death   CONTAINER

5. Using the same conceptual metaphor, based on the same image schema

This is a procedure already identified by Al-Harrasi, and here are some examples:

llenando de vida tus pulmones [filling of life your lungs]

      LIFE AS LIQUID; BODY ORGANS AS CONTAINERS

filling your lungs, your blood with life

      LIFE AS LIQUID; BODY ORGANS AS CONTAINERS

La vida era bonita. Había muchos momentos bonitos.

      [The life was beautiful. Were many moments beautiful]

        LIFE AS BOUNDED REGION; MOMENTS AS OBJECTS

Life was beautiful. There were lots of beautiful times

      LIFE AS BOUNDED REGION; MOMENTS AS OBJECTS

perdería toda mi vida [I would lose all my life]   LIFE AS RESOURCE

I'd be wasting my whole life   LIFE AS RESOURCE

6. TT emphasizes a different (or the opposite) aspect of the image schema

This procedure expands on Schäffner's fifth category: TT reflects a different aspect of the conceptual metaphor, or in Al-Harrasi's terms, a different perspective. The phrase in Spanish, "*aquella roca que se metía al mar como un barco de piedra*" [that rock that went into the sea like a stone ship] expresses a personification of the rock, and understands it as moving (over a PATH) into the sea. Both translators view the rock as an animate object. But one of them preserves a conceptualization according to which that animate object is

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moving into the sea, while the other translator sees the movement as coming from inside the sea and going outwards. In both cases, then, the rock is understood as an animate object moving over a path; but motion occurs in the opposite direction.

> that rock that thrusts **into** the sea like a stone ship
>
> that rock that stuck **out of** the sea like a boat of stone.

In this other example, forgetting is conceptualized as putting those memories inside a CONTAINER or bounded region. But the PATH that is followed to get to that CONTAINER is shifted in the translation.

> *el olvido en que va cayendo el otro* [the oblivion **in** which is **falling** the other]
>
> MOTION over the PATH is **downwards**, into a CONTAINER.
>
> the oblivion the other man is consigned to
>
> MOTION occurs **horizontally,** towards a BOUNDED REGION.

> *Sale solo* [it goes out alone]
>
> It just comes naturally
>
> The animated object moves over a PATH, **towards** the speaker
>
> It just comes out by itself
>
> The animated object moves over a PATH, **out of** a CONTAINER

7. Using the same conceptual metaphor(s) at the superordinate level, or changing the subordinate-level noun

I have already proposed a procedure where an image schema is removed, and a different possibility is where a subordinate-level noun is replaced with its superordinate or changed. The phrase identified in the original text for this case is "ya canta otro gallo" [already crows another rooster]. As pointed out in

the analysis in Section 4.6.3, the idea conveyed by this phrase is that "things have changed", or "things are entirely different," where things are conceptualized as an animal, specifically a rooster. However, if the superordinate is preserved, it can be verified that a metaphorical phrase is used in English in this same sense: "an entirely different animal" does express that now, things are completely different. A search in COCA also helped identify the noun "beast" used in a similar conceptualization, so these two nouns can provide a good translation for this phrase. As noted in the analysis, the noun "rooster" may convey an idea of control in the particular context of the case study novel, so perhaps "beast" would be a good option in that case if the translator would like to preserve that element.

Alternatively, as discussed in Section 4.6.3, the rooster is used in this phrase in Spanish because of its cultural links to rural life, as an animal normally found in small towns, and particularly a rooster crowing. Changing the subordinate-level noun, then, could be our option to reflect a cultural element. In this case, the expression "an entirely different kettle of fish" may be appropriate, and the fish will not have the additional connotation explored in the aforementioned Section 4.6.3.

Conclusions

This case study has revealed more ways in which conceptual metaphor and its components can help translators identify and convey language- and culture-specific elements. Combining literary criticism with a cognitive approach also allowed us to identify textual elements derived from macro-textual conceptual metaphors that communicate the translator's presence and perspective, as suggested when discussing the different states of mind motivated by the conceptual metaphor CLOSENESS IS STRENGTH OF EFFECT, and the PATH and the CONTAINER schemas (Section 4.5.1). The experiential basis as a sensory experience, for example, makes evident the translator's position with respect to the text, explaining choices made throughout the translation, and general preferences in connection with the senses, such as colors, shapes and sounds. Sam Hileman, for example, used the compound pre-modifiers "deep-scented" and "quince-scented" for smells, while MacAdam favored relative and prepositional clauses. In contrast, MacAdam used more modifiers with the word "colored". While Hileman only included the compound pre-modifiers "bell-shaped" and "snow-covered", MacAdam combined "-shaped" in six pre-modifiers and "-covered" in five (in addition, the word "covered" had only 16 hits in Hileman's translation, while it had 37 in MacAdam's). This confirms, in part, Boase-Beier's suggestion that a cognitive approach can reveal how translators' choices express attitude and convey meaning beyond lexis and syntax, constituting a valid avenue for further research in the topic of agency.

Beyond these individual perceptions, a differential experiential focus was also identified between English and Spanish in the expression of anger, as well as a variation in the cultural model applied, because the "loss of control" stage is removed and the "retribution" is intensified using the verb "destilar". This is shown for one emotion only, so further research may be conducted on different emotions considering cultural models and image schemas. The

analysis also confirmed that English and Spanish display variations in their mappings and entailments, and further identified, within the mapping scope, image schemas as a particular element that can reflect cultural differences. In MAC, a phrase identified to express death is "pasar a mejor vida" [pass to a better life], reflecting a richer mapping than the idiomatic expression in English, which would be "pass on" or "pass away," because Spanish includes not only the motion along the PATH, but also the destination of the journey: a better life. Again, only few examples of entailment were identified due to the nature of this component, so further research may help develop methods to identify entailments.

Blending also proved to be a very useful component to understand the original text and visualize which elements would produce a more idiomatic translation. A dialogue in MAC (295) based on the mapping mentioned in the preceding paragraph is "Vamos a mandar a mejor vida a los dos presos" [Let's send the two prisoners to a better life]. The blended space is incorporated into the conceptualization of death as a journey, that is, the action carried out by the military men, who are planning to execute their prisoners. In this space, killing the prisoners is conceptualized as sending them away, to begin their journey. A focus on these different components does provide a more concrete structure to inform the translation and propose possible procedures so that translators, as suggested by Toury, enhance the acceptability of the texts they produce. Unfortunately, the nature of blending, involving different mental spaces, means that it is very specific and thus not easily identified. Further research may show other applications, but this study has not been able to suggest likely avenues to conduct it.

This case study of Fuentes's novel *La muerte de Artemio Cruz* in this thesis was not intended as an exhaustive exercise, since the focus was initially on metaphors identified from fragments where the two translations deviated in

order to then conduct a qualitative analysis. This was, to a certain extent, because there is no other method available to identify all the conceptual metaphors in a text and thus constituted a limitation in the study design from the beginning. In fact, it is now more evident that conceptual metaphors can be realized in real discourse through just one word, or even just one letter as discussed in Section 3.1, and become evident through the macro-textual role they play in the creation of the text, and therefore, in its subsequent translation. A cognitive approach, then, can benefit translation in many ways, ranging from translation procedures to macro-textual analysis.

This thesis has explored what the role of metaphor as the basis for conceptualization can reveal about language in translation, making a case for further cross-disciplinary research combining these two disciplines; as argued in this thesis, bringing together different hermeneutical methodologies to examine one device that is common to a number of approaches sheds new light on different aspects of the same phenomenon. This study has not made a case for an extended application of all metaphor components, but has presented a detailed analysis of image schemas in translation, showing how they provide structure in conceptualization. It has only touched on the role of metonymy, so further research on the way in which metaphors and metonymies work together may reveal more about translation.

Nonetheless, translators can use this conceptual tool for visualizing or breaking down layers of conceptualization, thus simplifying their work by providing a wider frame within which decisions can be made, irrespective of the genre of the text they may be working on. This approach offers a practical, structured and pragmatic methodology that does not rely on metaphor types and complex categories, but suggests the application of simple structuring devices to articulate cultural difference in linguistic texts. The limitation, however, is that image schemas are not the "unit" for translation that will solve

all our questions, but being aware of their role in conceptualization provides an additional tool that can be combined with others. Compiling different and larger corpora may also provide data to further explore these cognitive devices and enable other researchers to make more accurate statements. In this case, corpus linguistics was used only as a methodological tool to identify metaphor vocabulary, explore collocates and verify language use, so further research may take advantage of a wider range of methods offered by corpus-based approaches.

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