Translating LOVE and BELOVED Metaphors: A Cogno-Cultural Analysis of *La Sombra del Viento* by Carlos Ruiz Zafón and its Arabic Translation

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Abstract
This study explores metaphor translation through analyzing Muaweyah Abdel Majeed's rendition of La Sombra del Viento *from Spanish to Arabic. Adopting a cogno-cultural framework developed by Mandelblit (1995) and Al-Zoubi et al. (2007) as well as Newmark's (1981) translation strategies, three metaphor mapping categories are examined: 1) metaphors of similar mapping conditions realized similarly; 2) metaphors of similar mapping conditions realized differently; and 3) metaphors of different mapping conditions. The results showed that the translator employed the strategy of direct image reproduction in the target language, preserving both conceptual and linguistic elements, exemplified in the first mapping category. The second category utilizes the same metaphor combined with sense to strengthen the image strategy, which balances faithfulness to the original metaphor with cultural relevance. The final category, addressing metaphors of different mapping conditions, employs replacement of the source language image with a culturally appropriate target language image and direct image reproduction in the target language. We propose that despite the differences between the two languages which belong to different families, the cognitive model of love and beloved could be similar between Spanish and Arabic with source domains such pain, suffering, wound, killer and others being prototypical members of this model. This similarity can be ascribed to historical and cultural elements, specifically the interconnected past of Arabs and Spaniards during the Al-Andalus era.*

Keywords: *cognitive semantics, metaphor translation, literary texts, Spanish, Arabic, culture*

1. Introduction

This study explores metaphor translation, specifically focusing on the Spanish novel *La Sombra del Viento* (2001) by Carlos Ruiz Zafón and its translated counterpart in Arabic by Muaweyah Abdel Majeed (2016). The significance of this study lies in its attempt to compare metaphors originating from two languages belonging to different families. In doing so, we aim to reveal how cultural aspects may influence the production of metaphors within literary works. Furthermore, this study explores the translation strategies employed in each type of mapping conditions under the cogno-cultural approach by Al-Zoubi et al. (2007), shedding light on the interaction between language, culture, and metaphorical expression. These mapping conditions include metaphors of similar mapping conditions realized similarly, metaphors of similar mapping conditions realized differently, and metaphors of different mapping conditions (Al-Zoubi et al. 2007). This study is unique as its focal point diverges from the conventional focus on translation between English and Arabic. We aim to enrich the discourse on metaphor translation by examining a less-explored linguistic context through investigating the Spanish-

to-Arabic translation. The study also provides concrete examples of how cognitive processes, such as conceptual mapping, image reproduction, and cultural adaptation, operate in real-world literary translation. This is done through identifying the translation strategies utilized in accordance with the principles outlined by the cogno-cultural approach which is based on cognitive translation hypothesis (Mandelblit 1995).

2. Theoretical framework

The cogno-cultural approach is grounded in the cognitive translation hypothesis (CTH) as well as conceptual metaphor theory (CMT, Lakoff & Johnson 1980). In CMT, it is argued that metaphor is not only a figure of speech, but it is a cognitive device through which humans understand abstract concepts. CMT proposes that humans' cognitive system is grounded in concrete, sensory experiences, establishing mappings from a typical concrete source domain to a typical abstract target domain (see Kövecses 2010; Zibin et al. 2025; Abu Romman 2025).

In literature, CMT enables the discovery of the complexities of metaphors found in narratives. Moreover, when we extend the application of CMT beyond literature, we find its connection with culture. Metaphors used in literary works usually serve as mirrors reflecting the culture of the author. We can obtain insights into the values, beliefs, and experiences that influence the authors' perspective through analyzing these metaphors.

CTH explores how metaphors are translated between different linguistic and cultural backgrounds. Mandelblit (1995) proposed CTH, suggesting two schemas of cognitive mapping conditions: Similar mapping condition (SMC) and different mapping condition (DMC) based on the similarities and differences between the source and target domains of a metaphor. This is further influenced by the "difference in reaction time due to a conceptual shift" (Mandelblit 1995: 493), where the reaction time of translators is a parameter used to detect a DMC (Taheri-Ardali et al. 2013). Essentially, metaphors take more time and effort to translate when there are different conceptual mappings between the source and target domains, necessitating the translator to search for an alternative mapping.

Mandelblit focused on reaction times and conceptual shifts, but other scholars such as Al-Zoubi et al. (2007) focused on the translated products and how they are influenced by mapping conditions. They argued that it is the translator's responsibility to adjust the mappings to suit the target language (TL) and culture. Thus, they introduced the cogno-cultural approach, which includes three categories of cognitive mapping conditions for metaphor translation.

1. Metaphors of similar mapping conditions realized similarly, known as *cultural universals*, and are expressed identically in both languages. For example, the idiom *actions speak louder than words* is similarly expressed in Arabic as الأفعال أبلغ من الأقوال ('actions speak louder than words').

2. Metaphors of similar mapping conditions realized differently which have the same conceptual basis but are translated differently due to differences in cultural and religious backgrounds. For instance, the expression *fan the flames* is translated in Arabic as يصب زيت على النار ('pour oil on a fire').

3. Metaphors of different mapping conditions are culture-specific and have distinct conceptual domains in different languages and cultures. This category includes root metaphors, primarily mapped onto political, cultural, and religious domains. An example of this category is the idiom *the elephant in the room* which, when translated, requires a literal approach to align with the target culture.

The cogno-cultural approach illustrates the translator's efforts and strategies in translating metaphors across diverse cultures, focusing on how translators address challenges in rendering identical, similar, and different mapping conditions. It helps in preserving the cultural aspects and context of the original work. This is essential for ensuring that the translated text stays faithful to the source material and that readers in the target culture can understand and appreciate the cultural references (Khalifah & Zibin 2022).

3. Background

3.1. The target novel

The Shadow of the Wind, titled *La sombra del Viento* in Spanish, is a successful novel written by the renowned Spanish author Carlos Ruiz Zafón in 2001 which was translated as ظل الريح ('The Shadow of the Wind') by Muaweyah Abdel Majeed in 2016. In 2004, Lucia Graves translated the book into English, which resulted in it selling over a million copies in the UK. Prior to this, the book had already achieved popularity in continental Europe, where it topped the Spanish bestseller lists for several weeks. The book is estimated to have achieved a global sales figure of 15 million copies, placing it among the highest-selling novels in history. The novel is, in fact, a narrative contained within another narrative. The novel commences in the 1940s, introducing the central character, Daniel, a little boy whose father is the proprietor of a bookshop in Barcelona. One day, his father escorts him to the Cemetery of Forgotten Books—an undisclosed library that contains valuable and prohibited volumes. Daniel is attracted to a book titled *The Shadow of the Wind* by Julian Carax and decides to bring it back to his home. Daniel rapidly peruses and becomes enamored with the narrative. He quickly realizes that the enigmatic writer of the book, Carax, has disappeared along with all the other copies of *The Shadow of the Wind* and the majority of his other writings. Subsequently, Daniel embarks on a quest to ascertain the fate of the author and his literary works. The story includes elements of romance, mystery, loss and love. It was selected because of its popularity, and, upon cursory examination, it was found that it is rich in metaphor.

3.2. Metaphor in translation

Translating metaphors has posed a challenge to translators and translation scholars who have concerns "about the problems of transferring metaphors from one language into another" (Schäffner 2004: 1254). Addressing metaphor in translation introduces more complexities because the challenges of dealing with one language are "at least doubled—if not squared—when two languages come into play" (Rojo 2015: 721). Translators will, thus, "suffer" twice when handling metaphors as they must first have a solid comprehension of the meaning of metaphors in the source text (ST) and then find an equivalent meaning with a similar function in the target text (TT) (Al-Zoubi et al. 2007: 230).

Most arguments about metaphor in translation studies is based on the traditional understanding of metaphor as a figure of speech, as a linguistic expression which replaces another expression (with a literal meaning), and whose main function is the stylistic adornment of the text (Schäffner 2004: 1254). Departing from this traditional view of metaphor and adopting a cognitive approach has been recent in translation studies (see Khalifah & Zibin 2022).

Linguistic approaches to translation involve defining it as the transfer of meaning, substituting signs in the source language (SL) with equivalent signs in the target language (TL). The primary goal is to reproduce the ST in the TL as closely as possible, considering both content and form. This approach focuses on identifying the smallest equivalent units at lexical and grammatical levels that can be substituted for each other in the actual text (Catford 1965; Schäffner 2004: 1254).

Textlinguistic approaches, on the other hand, view translation as the production of a TT induced by the ST (Neubert 1985). The text itself is considered the unit of translation, emphasizing that a text always exists within a specific situation and culture. This approach requires consideration of situational factors, genre conventions, addressee knowledge and expectations, and text functions. The central concept of equivalence is applied at the textual level, defined as communicative equivalence, where TT and ST hold equal value in their respective communicative situations within their cultures (Schäffner 2004: 1254).

Functionalist approaches define translation as a purposeful activity (cf. Nord 2014), including a transcultural interaction (Holz-Mänttäri 1984), and as production of a TT customized for its specified purpose for target audience in a target culture (cf. Vermeer's Skopos theory, e.g., Vermeer 1996). The actual form of the TT is, therefore, not only dependent on the structure of the ST but also on the intended purpose of the text in the target culture. The quality of the TT is assessed based on its appropriateness of the purpose rather than the equivalence to the TT. More modern linguistic approaches recognize that translation is a complex text-processing activity, but they still emphasize that the term *translation* should be reserved for cases where an equivalence relation exists between ST and TT (House 1997; Koller 1992; Schäffner 2004: 1254).

Equivalence is the most controversial notion in translation studies. Some translation scholars reject this notion contending that maintaining equivalence in the vocabulary allows translators to bypass the issue that "it is difference, not sameness or transparency or equality, which is inscribed in the operations of translation" (Hermans 1998: 61). The same perspective is also reflected in recent approaches that are inspired by postmodern theories and cultural studies, which argue that texts do not acquire any essentially fixed meaning that could be replicated elsewhere (e.g. Arrojo 1998; Venuti 1995; Schäffner 2004: 1255). According to Venuti (1995: 306), the target text should be "the site where a different culture emerges, where a reader gets a glimpse of a cultural other." The controversy that the notion of equivalence creates is very evident in the translation of metaphor due to the challenge it creates for translators when attempting to create the same meaning and influence in the TL.

Most translation scholars agree that the image in the ST cannot always be maintained in the TT, because the image that is linked to the metaphor is unknown in the TL, or the associations triggered by the SL metaphor get lost in the TL (Schäffner 2004: 1256). Consequently, several translation procedures have been suggested as alternative solutions to the ideal of reproducing the metaphor intact. Van den Broeck (1981: 77), for example, proposed a set of strategies for translating metaphors, which aim to address the challenges and complexities involved in rendering metaphors from one language to another.

1. Translation sensu stricto (i.e. transfer of both SL tenor and SL vehicle into TL)

2. Substitution (i.e. replacement of SL vehicle by a different TL vehicle with more or less the same tenor)

3. Paraphrase (i.e. rendering a SL metaphor by a non-metaphorical expression in the TL) (Van den Broeck 1981: 77)

Newmark's translation procedures, in contrast to Van den Broeck's descriptive framework, are given in a prescriptive manner with the intention of offering principles, strict rules, and standards for translating and translator training. He classifies metaphors into five categories: dead, cliched, stock, recent, and innovative. He suggests seven translation techniques, which have been widely used in the literature. These procedures are arranged in order of Newmark's (1981: 87–91) preference:

1. Direct image reproduction in the TL: For instance, literally translating *golden hair* to *goldenes Haar*, which preserves the same imagery in the TL (ibid 88).

2. Replacement of the SL image with a culturally appropriate TL image: An example is translating *other fish to fry* to *d'autres chats à fouetter*, replacing the fish metaphor with a culturally relevant one (ibid 89). The phrase *d'autres chats à fouetter* is a French idiom meaning 'other issues to deal with' or 'other matters to attend to', which conveys a similar idea in a culturally appropriate way

3. Translation of metaphor by simile, retaining the image: For instance, rendering *Ces zones cryptuaire où s'élabore la beauté* as *The crypt-like areas where beauty is manufactured.* Newmark suggests this approach to tone down the impact of the metaphor (ibid 90).

4. Translation of metaphor (or simile) using simile plus sense: For example, translating *tout un vocabulaire molièresque* as *a whole repertoire of medical quackery such as Molière might have used*. This approach is recommended to enhance comprehension but may result in a loss of the original effect (ibid 90).

5. Conversion of metaphor to sense: An example is translating *sein Brot verdienen* as *to earn one's living*. This strategy is suitable when the TL image is more general or better suited to the context, but it may sacrifice the emotional elements (ibid 91).

6. Deletion of redundant metaphors: When a metaphor is redundant, it may be omitted from the translation.

7. Use of the same metaphor combined with sense to strengthen the image: In some cases, the same metaphor can be retained alongside an explanation to reinforce the intended image. For example, in translating the metaphor *the tongue is a fire*, the translator may add *a fire ruins things; what we say also ruins things* (ibid 91).

These strategies will be used to discuss how metaphors were translated from Spanish to Arabic.

3.3. Previous studies on the translation of metaphors

Khalifah & Zibin (2022) contend that a cognitive approach to metaphors in literature can better explain the strategies employed in their creation. The study creates a nexus between the cognitive and socio-cultural aspects of translating metaphors in literary texts. The researchers adopt conceptual metaphor theory based on the notion of main meaning focus (Kövecses 2017)

and the cogno-cultural approach (Al-Zoubi et al. 2007) as a theoretical framework. The text the researchers used to collect the metaphors from is the Arabic novel *Zuqaq Al-Midaq*, or *Midaq Alley*, written by Naguib Mahfuz's and translated by Trevor Le Gassick. Moreover, the metaphors that were collected in the study were identified using the Metaphor Identification Procedure (MIP) followed by Steen's (2007) five-step procedure. Data collected fell into four main categories: metaphors with similar mapping conditions realized similarly, metaphors of similar mapping conditions realized differently, metaphors of different mapping conditions, and metaphors that were not translated or discussed at all. The researchers concluded with several deductions, but the most important one was that analyzing metaphors in a work of literature through the lens of cognition can help translators choose more appropriate strategies in translating the metaphors from one language to the other.

Park's (2009: 158–59) study investigates how culture and metaphor are connected. The researcher relies on Katharina Reiss's (1989) classification of text types: an informative text type, an expressive text type, an operative text type and an audio-medial text type. The paper also incorporates Newmark's (1981) seven procedures in metaphor translation. Moreover, the study uses Edgar Allen Poe's short story "Ligeia" to collect data together with five different Korean translations of the same short story.

Another important study on the translations of metaphors in the genre of the novel is Dagnev & Chervenkova's (2020) study that examines the conceptual metaphor behind the metaphorical linguistic expressions in key texts, all of which are canonical novels and their translations in Bulgarian. The researchers analyzed the texts in both languages using Steen's MIPVU approach and three types of metaphors were focused on: sleeping metaphors, linguistically expressed conceptual metaphors and creative metaphors. The researchers found that many translated metaphors share similar mapping conditions between English and Bulgarian, likely due to shared cultural backgrounds and globalization.

Another study that examines the translation of metaphors in the novel is Mudaghmesh & Allawzi (2023). The study examines the translatability of Eliot's novel *The Lifted Veil* through several stylistic features such as different types of figurative language and idioms. The researchers use several translation strategies by Baker (1992), Newmark (2001), Pierini (2007), Chesterman (1997), and Venuti (1995). In translating the metaphors located in the novel into the Arabic language, the authors used Nida's (1964) formal equivalence approach as well as Newmark's (2001) second metaphor translation strategy. An apt example used by the researchers is in the translation of *poured forth to me wonderful narratives of his professional experience*. The phrase *poured forth* was translated with its intended meaning rather than a literal translation, using the Arabic term سكب ('poured') instead of حيث أمطرني ('where he rained upon me'). The researchers argue that employing Nida's formal equivalence approach was sometimes unnatural due to the cultural differences between the English and Arabic languages. The researchers utilize Newmark's second metaphor translation strategy, which involves replacing the source language (SL) image with a culturally appropriate target language image, alongside Nida's dynamic equivalence approach. This approach emphasizes conveying the meaning of the original text rather than providing a literal word-for-word translation in English.

Chita & Stavrou (2020) investigate metaphor as a cultural concept by comparing English, Greek, and German. They apply Newmark's theory of translation, particularly his typology of metaphors, and analyze Oscar Wilde's novel *The Picture of Dorian Gray* to gather data on metaphors. The researchers aim to explore whether the translations of metaphors in Greek and German differ, as these languages belong to different branches of the Indo-European family. They conclude that the Greek and German translations preserved the metaphors found in the

English version. They also note that there are "more similarities in metaphorical expressions between German and English than between English and Greek" (Chita & Stavrou 2020: 128). The study concludes that, in many instances, the translators' efforts to convey the metaphors in the target language (TL) were unsuccessful.

Hasar & Panahbar (2017) argue that translators should consider the interaction between metaphorical linguistic expressions, conceptual metaphors, and cultural models, based on Cienki's (1999) work on conceptual metaphors. The researchers offer a thorough investigation of the metaphor in cognitive linguistics and center their corpus on three of Khayyam's quatrains with translated works by Fitzgerald and Abdorahman Sharafkandi (a Kurdish translator). Hasar & Panahbar (2017) found that differences in cultural understanding are the main reason for challenges in translation. Their analysis of three quatrains and their translations illustrates this point. They further note that if a translator is unaware of or unable to address these unique cultural perspectives, important metaphors tied to them might be missing in the translated work. They recommend that translators pay attention to the way ideas are expressed, the underlying conceptual metaphors, and how these metaphors relate to the cultural context of the target language. They emphasize that without considering these three elements, achieving a true sense of equivalence in translation is unlikely.

Another study that also centers on the examination of metaphor translation in poetry is Ritchie & Zhao's (2020). The researchers concentrate on the renowned Chinese translator and theorist Xu Yuanchong and revisit his traditional approach to translating metaphors. They aim to examine the conceptual metaphors and potential perceptual stimuli related to the original Chinese language and their literal word-by-word translation. Additionally, they compare these with the conceptual metaphors and perceptual simulations present in Xu's English translations. This comparison helped assess how Xu's metaphor choices influence the range of meanings available to readers. The researchers come to the conclusion that applying a contemporary cognitive linguistics theory to the Chinese poems translated by Xu Yuanchong shows major differences in the two sets of translations. Xu Yuanchong's translations demonstrate differences in themes and shades of meaning, with instances highlighting how his work was inspired by the original Chinese version. In the results and conclusion section of the study, the authors argue that if one views metaphors and other figurative language as "merely decorative," Xu's traditional approach to translating these metaphors is justified (Ritchie & Zhao 2020: 134). They suggest that translators take into account the metaphors, metonyms, potential perception simulations, and cultural associations present in both the original poem and its alternative translations. This highlights how cognitive linguistics theories aid in understanding the complexities of poetry translation.

Finally, Ali's study (2006) highlights the previous misconceptions and observations about metaphors and examines them from a translation perspective, aiming to illustrate the advantages and disadvantages of various translation procedures. The researcher investigates the different ways that metaphors are translated and examines different facets of the literary technique. Several sections examine the metaphor's features and the differences between metaphors and similes. In comparing similes to metaphors, the researcher concludes that applying standard translation procedures as "alternative solutions" when a SL metaphor cannot be directly retained in a TL carries risks (Ali 2006: 134). The author argues that employing "alternative solutions" in translation can become a "random process" that fails to account for the specific structure and function of the metaphor in question (Ali 2006: 134). The author suggests that a metaphor in the SL might be translated incorrectly in the TL as a simile or even deleted altogether. In conclusion, the author suggests that a translator's decision to translate a metaphor

should consider the metaphor's complexity, its distinct characteristics, its relevance to the TL, and the translator's overall approach to translation—whether prioritizing a semantic translation (faithful to the SL culture) or a communicative translation (primarily oriented towards the TL reader) (Ali 2006: 134).

Against this background, the contextualization of this study within the broader literature on metaphor translation strengthens its significance. Park's (2009) examination of the connection between culture and metaphor, Dagnev & Chervenkova's (2020) study of conceptual metaphors in canonical novels, and Mudaghmesh & Allawzi's (2023) study on stylistic features in translation offer a rich background. Additionally, studies by Chita & Stavrou (2020), Hasar & Panahbar (2017), Ritchie & Zhao (2020), and Ali (2006) provide diverse perspectives on metaphor translation, contributing to a comprehensive understanding of the subject. The foundation of this study aligns with the cognitive linguistic perspective presented by Khalifah & Zibin (2022), which highlights that understanding metaphors from a cognitive viewpoint offers a clearer rationale for the translation strategies used. This approach establishes an important connection between cognitive and socio-cultural elements, enhancing the exploration of metaphors in literary texts. Khalifah & Zibin (2022) focused on Arabic-English translation, but this study shifts the focus to Spanish-Arabic translation, broadening the investigation to a different linguistic context.

4. Methodology

The data for this study was collected through a thorough examination of both the Spanish and Arabic versions of the target novel. In employing a type-based approach, emphasis was placed on the quality rather than the quantity of linguistic expressions, aligning with the methodology outlined by Kövecses et al. (2019). This approach involves an analysis of phrases and expressions. The collected data comprised 124 metaphors, but in this study, we only analyzed four examples under each category provided by Al-Zoubi et al. (2007) due to word limit constraints. Our purpose is to demonstrate the similarity or lack of similarity between Spanish and Arabic in terms of metaphors at the linguistic and conceptual levels. Therefore, the focus was on type rather than frequency (see Alazazmeh & Zibin 2023). The identification of metaphors in the text was done using the Metaphor Identification Procedure (MIP) (Pragglejaz Group 2007). MIP offers a systematic and explicit means of identifying words employed metaphorically in discourse. Addressing the challenge that scholars face in distinguishing literal from metaphorical language, Pragglejaz Group (2007) argues that such determinations often rely on theoretical perspectives and research objectives, resulting in inconsistencies and disagreements among scholars, which in turn may compromise the validity and reliability of metaphorical claims (Steen et al. 2010: 165). To mitigate this issue, Pragglejaz Group proposed the MIP as a tool to establish clear criteria for identifying linguistic metaphors in both spoken and written discourse. In essence, MIP serves as a research instrument for discerning words that carry metaphorical connotations within their respective contexts (Pragglejaz Group 2007: 2).

Following the identification of metaphorical expressions, contextual metaphors were extracted using the steps outlined by Steen (2007), which involves establishing analogies between two concepts that may not initially appear to be related (see Khalifah & Zibin 2022; Alazazmeh & Zibin 2023; Zibin et al. 2022). Subsequently, the translation of these metaphors was examined using the cogno-cultural approach by Al-Zoubi et al. (2007) and the translation strategies were identified relying on Newmark (1981).

5. Data analysis and discussion

The analysis of metaphors extracted from the novel reveals the presence of three types of mappings as proposed by Al-Zoubi et al. (2007). These metaphors are presented in the following subsections along with illustrative examples from both the source and target texts and an English translation for the reader's convenience.

5.1. Metaphors of similar mapping conditions realized similarly

In this type of metaphor, both at the conceptual and linguistic levels in the ST (Spanish) and the TT (Arabic), the mapping conditions, metaphorical expressions, and the sense of enchantment are preserved:

(1) Llegado a este punto, yo había quedado reducido a pasmarote, a merced de aquella criatura cuyas palabras y cuyos encantos no tenía yo modo, ni ganas de resistir. (ST: 14)

لم أستطع أن أقول شيئا إذ كنت أرزح تحت رحمة ذلك المخلوق الذي يفتنني بصوته فلا أقوى عليه ولا أريد أن اقاوم سحره (TT: 40)

('At this point, I had been reduced to a stupor, at the mercy of that creature whose words and charms I had neither the means nor the desire to resist.')

In example (1), the antagonist Daniel is talking about Clara, his first love, describing her as the woman who has bewitched him; she was older than him and showed no interest in having a romantic relationship with him. Both the source text (ST) and the target text (TT) employ the conceptual metaphor LOVE IS MAGIC. The conceptual mapping involves equating the experience of being captivated by love to the enchantment of magic. The similarity is not only found at the conceptual level, but also at the linguistic one. In the ST, the speaker describes being reduced to a *pasmarote* ('a person struck dumb or senseless') under the influence of the creature's words and charms.

The TT maintains a similar metaphorical expression, stating that the speaker was unable to say anything لم أستطع أن أقول شيئ ('I could not say anything') while being enchanted by the creature's voice. Linguistically, both texts use words associated with magic and enchantment. In the ST, *encantos* ('charms') is used, and in the TT, سحره ('his magic') is employed. Concerning the translation strategy used, it is the direct image reproduction in the target language (TL). The conceptual metaphor LOVE IS MAGIC remains consistent in both texts, indicating a direct reproduction of the metaphorical image without introducing changes. The similarities are also present in the linguistic expressions used in both languages.

(2) Clara Barceló me robó el corazón, la respiración y el sueño. Al amparo de la luz embrujada del Ateneo, sus manos escribieron en mi piel una maldición que habría de perseguirme durante años. (ST: 11)

سلبت مني كلارا برسلوه النوم والقلب والأنفاس، طبعت يداها على وجهي، تحت ذلك الظل الذي يحوم في تلك الصالة، لعنة كانت تلاحقني إلى الأبد (TT: 33)

('Clara Barceló stole my heart, my breath, and my sleep. Her hands left an imprint on my face under that shadow that hovers in that hall. A curse that would follow me forever.')

In example (2), Daniel is still describing his love for Carla which is depicted here as a curse giving rise to the metaphor LOVE IS A CURSE. There are similarities between Spanish and Arabic, manifesting both at the conceptual and linguistic levels. They have shared conceptual mappings, including unpredictability, complexity, long lasting effects, and inescapability. This similarity is reflected through comparable metaphorical expressions used in both languages *maldición* and لعنة ('curse'). The shared metaphorical expression LOVE IS A CURSE in both Spanish and Arabic highlights a cultural parallel between the two linguistic traditions. This commonality can be attributed to a shared belief in the potency and transformative nature of curses within these cultures. In both Spanish and Arabic societies, there is a cultural acknowledgment of the impact of curses on individuals' lives. The metaphor, in this case, becomes a linguistic reflection of a cultural belief that associates love with a potentially challenging or even adverse fate. Love, being a powerful and complex emotion, is metaphorically equated with a curse to convey the depth of its impact on an individual's life.

This shared cultural belief in the influence of curses serves as a foundation for the linguistic expression, creating a cross-cultural resonance in the metaphorical understanding of love. As pertaining to the translation strategy used, the translator follows the direct image reproduction in the TL. The conceptual metaphor LOVE IS A CURSE remains the same in the ST and the TT, and thus, demonstrates an exact replication of the metaphorical image without introducing significant changes. The linguistic terms employed in the two languages exhibit similarities as well.

(3) Mientras a mí sólo me estaba permitido anhelarlo. Si me hubiese parado a pensarlo, me hubiera comprendido que mi devoción por Clara no era más que una fuente de sufrimiento. (ST: 23)

لم أكن أتجرأ على فعل ذلك، لو أنني تمعنت في الأمر قليلا لأدركتُ أن هيامي المطلق كان نبعا من الألم لا ينضب (TT: 55)

('While to me, only yearning for it was allowed. If I had stopped to think about it, I would have understood that my devotion to Clara was nothing more than a source of suffering.')

In example (3), Daniel characterizes his affection for Clara as a wellspring of anguish and distress, which gives rise to the abstract metaphor LOVE IS SUFFERING/PAIN. The mapping circumstances share similarities in terms of intensity and difficulty, and the metaphorical expressions used, such as *fuente de sufrimiento* ('source of suffering') and نبع من الألم ('a spring of pain'), are closely similar. In Arab culture, the correlation between pain and suffering is evident in several literary works, poetry, and songs (see Zibin et al. 2022). The symbolic connection between love and pain is also a prominent and recurring motif in both Spanish and larger Hispanic cultures. The merging of love and sorrow is a reoccurring topic in notable literary works, such as the sonnets of Spanish writers like Gustavo Adolfo Bécquer and Federico García Lorca. Like in the previous two examples, the translator employs the approach

of direct image reproduction in the TL by preserving the metaphor of LOVE IS SUFFERING. The TT offers an accurate representation of the metaphor in relation to its meaning and the linguistic choices made for the word. The translation, thus, shows no notable disparities from the ST.

(4) ¿Dijo acaso el bollito que era mi novia? (ST: 74)

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وهل قالت تلك الشامبيلا بأنها خطيبتي يا تُرى (TT: 152)

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('Did the little sweetie say she was my girlfriend?')

In example (4), Fermín, Daniel's friend describes the girl he has a crush on as a dessert giving rise to the conceptual metaphor THE OBJECT OF LOVE OR DESIRE IS FOOD\DESSERT. *Ciambella* is a type of Italian dessert that looks like a bun or ring cake, while it is not mentioned in the ST where it is referred to as *a little bun (el bollito)*. The mappings between THE OBJECT OF LOVE\DESIRE and DESSERT include sweetness, attraction, indulgence, and delight. At the linguistic level, both *Ciambella* and *little bun* mean something similar, but the choice of the word *Ciambella* could have been intentional. Even though this word is not common in Arabic, the translator may have chosen it due to the way it sounds. The alternatives, دونت ('daunt') or كعكة ('cake'), may not have conveyed the same sense of endearment and playfulness as *Ciambella*. Concerning the translation strategy, the translator adopts the strategy of the same metaphor combined with sense to strengthen the image in this example. Instead of using a word similar to the one used by the author in the source text, like حلوتي ('sweetie'), the translator adopts a similar metaphor at the conceptual levels with some differences at the linguistic level metaphor. The translator skillfully chooses a similar term that reinforces the connotation while also creating a lasting impact and a sense of playfulness.

5.2. Metaphors of similar mapping conditions realized differently

In this category, the conceptual schema exists in both languages, but it is linguistically realized in distinct ways. The difference in this context pertains to the manner in which the conceptual schema is linguistically expressed in each language.

(5) Según me explicó la criada, Barceló había bautizado como Ortega y Gasset, respectivamente. Clara me esperaba en un salón al otro lado de este bosque que miraba sobre la plaza. (ST: 21)

<div dir="rtl">

وقالت لي الخادمة أن برسلوه أسماهما أورتيغا وغاسيت. وجدتُ معذبتي بانتظاري في صالة عند حدود تلك الغابة الاصطناعية (TT: 52)

</div>

('As explained to me by the maid, Barceló had baptized the rooms as Ortega and Gasset, respectively. Clara was waiting for me in a lounge on the other side of this forest overlooking the square.')

In example (5), THE OBJECT OF LOVE OR DESIRE is portrayed as A TORMENTOR, giving rise to the conceptual metaphor THE OBJECT OF LOVE/DESIRE IS A TORMENTOR. The context is about an actress whose name is Verónica and who is supposed to be very attractive. Both Daniel and his friend Fermín were watching a movie in the movie theatre featuring Verónica. The mappings between THE OBJECT OF LOVE\DESIRE and TORMENTOR or TORTURER include the intense control exerted over emotions, the experience of emotional pain, the inability to have a romantic or physical relationship with the target person, and the anticipation of the lover's actions. At the linguistic level, there is no direct mention of a torturer/tormentor in the ST; the narrator only mentions the name of Daniel's first flame, Clara. In the TT, however, the name is

not mentioned, but the term معذّبتي ('tormentor') is used instead. The translation strategy used in this example is the replacement of the SL image with a culturally appropriate TL image. The translator uses the term معذّبتي ('tormentor') to replace the name of Daniel's first flame, Clara. The use of this term gives rise to a metaphor that may exist in the SL at the conceptual level but not at the linguistic level. It is, however, commonly used in the TL and culture.

THE OBJECT OF LOVE/DESIRE in Spanish can be perceived negatively, as a killer, for example, as shown in example 6.

(6) Guardé el caramelo en el bolsillo de la chaqueta y navegué por el resto de la película sin prestar atención ni a Verónica Lake ni a las víctimas de sus fatales encantos. (ST: 51)

وضعتُ حبة السكاكر في جيب سترتي وتابعت باقي الفيلم في شرود،دون أن أتحمس لجمال فيرونيكا ليك الفتاك ولا لمصير ضحاياها (TT: 108)

('I kept the candy in the jacket pocket and sailed through the rest of the movie, paying no attention to either Verónica Lake or the victims of her fatal charms.')

Or in example (3) where love is perceived as suffering. Thus, the conceptual scheme of perceiving THE OBJECT OF LOVE\DESIRE as a TORTURER may also exist in Spanish even if it is not linguistically stated. In Arabic, conceiving of THE OBJECT OF LOVE as A TORTURER is salient and can be found in various literary texts. More examples that illustrate the existence of negative source domains depicting love and the object of love in Spanish are provided below.

(7) A su manera, no mentía. ¿Qué le puedo decir? Pues, sí, yo creo que Nuria todavía se acuerda de ese hombre, aunque no lo diga. Y, la verdad, yo eso no se lo perdonaré a Carax jamás. Usted es muy joven todavía, pero yo sé lo que duelen esas cosas, si quiere saber mi opinión, Carax era un ladrón de corazones, y el de mi hija se lo llevó a la tumba o al infierno. (ST: 41)

كانت محقة من زاوية معينة. ماذا يسعني أن أقول؟أجل، أعتقد أن نوريا ما تزال تفكر في كاراكس ولهذا لن أستطيع أن أغفر له ما حييت. ما زلتَ صغيرا لتعرف أن هذا العذاب يترك جرحا لا يندمل. وإن أرجت رأيي فإن كاراكس رجل غاو وإنه قد أخذ قلب ابنتي وحمله معه إلى القبر أو إلى الجحيم. (TT: 88)

('In his own way, he didn't lie. What can I tell you? Well, yes, I believe Nuria still remembers that man, even if she doesn't say it. And, truthfully, I will never forgive Carax for that. You are still very young, but I know how much those things hurt, if you want to know my opinion, Carax was a heart thief, and he took mine to the grave or to hell.')

In example (7), the metaphorical depiction of BEING IN LOVE is manifested as BEING HURT, and THE OBJECT OF LOVE is depicted as a THIEF. In this instance, Isaac narrates his daughter's relationship with Carax, expressing his belief that she has suffered due to Carax. Both the Spanish and Arabic texts convey the idea that being in love equates to emotional pain. However, there are distinctions in the degree of intentionality and specific expressions used in the metaphor. In the Spanish text, Carax is explicitly labelled a *ladrón de corazones* ('thief of hearts'), accentuating the romantic aspect of the metaphor. On the other hand, the Arabic term غاو ('led by desire') is more general, describing Carax as 'a stray led by desire', suggesting a level of unintentional captivation. The use of the word جرح ('wound') in Arabic intensifies the emotional impact, emphasizing a more deliberate hurt or injury. The translator uses the same metaphor combined with sense to strengthen the image. The ST uses the metaphorical image of being in love hurts, but the target text intensifies the meaning using the word عذاب ('torture') and further explains that this torture leaves a wound that does not heal. The ST also uses the

strategy of conversion of metaphor to sense using the word غاوٍ ('led by desire') for the metaphor thief. Put differently, the text explains the metaphor by illustrating how Carax was infatuated with Nuria and how their love inflicted her with pain and suffering.

(8) Que Carax andaba un poco atontado con ella. Mi Nuria es de las que rompen corazones con sólo entrar en una tienda. (ST: 39)

أن كاراكس وقع في شرك الغرام بها. نوريا من النساء اللواتي يُصعقن المرءُ بحبهّن من النظرة الأولى (TT: 85)

('That Carax was a bit dazed by her. My Nuria is one of those who break hearts just by entering a store.')

In example (8), the narrator describes the relationship between Carax and Nuria. The metaphor here is BEING IN LOVE IS BEING DAZED. In Spanish, the idea of Carax being 'dazed' suggests a state of enchantment or infatuation. In Arabic, the notion that Carax 'fell into the love snare' conveys a sense of being entrapped by love. While being dazed and being trapped by love could be considered different linguistically speaking, they share many conceptual mappings, including loss of control, captivation, overwhelming sensation, intense emotional impact, temporariness, and others. Additionally, both the Spanish expression of Nuria 'breaking hearts' by entering a store implies her irresistible charm, and the Arabic expression of her 'shocking people with her love from the first glance' similarly emphasizes the powerful and immediate effect of her love in both texts, even though the metaphorical expressions are not the same. The same metaphor combined with sense to strengthen the image is used in this example. For the term *dazed*, the translator uses the metaphor of وقع في شرك الغرام بها ('fell into the love snare') which is commonly used in the Arabic language to refer to someone who is deeply in love. The same strategy is also used for the metaphor of Nuria breaking hearts which is delivered as تصعق المرء بحبها ('shocks people with her love'). Although the implied meaning of the metaphor remains consistent across both texts, the TT intensifies the connotation.

5.3. Metaphors of different mapping conditions

Metaphors with different mapping conditions are unique to each culture, exhibiting different conceptual domains across languages and cultures. This encompasses root metaphors, predominantly linked to political, cultural, and religious contexts. This section provides examples of this category:

(9) El corazón de la hembra es un laberinto de sutilezas que desafía la mente cerril del varón trapacero. (ST: 75)

إن قلب المرأة آلة معقدة، لا يهتز لطيش الصبيان الجلفين (TT: 85)

('The female heart is a labyrinth of subtleties that challenges the stubborn mind of the deceitful male.')

In example (9), Fermín is imparting to Daniel insights into the complexities of females' hearts while sharing his own feelings for Bernarda. This example employs two metaphors: in the Spanish text, THE BELOVED HEART is likened to A LABYRINTH, and in the Arabic text, it is described as A COMPLICATED MACHINE. The use of *laberinto* ('labyrinth') in Spanish may evoke a sense of mystery and complexity associated with a labyrinth, while the Arabic metaphor utilizes the idea of a complicated machine, offering a distinct cultural perspective on intricacy. The inclusion of لطيش الصبيان الجلفين ('the mischievousness of unruly boys') in the Arabic text

adds a layer of meaning, emphasizing the recklessness of playful boys in contrast to the complexity of the female heart. The metaphor 'complicated machine' suggests precision, order, and a certain predictability. Machines are often designed with specific functions and mechanisms, emphasizing a structured and engineered complexity.

In contrast, a 'labyrinth' implies a more mystical and unpredictable complexity. Labyrinths are associated with winding paths, choices, and sometimes an element of mystery, symbolizing a journey with unforeseen twists and turns. Labyrinths, as metaphorically depicted in Spanish culture, often carry symbolic significance related to mystery, complexity, and intricate paths. Within Spanish literature and cultural expressions, labyrinths frequently serve as powerful symbols representing the challenging and enigmatic aspects of human experiences, emotions, and relationships (see NBM News 2014). The translation uses the strategy of replacement of the source language (SL) image with a culturally appropriate target language (TL) image. A labyrinth that is used to describe the beloved heart is replaced with a complicated machine, indicating the replacement of the metaphorical image with a more culturally appropriate one.

(10) Con decirle que soy capaz de pasar por una iglesia después de treinta y dos años de abstinencia clerical y recitar los salmos de San Serafín o lo que haga falta por ella. (ST: 108–109)

تصور أنني من أجلها مستعد أن تطأ قدمي الكنيسة، بعد اثنين وثلاثين عاما من الصيام عن الدين، كي أتلو مزامير القديس سيرافين أو أي قديس آخر (TT: 213)

('Just to tell you, I am capable of passing by a church after thirty-two years of clerical abstinence and reciting the psalms of Saint Seraphim or whatever is needed for it.')

In example (10), Fermín is talking about his love for Bernarda, stating that because of her, he is going to church, giving rise to the metaphor that LOVE IS SALVATION AND REDEMPTION, with mappings including forgiveness, healing, renewal, transformation, and others. In the ST, there is a metaphorical expression that connects love and salvation through the imagery of the church. The speaker, Fermín, conveys the depth of his feelings for Bernarda by expressing his willingness to go to a church after thirty-two years of clerical abstinence. This act is not merely a physical visit to a church but is laden with symbolic meaning. The metaphor suggests that Fermín sees his love for Bernarda as a form of redemption or salvation. The act of reciting the psalms of Saint Seraphim adds another layer to the metaphor. Psalms are religious texts associated with praise, devotion, and spiritual reflection. Fermín's willingness to recite these psalms suggests a commitment and dedication to his love for Bernarda, elevating it to a sacred and reverential level. In the TT, the metaphor is retained in the translation, but the connection between love and God/Church may not be as salient in Arabic as it is in Spanish.

The emphasis in the target culture is on the link between God and marriage, which reflects the cultural and religious values that prioritize the sanctity of marriage as a legitimate and socially accepted expression of love. The act of going to a church in the TT and reciting psalms may be interpreted as a symbolic gesture of seeking divine blessings for the love that is to be expressed through the sacred institution of marriage. The translation strategy applied in this instance can be characterized as a form of literal translation or direct reproduction. It involves preserving the core elements of the metaphor. The decision to retain the metaphor is in line with the fact that, for the Arab audience, the concept of love between couples is not necessarily linked to salvation; rather, the emphasis is on marriage. Therefore, the translator

may have chosen a literal translation to maintain the cultural significance of love and salvation found in the Spanish context.

(11) Si tú eres más buena que el pan, Bernarda'. (ST: 24)

قلبك أطيب من رغيف خبز يا برناردا (TT: 213)

('If you are kinder than bread, Bernarda.')

In example (11), Fermín describes the kindness of his beloved Bernarda as that of bread, giving rise to the metaphor OBJECT OF LOVE IS A LOAF OF BREAD. The conceptual mapping suggests that Bernarda is compared to something universally appreciated and valued, which is bread. There could be a cultural resonance with the significance of bread as a staple food and symbol of generosity. The focus is on her kindness, and the comparison highlights the inherent goodness and warmth associated with bread. The ST uses the word *buena* ('good/kind') to convey positive qualities, and *pan* ('bread') serves as a symbol of something essential. The TT introduces the word قلبك ('your heart'), placing a direct focus on Bernarda's heart. The translator may have opted to add *heart* since, without it, the metaphor would sound odd to an Arab audience. The choice of the metaphor might be influenced by cultural associations with food used to perceive THE OBJECT OF LOVE. In many Arabic poetic traditions, fruits such as dates, pomegranates, oranges, apples, or even more broadly, the sweetness of fruits, are used to symbolize various qualities associated with love, beauty, and desirable traits in a person (see Zibin et al. 2022) but never bread. The strategy used is the replacement of the SL image with a culturally appropriate TL image. As mentioned earlier, the translator adds the word *heart* to the metaphor to make the metaphor more familiar to the target readers. The metaphorical image is, thus, changed from *you are kinder than bread* to *your heart is kinder than bread* which is more culturally appropriate.

(12) Y eso del beso es para amateurs y diletantes de pantufla. A la mujer de verdad se la gana uno poco a poco. Es todo cuestión de psicología, como una buena faena en la plaza. (ST: 75)

والقبلة في اللقاء الأول أمر لا يقوم به إلا الهواة. يجدر بالخبير أن يستحوذ على قلب النساء الحقيقيات رويدا رويدا. إنها استراتيجة سيكولوجية، تشبه نقلات مصارع الثيران(TT: 154)

('And that business of the kiss is for amateurs and slipper dilettantes. A real woman is won over little by little. It's all a matter of psychology, like a good bullfight in the arena.')

In example (12), Fermín is explaining to Daniel the art of seducing women. The expression used is a simile where love is being compared to bullfighting. The comparison suggests that the process of winning a woman's heart is like a bullfight. It implies a gradual approach, emphasizing the need for skill and patience, similar to the artistry and strategy involved in a bullfight. Bullfighting is a traditional and culturally important activity in Spain. It involves a choreographed performance between the matador and the bull, demonstrating skill, bravery, and finesse. The simile, therefore, draws on a culturally embedded reference that may appeal to the audience's understanding of courtship. The TT also draws on the simile with bullfighting, but it is essential to note that bullfighting is not a prevalent cultural practice in Arabic-speaking regions. Therefore, the metaphor might be more of a literary device than a direct cultural reference. Since the Arab audience may not be very familiar with bullfighting, the added term نقلات ('leaps') in the TT introduces a dynamic element, emphasizing the gradual and strategic approach in a more vivid manner. This term, while not present in the original,

contributes to the metaphor by drawing a parallel with the movements of a bullfighter. The translator uses direct image reproduction in the TL as their translation approach. Since the simile that compares love to bullfighting does not change significantly between the source and target texts, it indicates a precise replication of the simile in the linguistic expression employed in both texts to preserve the meaning and cultural references.

5.4. Discussion

Muaweyah Abdel Majeed's translation of the three types of metaphor mappings reveals a careful and deliberate approach. The selected translation procedures offer insight into how the depth of metaphors are maintained or modified between Spanish and Arabic. In the category of metaphors with similar mapping conditions, the conceptual metaphors are maintained in both languages and conveyed with linguistic resemblances. The translation approach employed was recognized as direct image reproduction in the target language (TL). This strategy entails preserving the metaphorical image without making significant alterations. The examples given, such as LOVE IS MAGIC and LOVE IS A CURSE, demonstrate the translator's effective preservation of both the conceptual and language aspects of the metaphors. Preserving these metaphors improves cross-cultural comprehension and emphasizes the common elements of metaphorical language in love and beloved-related settings in Spanish and Arabic.

The second category, known as metaphors of same mapping conditions realized differently, involves conceptual schemas that exist in both languages, but the linguistic expressions differ. The translation approach is characterized as the combination of the same metaphor with a sense of reinforcement to enhance the image. The translator preserves the central metaphorical idea while adjusting the linguistic representation to align with the TL and cultural context. This is demonstrated through examples such as THE OBJECT OF LOVE/DESIRE IS FOOD/DESSERT and BEING IN LOVE IS BEING DAZED. This approach enables a harmonious combination of faithfulness to the original metaphor and cultural appropriateness in the translation.

The final group, referred to as metaphors of diverse mapping conditions, includes metaphors that incorporate different conceptual domains across languages. The translation approach used is the substitution of the image in the source language (SL) with a culturally suitable image in the TL, as well as the direct reproduction of the image in the TL. The metaphor THE BELOVED HEART IS A LABYRINTH employed the first strategy to enhance the understanding of the intended audience. It demonstrated how the translator modified the metaphorical image to align it with the target culture. This method adapts the metaphor to align with the cultural context of the Arabic-speaking audience, which may involve changes to the original metaphorical term. The disparities found between the two languages can originate from the cultural values that govern a certain community. According to Kövecses (2010: 218), these differences might be traced to the wider cultural context and the impact of the natural and physical surroundings (see Altakhaineh & Zibin 2024). That is, language is influenced by its surrounding conditions.

On the other hand, in LOVE IS SALVATION AND REDEMPTION, the direct reproduction of the image in the TL strategy was employed to maintain the depiction utilized in the original text. One potential drawback of using this strategy is that it may be challenging to fully understand the meaning of the original metaphor. This suggests that translating examples belonging to this category, which are marked by differences between the metaphors in both the conceptual and

language aspects, may be regarded as the most challenging when compared to the two categories described earlier (see Khalifah & Zibin 2022).

Moreover, when analyzing the conceptualization of LOVE and BELOVED in both Spanish and Arabic, it is important to observe that specific metaphorical connections remain unchanged. The common cultural domain of linking LOVE with PAIN and SUFFERING and THE BELOVED with a KILLER is apparent in both languages. This similarity can be ascribed to historical and cultural elements, specifically the interconnected past of Arabs and Spaniards during the Al-Andalus era. It could be argued that this historical connection has influenced the development of shared metaphorical patterns pertaining to the concepts of LOVE and the BELOVED. The metaphorical correlation between LOVE and SUFFERING is grounded in the literary traditions of both Arabic and Spanish cultures. This acknowledges the challenges and complexities inherent in romantic relationships.

When comparing and contrasting the results of the current study with the findings from the relevant literature, interesting similarities and differences are revealed. Khalifah & Zibin (2022) focus on cognitive perspectives, which is in line with current research. Both highlight the importance of comprehending metaphors in literary texts for successful translation. However, it appears that the differences that exist in the translations of metaphors from Arabic to English are more pronounced than the differences observed in translations from Spanish to Arabic. Therefore, it can be suggested that the cognitive model of LOVE and BELOVED could be comparable in Spanish and Arabic. In this model, source domains such as PAIN, SUFFERING, WOUND, KILLER, and others are considered to be typical members (cf. Kövecses 2014). Park's (2009) research on the influence of culture on metaphor translation provides further support for the central role of cultural models in achieving equivalent translations, as argued in this study. The analysis of metaphor translation strategies conducted by Dagnev & Chervenkova (2020), Mudaghmesh & Allawzi (2023), Chita & Stavrou (2020), Hasar & Panahbar (2017), as well as Ritchie & Zhao (2020), offers a wider perspective on the various methods used in distinct linguistic and cultural environments. Nevertheless, differences emerge, especially when considering stylistic elements, canonical works, and poetry. Ali's (2006) warnings about the challenges of translating metaphors align with specific obstacles identified in this study, emphasizing the importance of a thoughtful methodology. This study demonstrates the individuality of the current investigation within the wider field of metaphor translation studies.

The discussion emphasizes the need to preserve metaphorical depth while adapting to the linguistic and cultural context of the target culture. Additionally, the analysis reveals metaphorical patterns in how LOVE and the BELOVED are conceptualized across various linguistic backgrounds.

This analysis has important implications for translation studies. First, it highlights the need for cultural sensitivity and thoughtful decision-making in translating metaphors. Remaining faithful to the ST may seem ideal; however, this study shows that translators often need to adapt metaphors, so they appeal to the target audience while keeping the original meaning intact. The instances where direct translation fell short emphasize the necessity for translators to look beyond literal meanings and consider the cultural context and the potential effects of metaphors on their readers.

Secondly, this study adds to the growing research on cognitive approaches to translation through providing real-world evidence of how cognitive processes such as conceptual mapping and image reproduction function in translation. We can better understand the cognitive processes involved in navigating differences across languages and cultures through looking closely at the strategies used by the translator in *La Sombra del Viento*. Such insights can help develop translator training programs, e.g. AI translation, giving future translators a better understanding of the cognitive aspects of their work.

6. Conclusion

The analysis of metaphor translation in *La Sombra del Viento* and its Arabic equivalent reveals several strategies employed in translating metaphors from Spanish to Arabic. These strategies, including direct image reproduction, same metaphor combined with sense to enhance the image, and replacement of the source language (SL) image with a culturally appropriate target language (TL) image, demonstrate a careful approach to maintaining the original metaphors while ensuring cultural appropriateness in the TL. The study found that, despite linguistic differences, the cognitive model of LOVE and BELOVED shows similarities between Spanish and Arabic. This suggests that there could be common metaphorical patterns influenced by historical and cultural variables. The study highlights the importance of cogno-cultural models in establishing equivalent translations and emphasizes the need for an analytical approach to address potential challenges in translating metaphors. This research contributes to the understanding of metaphor translation through demonstrating the importance of careful decisions in bridging linguistic and cultural differences, which preserves metaphorical depth and recognizes shared metaphorical patterns across linguistic traditions. Future research could investigate specific factors that influence the choice to adapt or replace metaphors, such as the text's genre, the target audience's familiarity with the source culture, and the overall purpose of the translation. Future studies could also explore metaphor translation in other linguistic contexts, particularly between languages from different families.

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