Fear, Tears and Laughter: Translating Conceptual Metaphors in Stephen King's *It*

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ABSTRACT

This paper adopts a descriptive approach to analyze cognitive aspects of English-to-Japanese literary translation from a cognitive perspective, with a focus on metaphors. The goal is to explore practices and processes from a non-Western perspective, a still underrepresented field of research. ST-TT contrastive analysis of selected excerpts taken from Stephen King's dark fantasy epic *It* is flanked by critical examination of ST metaphoric lexical units within the framework of Conceptual Metaphor Theory (CMT) to highlight shifts and similarities in the conceptualization and expression of ideas in the TT. The research also includes the analysis of non-standard Japanese reading glosses deployed in translation and the potential of CMT as key to the understanding of cognitive aspects involved in a practice that leverages translinguistic approaches to make the ST culture accessible to target readers, becoming, as a result, a powerful meaning-creating device.

KEYWORDS: conceptual metaphors, English, furigana, Japanese, literary translation

1. Translating Metaphors between Unrelated Languages

English and Japanese have different ways to structure sentences and develop discourse (Hinds 1990; Wakabayashi 1991). Such a divergence raises critical questions regarding the translatability of complex elements like metaphors, particularly in light of the prevailing preference for literal translation in contemporary Japanese fiction, contrasted with a negative perception of free translation (Kondo and Wakabayashi 2008:475). As it happens (especially, but not exclusively) between unrelated languages, translation may therefore not always capture the ST-specific thought patterns used to verbalize concepts (Chafe 2003:64).

Cognitive analysis of translation practices from a non-Western perspective can offer valuable insights into these dynamics, all the more if we consider that the study of translation practices

in the context of minoritarian languages has been overshadowed by Western-centric scholarship until the 1990s (e.g., Munday 2016; Baker 2017; Yamamoto 2023). Japan, where the discourse around TS has been largely influenced by Western scholars up to recent years (Nohara 2018:12), is no exception to this trend.

Consequently, the analysis of Japanese translated literature via ST-TT mapping may reveal a valuable way to understand unique practices and methodologies adopted in different cultural frameworks and, possibly, unveil new aspects of the cognitive dimension behind the information transfer process. Therefore, drawing upon selected examples taken from Stephen King's best-selling novel *It* and focusing on the Japanese translation of emotion-related conceptual metaphors (CM), the investigation will address the following research questions:

- How are conceptual metaphors dealt with in the Japanese translation process?
- Is Conceptual Metaphor Theory (CMT) a sufficient tool to gain insights into the translator's cognitive process and pinpoint potential shifts in the TT?

Understanding the cognitive dimension of emotion-related metaphors and other expressions meant to elicit an emotional response in TL readers could, in fact, help identify reasons for shifts in the translator's cognitive process, possibly expanding the scope of the Descriptive Translation Studies enterprise.

After reviewing the relevant theoretical concepts within CMT and how they can relate to translinguistic practices in EN-to-JP translation, the first part of the discussion illustrates how instances of emotion-related CMs are dealt with in the TT, highlighting how linguistic structural differences can reflect different conceptualization of emotional reactions.
The discussion will also attempt to explore the cognitive dimension behind the use of non-standard reading glosses, a particular writing technique sometimes exploited in Japanese translated literature to retain elements of the ST culture within the TT; a powerful meaning-creating device that helps TL readers better understand ST tropes and other culture-specific items by visually mapping complex ST concepts in the TT.

2. Research Gaps

A significant gap in our understanding of the rationale underpinning cognitive shifts in the translation of metaphors across cultures remains, first and foremost, due to the fact that the cognitive steps followed by the translator during the information transfer process cannot be observed directly. Moreover, no large-scale attempt has been made to date to systematically compare conceptual metaphors among languages (Maudslay et al. 2025). Furthermore, as the application of cognitive theories of language within Descriptive Translation Studies is much younger if compared to long-established traditional approaches, the debate on the cognitive aspects of metaphor translation and the related methodological approaches is still open (Dove 2018; Kövecses 2020a; Gibbs 2020).

In this respect, the exploration of translation practices from a Japanese standpoint through the lens of CMT could be beneficial to a) gain new insights into the cognitive dimension of the translation process and b) identify possible language-specific and genre-specific practices.

3. Metaphors and Translation: Early Approaches

Metaphors are generally defined as a specific kind of trope that describes ‘an entity as being a seemingly unrelated entity’ (Hasegawa 2012:88) to convey meaning in new, powerful ways (Wakabayashi 2021:29).

During the early approaches in Translation Studies, the translation of metaphors was primarily regarded as a problem of language and stylistics to be absorbed within the literal vs. free debate in the pursuit of ST-TT equivalence, the translatability of which is made challenging because of the cultural specificity and creative semantic collocations typical of metaphors (Dagut 1976).

With the dawn of functionalism in the early ‘80s, metaphor research in TS gradually evolved to provide prescriptive translation rules starting from the analysis of the metaphoricity of ST expressions. The most notable example is arguably Newmark’s methodology for metaphor translation. His seven-rule guideline, which ranged from literal preservation of ST expression to omission, to be adopted according to the relevance of the metaphor in the ST (Newmark 1982) set a milestone in prescriptive TS.

Despite realizing the importance of metaphors as challenging, culture-specific elements, Newmark's approach had two shortcomings: for one, its prescriptive approach was designed primarily with Western languages in mind; secondly, it focused on metaphors as an ST-specific linguistic issue to be dealt with in the TT (Toury 1995)
Toury suggests that tackling the problem from a TT perspective could shed new light on our understanding of metaphor in the information transfer process, particularly in the case where different cultures where involved (ibid).

4. Metaphors are in the Mind: The Cognitive Shift

Cognitive linguists, specifically within the framework of Conceptual Metaphor Theory, assert that metaphors are rooted in the very structuring of human thought rather than in semantics and that they originate from unconscious processing of our perception of the world (Lakoff and Johnson 2003). In this sense, metaphorical thinking is seen as the basis of mind-body interconnections (Gibbs 1992) and a scaffolding tool that allows us to verbalize perceptions by mapping different *domains of experience*, that is, structured sets of encyclopedic knowledge based on our sensorial perception of the world that our brain draws on to shape thoughts, ideas, and, ultimately, language.

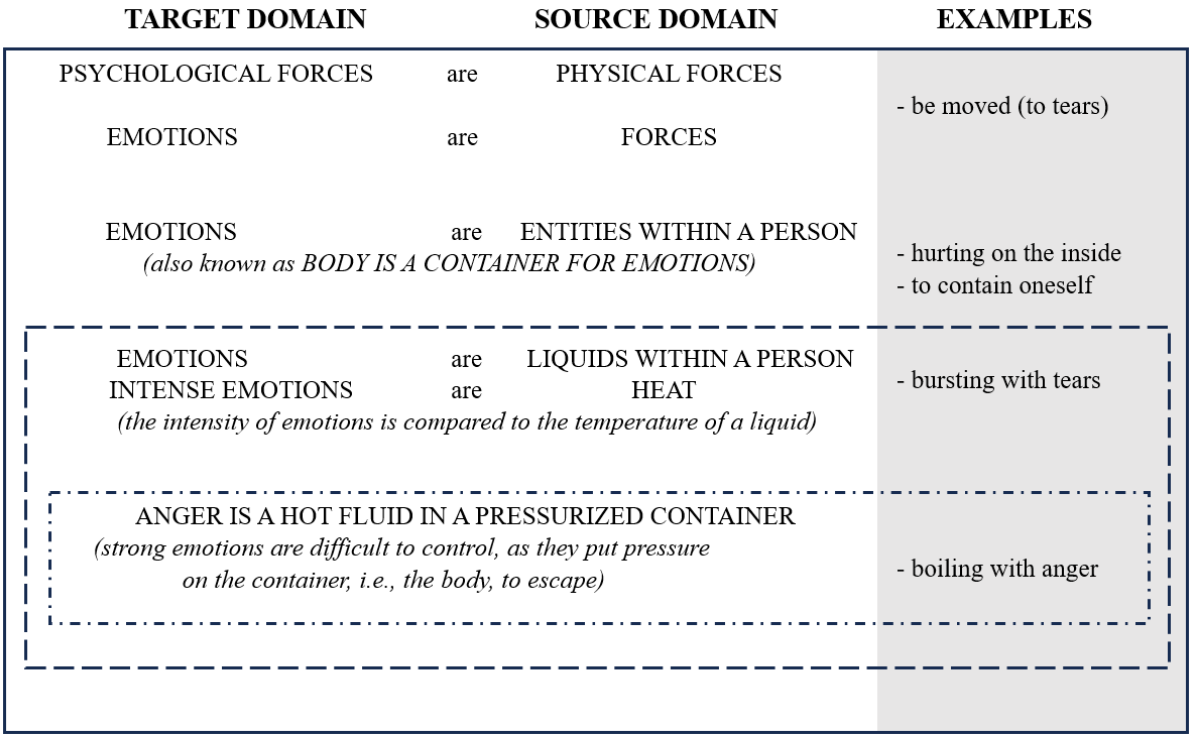
In a conceptual metaphor, a Source Domain (SD: the set of knowledge linked to a more physical, concrete experience of the world) is mapped onto a Target Domain (TD: an abstract idea that is understood by means of comparison with the Source Domain).
Such mapping relies on the philosophical notion of *embodied realism*, according to which reasoning is grounded in the sensorimotor system of the human brain (Lakoff and Johnson 1999:16-44) and is made possible thanks to epistemic resemblances existing between SD and TD, that is, structural similarities between SD and TD sets of knowledge that allow us to infer the association between the two of them (Lakoff and Johnson 2003).

For instance, expressions such as 'burst into tears', 'explosion of laughter', etc. exemplify the conceptual metaphor EMOTIONS ARE FORCES. Here, FORCES represents a tangible knowledge-based construct of ideas related to physics that can be experienced sensorially and consciously (mechanical, electrical, nuclear forces, etc.) and that provides a framework for understanding certain aspects of human EMOTIONS, a more complex, abstract concept. By comparing the common ground between our experience of forces and emotions (i.e., both are

understood as forms of energy), we can instantly infer core aspects of emotions that would be, otherwise, difficult to grasp. As a result, EMOTIONS ARE FORCES becomes the foundational mental structure leveraged by a number of related linguistic metaphors.

Moreover, by interweaving an intricate hierarchy of knowledge-based inferences between apparently unrelated ideas, conceptualization of more complex, nuanced concepts can be fine-tuned by derivation or correlation of primary mappings in a complex cognitive framework, as illustrated in the following diagram.

Figure 1: Multi-level mapping of conceptual metaphor related to EMOTIONS ARE FORCES



Adapted from Lakoff, Espenson, and Schwartz (1991)

Starting from a primary mapping, each level can entail several sub-types of concepts leading to virtually endless possibilities, where words are verbal reflections of our perceiving and processing the world around us.

Since certain domains of experience, as foundational psychological projections of physical perceptions, are common human traits, conceptual metaphors can be cross-cultural (Lakoff and Turner 1989), and some concepts are even considered nearly universal (Kövecses 2008).

This has tremendous implications for TS and metaphor translatability, as it implies that translators can translate metaphors naturally and idiomatically while preserving conceptual equivalence by leveraging cross-cultural conceptual mappings. As shown in the discussion section, the application of multi-level domain mappings in ST-TT analysis can help track the cognitive process in translation and spot both differences and similarities of cognitive processes across cultures, for a more profound understanding of how complex ideas are transferred into the TT and hence perceived by TL readers.

5. Limits of CMT and Levels of Analysis

Despite the validity of Lakoff's findings, critics of CMT highlight that the principle of intuitiveness on which SD-TD mappings are based may not be sufficient to account for CMs, as polysemy can complicate SD identification (e.g., Pragglejaz Group 2007; Kövecses 2020a; Gibbs 2011). This could potentially undermine a comprehensive understanding of metaphoric mappings and the implementation of appropriate methodologies to assess their nature.

Kövecses addresses the issue of polysemy in his Extended Conceptual Metaphor Theory (ECMT), thus expanding the traditional framework of CMT. ECMT emphasizes that the structuring of source domain-target domain (SD-TD) mappings is influenced by intricate sets of knowledge-based associations, i.e., schemas, frames, and mental spaces, which operate at various conceptual levels beyond domains of experience (Kövecses 2020b; 2020c). Schemas serve as broad cognitive structures for organizing knowledge, while frames provide specific contexts for its accurate interpretation (ibid.). Mental spaces, on the other hand, as temporary cognitive frameworks, facilitate the manipulation of flexible mental representations during linguistic interactions (Fauconnier, Sweester, and Lakoff 1994). They are the cognitive bridges that allow us to utter linguistic expressions on the basis of non-linguistic mappings of experiential knowledge.

This is a crucial aspect in cognitive translation analysis, as the multi-level, extended amount of experiential and contextual knowledge involved in the conceptualization of metaphors not only affects specific linguistic utterances but can have a significant impact at the discourse level. Kövecses suggests that conceptual metaphors can extend beyond semantics and syntax to create a narrative that can contribute to discourse cohesion (Kövecses 2020; Kövecses and

Benczes 2010), which can affect the translation strategies, as shown in examples (5) and (6) in the Discussion section.

Notwithstanding the impact of the cognitive approach, which remains valid to date for its ability to intertwine the culture-specific linguistic dimension of metaphors with the underpinning universality of the conceptual domains involved, a large number of studies still adopt Newmark's prescriptions (Oliynyk and Shevchenko 2014), possibly because linguistic expressions are what translators face in the first place (Schäffner 2020).

6. Translanguaging as a Translation Strategy

The term "translanguaging" stems from the field of bilingual education and refers, in its most general sense, to the practice of using two languages simultaneously in a monolingual context (Lewis et al. 2012), without a clear boundary to neatly separate the two codes from each other (Grosjean 2001; García and Li 2014; Sato 2022). Sprouting from conscious critical thinking and strategical use of creativity by language users, translanguaging suggests a powerful transformative potential both on the linguistic and social levels (Li 2011). This is why translanguaging practices are often employed in literature as well, as a strategy to enhance the literary effect of a text (García and Li 2014:27).

Sato pinpoints that translinguistic practices find fertile ground in written Japanese and entail enormous potential that is key to both enhancing depth of meaning and actively contributing to the evolution of the language itself (Sato 2018; 2022). The research discussed below illustrates an idiosyncratic adoption of translinguistic practices that finds wiggle room in literary translation as well via non-standard use of *furigana* (Japanese phonetic annotations). In examples (4) to (6), translational reading glosses are deployed to map ST elements onto their corresponding TT renditions or vice versa where adequate equivalent effect seems unattainable via traditional translation techniques as outlined by functionalist theories (e.g., Vinay and Darbelnet 2021, 1995; Newmark 1982).

This guides TL readers towards a deeper understanding of the author's intent by merging different language codes within an otherwise monolingual product and has a significant impact on the overall reading experience, as Japanese readers, while subvocalizing the gloss

(which is the part one would utter when reading aloud), are allowed to understand its hidden meaning by looking at the underpinning text body.

Ultimately, the arbitrary nature of these glosses and the multi-layered structure of the Japanese script (which seamlessly combines logographic characters, two syllabic alphabets, and Latin script) allow the translator to conveniently play with *furigana* along the text to attribute different readings to the same word when this appears repeatedly but with different meanings along the story. The research demonstrates, through the lens of CMT, how certain associations leverage SD-TD conceptual mappings to highlight ST-TT differences, thus revealing a unique strategy for translating metaphorical concepts and a peculiar example of transparent translation in literary texts.

7. The Novel, the Author, and the Translator

Stephen King is arguably one of the most prolific contemporary horror and dark fantasy novelists, whose works enjoy worldwide popularity.

In Japan, American dark fantasy books have gained a certain popularity in recent years, with Stephen King emerging as a genuine pop culture phenomenon from as early as the mid-80s and still well-liked to date by both Japanese readers and writers (Ubukata and Shiraishi 2011). First published in 1986 and translated into Japanese by Obi Fusa in 1994, *It* is an award-winning dark fantasy epic mixing typical elements of postmodern gothic-horror novels with those of psychological thrillers. Set in the fictional town of Derry, Maine (US), between 1958 and 1985, the story deals with the lives of a group of friends and unfolds their childhood traumas and their crusade against a supernatural, unnamed creature, simply referred to throughout the book as *It*.

Despite the extensive literature available about King's works in translation, with quite a few papers entirely dedicated to *It*, the researcher could not find studies that focused on the translation process from a cognitive standpoint, as the majority address stylistics (e.g., Wiciński 2020; Aloshyna 2023) or metaphor translation within a functional framework (e.g., Shalimova and Shalimova 2020).

And yet, the novel's richness in culturally specific elements and the metaphorical essence of its narrative were primary factors for its selection for a research paper focused on conceptual-metaphor translation. As the Japanese translator and anthologist Kazama Kenji underscores, the novel itself can be interpreted as a metaphor for the transition from childhood to adulthood, where *It* epitomizes the unconscious projection of the characters' innermost fears, thus embodying the features of the Freudian *Id* (Kazama 2021, 2023) as defined by the prominent Austrian neurologist (Freud 1923:75). In this sense, the evil creature that embodies and gives shape to human fears can be considered a conceptual metaphor, i.e., MIND IS A BODY, an aspect that may have had some relevance to the strategies employed by the translator, as discussed below.

A further reason for the selection lies in the fact that the TT corpus includes a total of 261 unique instances of non-standard glosses, many of which are translinguistic in nature and whose deployment can be read within the framework of CMT as a cross-linguistic, visual mapping between SL and TL domains to guide TL readers towards a deeper understanding of metaphors and other culture-specific items the work is imbued with.

According to the anthologist Ōmori Nozomi, this practice spread in contemporary Japanese translated literature starting with the translation of William Gibson's masterwork *Neuromancer* by Kuroma Hisashi; not only did his style gain significant popularity, but it also influenced even other emerging young mystery and thriller writers (Ōmori 2006).

Obi debuted as a translator with Hayakawa Shobō's *S-F Magazine* and *Mystery Magazine* (Ohashi 2014). Eventually, her career soared thanks to the many translations of short stories and novels by Isaac Asimov, Philip K. Dick, and many other American sci-fi authors. Therefore, one could argue that she was well informed about widespread genre-specific translation practices and stylistic features, including Kuroma's, and that this factor may have impacted her style as well. After all, the first edition of the Japanese version of *Neuromancer* was published just a few years before Obi began translating *It*. The researcher tried to contact her via Bungeishunjū (the copyright holder for the publication of King's works in Japan) to obtain further information from the translator, but it has not been possible to arrange an interview due to her advanced age.

8. Methodology

While acknowledging the complexity multi-level cognitive analysis of metaphors entails, for sake of brevity, this case study will mainly tackle the issue of SD-TD domain identification and mapping, broaching other elements, such as schema or discourse analysis, only when relevant to the discussion.

As mentioned in the previous section, notable issues in the deployment of CMT as a methodological approach to research in applied linguistics are a) which iteration of the theory to employ (standard CMT, ECMT, etc.) and, consequently, b) the cognitive level (or levels) taken into account for the analysis (domains, frames, or schemas) and the identification of the SD involved in the mapping process. Particularly, SD identification can be troublesome because of polysemy. Linguistic units identified as possible SD candidates are, in fact, not always easy to categorize semantically, for they can have multiple meanings that are often implied. Moreover, contextual elements and the surrounding context can either depend on or influence their exact interpretation. However, selecting the appropriate SD-TD identification procedure can be daunting, given the numerous methods available. Among the most notable approaches is Pragglejaz Group's Metaphor Identification Procedure (MIP). Nevertheless, this procedure focuses on metaphors in their traditional sense, i.e., as linguistic expressions, and its application appears to be more geared towards identification of trends in metaphor translations for the purpose of making generalizations on large sets of data (Pragglejaz Group 2007). Furthermore, it is resource-intensive, as it entails extensive analysis and interdisciplinary knowledge that can involve several researchers and long processing times (ibid.).

Two more recent variations of MIP are the Metaphor Identification Process Vrije Universität (Steen 2010) and the Metaphor Source Domain Identification Process (Reijnierse and Burgers 2023), which are designed to respond to the needs of cognitive analysis and allow for the identification of the source domain involved in the mapping of conceptual metaphors underpinning given lexical units. For the following analysis, MSDIP has been deployed. MSDIP, a sub-model of MIPVU, differs from its parent model in that its procedure is particularly effective in accounting for the issue of polysemy, which can affect the nature of the SD-TD mapping (Reijnierse and Burgers 2023).

MSDIP's procedure is outlined below:

1. Read the entire text;
2. Determine the lexical units;
3. Look at the first relevant unit;
4. Establish the co-textual and contextual meaning of the selected unit;
5. Determine whether each of the other possible meanings differs from but is comparable to the contextual meaning;
    a. If the answer is no, mark it as 'non-metaphorical', move to the next lexical unit, and restart the analysis from 4;
    b. If the answer is yes, mark the unit as metaphorical and move to 6;
6. With the aid of a dictionary, label the potential SD for each of the more basic meanings;
7. Select the likeliest SD candidate based on context, move to the next lexical unit, and restart the analysis from 4.

(Reijnierse and Burgers 2023:298)

To identify primary conceptual metaphors and their related subcategories, the Master Metaphor List (Goerge Lakoff, Espenson, and Schwartz 1991) has been adopted as a reference source. As for meaning verification of ST and TT lexemes, the Merriam-Webster online dictionary and Kōjien (Kōjien 2008) have been used, respectively. The researcher has translated Japanese definitions into English for the sake of clarity.

9. Discussion

In the following example, the subject is a young boy who is suspected of second-degree murder and suddenly breaks down during a police interview.

(1) **ST**:

Unwin burst into fresh tears.

(King, 1986:30)

TT:

A N W I N　WA　MATA　W A T T O　NAKIDASHITA

アンウイン　は　また　わっと　泣きだした。

(King, 1986/1994, vol. 1:30)

Backtranslation:

Unwin began to cry again with a loud voice.

MSDIP analysis can reveal the complexity of the metaphorical conceptualization of the ST vis-à-vis its TT counterpart.

burst:

M1. to break open, apart, or into pieces usually from impact or from pressure from within.

M2. to give way from an excess of emotion, or suddenly vent repressed emotions (e.g., burst into tears, burst out laughing).

M3. to emerge or spring suddenly, launch, plunge.

M4. to be filled to the breaking point (e.g., bursting with excitement).

into

M1. function word to indicate entry, introduction, insertion, superposition, or inclusion.

M2. in the direction of.

M3. to a position of contact with; against.

M4. to the state, condition, or form of.

M5. function word to indicate a period of time or an extent of space passed or occupied.

M6. function word to indicate the dividend in division.

fresh

M1.

a. having its original qualities unimpaired.

b. not altered by processing.

M2.

a. not salt.

b. free from taint; pure.

c. moderately strong.

M3.

a. experienced, made, or received newly or anew; additional, another.
b. original, vivid.
c. lacking experience; raw.
d. just come or arrived.
e. having the milk flow recently established.
f. disposed to take liberties; impudent.

M4. slang: fashionable, cool.

'Burst' is clearly intended figuratively (M2) and can be compared both to its literal meaning (M1) and M4 via a complex web of entailments that evoke a precise image. The action refers to an immediate, sudden, and intense physical response to a contextual emotional trigger, that is, the revelation by the officer about the legal consequences the subject is facing. Concrete-abstract semantic correlations are made clear thanks to the image schema involved in the mapping, as crying in response to psychosocially induced stimuli is a unique trait of human beings (e.g., Vingerhoets and Bylsma 2016; Trimble 2012; Schneiderman, Ironson, and Siegel 2005). Therefore, we can easily understand the subject's reaction, either for direct or indirect experience of similar situations.

Correlation with M4 is also made possible by means of the embodied realism that makes us conceive the body as a PRESSURIZED CONTAINER and emotions like forces that can fill it up.

Thus, 'burst' can be unambiguously marked as metaphorical, the SD being FORCE, where the EMOTIONAL SELF is seen as a BRITTLE OBJECT, by virtue of the broader framework of its foundational metaphor: EMOTIONS (TD) ARE FORCES (SD). Possibly, the metaphor could take on an orientational nuance, as it can imply outward radial animacy.

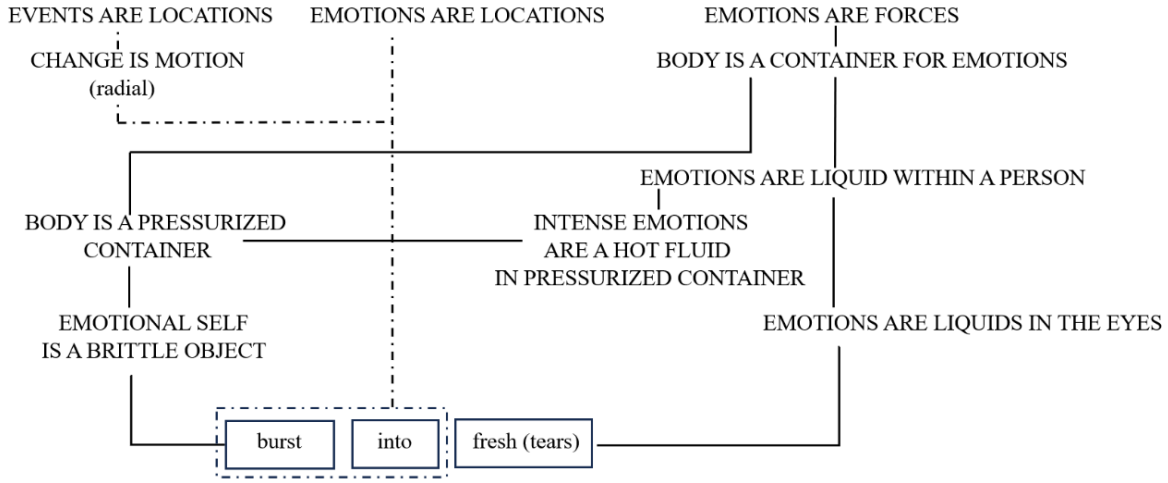
The functional word 'into' introduces the condition in which the event occurs (M4), which can be seen as the figurative space where a state manifests. As a consequence, it can be compared to M1. This can be related to the SD LOCATION. Additionally, it may also be related to M2, with the spatial frames taking on a directional approach. In other words, tears could be seen as the outcome of the action of crying and, as such, a figurative destination

where the action ends (into tears). This implies that MOTION could be another potential SD candidate.

Therefore, the preposition can be labelled as metaphorical, where two possible mappings are involved, i.e., STATES ARE LOCATIONS – also referred to as EMOTIONS ARE LOCATIONS – which frames events in terms of spatial relationships (Lakoff, Espenson, and Schwartz 1991:144), and MOTION (CHANGE IS MOTION, a sub-type of CM closely associated with the wider EVENTS-ARE-LOCATION structure).

'Fresh', in its meaning of 'new' and 'pure' (i.e., meaning M2.b), is often employed to refer to fluids (e.g., *fresh water*, *fresh air*), but in the context it is used to refer to the fact that the subject is starting to cry anew (meaning M3.a). Hence, it may be related to M1.a on the basis that the second outburst produces new tears that gush out anew like fresh water. If this is the case, we could label the expression as metaphorical, with the source domain being LIQUID. Its association with burst could then be related to the concept of EMOTIONS ARE LIQUID IN THE EYES (Lakoff, Espenson, and Schwartz 1991:139), a sub-category of EMOTIONS ARE ENTITIES WITHIN A PERSON (ibid.).
A possible representation of the whole cognitive processing for the conceptual mapping of 'burst into tears' may, therefore, be the following:

Figure 2: Conceptual mapping for 'burst into fresh tears'



In (1), the translator tried to achieve the equivalent effect by conveying the briskness of the metaphor through a phonomime while retaining the sense of the ST image through an equally common TL collocation. The image of 'bursting' seems nonetheless lost. Can cognitive analysis help explain the nature of this shift? Let us examine the most pertinent lexical units.

Watto

M1. (adv.) a sudden raising in one's voice or violent crying.

M2. (adv.) [used to refer to] events that happen or change at once and abruptly.

Nakidasu

M1. starting to cry.

From a cognitive perspective, the use of the adverb *watto* signals a cognitive shift from the ST, as it falls within the realm of sound symbolism.

Sound symbolism is a particular aspect of human language where the pairing between the sound of a word and its meaning – the form-meaning association better known in cognitive linguistics as *symbolic assembly* (Langacker, 1987) – is not totally arbitrary but relies on specific sensory-driven cognitive associations. A typical example of this is onomatopoeia, in which the pronunciation of a word mimics the sound it refers to, but other senses such as touch and taste can also play a role.

Now, the distribution and frequency of sound symbols among human languages can be culture specific. For instance, sound symbols are quite frequent in the Japanese language, which tends to prefer onomatopoeias over verbs to express the manner of an action (Hasegawa 2015:52-53).

Moreover, English speakers typically associate sound symbols with spoken language, especially that of children, and, therefore, tend to express emotional nuances through verbs (Makino and Tsutsui 1989:50). Conversely, both spoken and written language in Japan attest to the richness of phonomimes (i.e., words representing sounds, such as onomatopoeias) and idiophones (words whose sounds evoke a psychological state of mind) which are well attested in both spoken and written language (ibid.). As a consequence, they are widely used to perform a symbolic function. The use of *watto* is a case in point. In fact, the adverb is a

contraction between the phonomime *waa*, which evokes the sound of a person crying out loud, and the declarative particle *to*. Some scholars note that Japanese speakers often interpret idiophones as quotations (e.g., Jabłoński 2015; Makino and Tsutsui 1989).

In the context, the word is primarily used with its basic meaning (M1). Possibly, it might be related to M2 (to indicate a sudden change in the emotional state of the subject), but in both cases, its meaning is nonetheless directly connected to the sound it evokes, making it difficult to consider it as metaphorical. However, as a sound symbol, *watto* not only recalls a distinctive sound that native speakers recognize from embodied experience but also conveys the idea of a sudden change of state. In this respect, it conveys a meaning that is similar to 'burst', with the difference that the manner conveyed by the ST verb is replaced with the evocative power of the phonomime, whose conceptualization relies on aural experience. This means that, even if sound symbols cannot be considered metaphorical *sensu strictu*, they nonetheless undergo complex cognitive processes that leverage embodied realism to serve as scaffolding tools, similarly to conceptual metaphors. And yet, since their conceptualization involves cross-modal integration of nonverbal areas of the brain (e.g., Revill et al. 2014), traditional domain identification procedures seem inadequate to fathom their mechanisms in the brain.

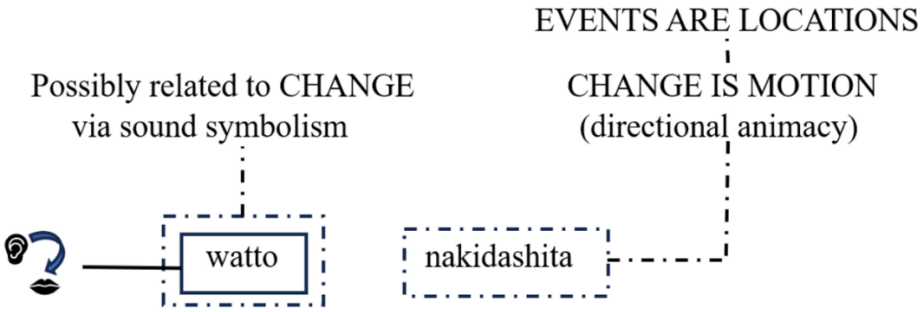
With regard to *nakidasu*, any metaphorical value should be excluded, as the dictionary only provides one literal meaning, and contextual analysis does not provide data for potential figurative use.

Nonetheless, a more in-depth analysis of the verb provides further insight. The verb is, in fact, a compound stemming from *naki* + *dasu*. *Naki* is the nominal form of the verb *naku*, which represents the actual action and literally translates as 'to cry'. *Dasu*, on the other hand, is more problematic. Etymologically, it is a transitive verb that can be translated as 'to take out' or 'to get out'. Therefore, a literal rendition of the verb *nakidasu* could be translated as 'to take out the crying'. One could be tempted to interpret it as a metaphor based on the SD MOTION. Nonetheless, *dasu* is also commonly used to create many compound verbs, like the one under analysis here, with the meaning of 'to start to do something'.

As a result, one could argue that while *nakidasu* still retains a faint echo of its original metaphorical meaning, its symbolic function has vanished due to its frequent use, making it a so-called 'dead metaphor' (Newmark 1982:48) that is unlikely to have cognitively influenced the translation process.

The resulting cognitive mapping is outlined below.

Figure 3: Cognitive mapping for 'watto nakidashita'.



A phenomenon similar to (1) can be observed in the following example.

(2) **ST**:

There was an explosion of laughter.

(King 1986:182)

TT:

DOTTO	WARAI GOE	GA	AGATTA
どっと	笑い声	が	あがった。

(King 1986/1994, vol.1:298)

Backtranslation:

A roaring laughing voice raised.

Explosion

M1: the act or instance of exploding

M2: a large-scale, rapid, or spectacular expansion or bursting out or forth (the explosion of suburbia, an explosion of red hair)

M3: the release of occluded breath that occurs in one kind of articulation or stop consonants.

Dotto

M1: The state of being able to hear the cheers, laughter, or roaring of a large crowd of people.
M2: A state where a large number of things or people are suddenly crowded together.

Agatta

M1: Move to a higher location, level, price, or dimension, completely or partially.
M2: To raise (prices, power, capabilities, quality, etc.)
M3: To complete, to finish something; to stop (e.g., raining).
M4: Becoming famous, or more noticeable, visible (objects, facts, results), or audible (voice).

Now, the metaphorical use of expressions like 'burst' derives from long-established, culture-specific thought patterns. The figurative use of 'burst', for instance, dates back to the XIII sec. (Harper 2022). By extension, it is, therefore, not difficult to interpret the noun 'explosion' in (2) as metaphorical, its co-textual and contextual meaning being figurative (M2), yet related to its more basic meaning (M1). Sharing the same semantic aspects of 'burst', the same conceptual mapping as in Fig. 1 can be applied.

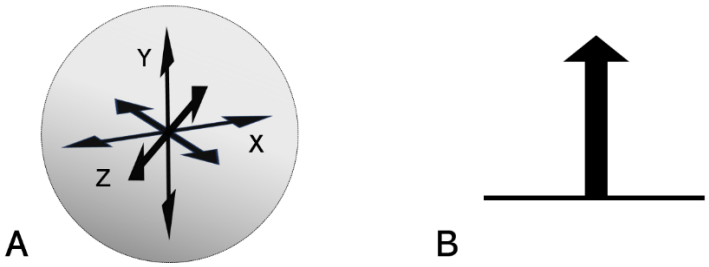
In the TT, the word *dotto* is used with meaning M1 to convey the equivalent sense of immediacy and abruptness expressed by 'explosion' in the ST.

Again, the TT rendition of the ST metaphor here takes advantage of sound symbolism. Although Kōjien does not mention its mimetic value, Jim Breen's dictionary unequivocally defines *dotto* as an onomatopoeic or mimetic word whose morphological structure follows the same pattern of *watto* outlined above (phonomime + declarative particle).
With regard to *agatta* (past tense of *agaru*), the verb can be related to the SD MOTION and labelled as metaphorical, for it is used figuratively (M4), its contextual meaning being related to its most basic meaning (M1). The choice seems to be driven by co-textual reasons. *Koe ga agaru* is a common collocation in Japanese. For example, under M4, Kōjien mentions *daikansei ga agaru*, which literally means 'raising a loud shout'.

The metaphorical use of *agatta* above can be related to the orientational conceptual metaphor MORE-IS-UP type (Lakoff 1989:15-16), where the loud sound produced is perceived as an entity or substance moving upwards.

'Explosion' has an orientational nuance as well, with the difference that whereas the sound of the laughter in the ST is conceptualized as an entity that expands radially, the TT suggests a vertical movement, that is, directional animacy (similarly to *nakidasu*).

Figure 4: Radial animacy (A) as conceptualized in the ST vs directional animacy (B) as perceived in the TT.



The excerpts above showed how sociocultural differences between SL and TL can influence the cognitive structuring of language thought patterns, where the meaning-creating dimension partially shifts from metaphoric to synesthetic mapping of the symbolic assembly. Let us now consider the following example.

(3) **ST**:

[…] he was almost bursting with pride and happiness.

(King, 1986:193-194)

TT:

KARE WA	HOKORI TO	SHIAWASE	DE	MUNE GA	HACHIKIRE SOO
[...] 彼 は	誇り と	幸せ	で	胸 が	はちきれ そう

DATTA
だった。

(King 1986/1994, vol. 1:319)

Backtranslation:
[…] his chest seemed to fill to bursting with pride and happiness.

In example (3) above, 'burst' can be unequivocally labelled as metaphorical, as it follows a very similar pattern as in (1). In this case, the verb takes on M4, which can be compared to its basic meaning (M1), and assumes a similar nuance expressed by M2 to convey an excess of emotions.

In this case, not only is the translation faithful to the original from a semantic perspective, but it also matches the ST cognitive mapping by virtue of Kövecses' cross-cultural universality of CMs (Kövecses 2008). *Hachikireru* can be literally translated as '[to be filled up to] bursting/breaking/snapping'; hence its SD can be traced back to FORCE. Consequently, the same mapping as of EMOTIONAL SELF IS A BRITTLE SELF (see Fig. 2 above) can be applied.

But what happens when the author purposefully imbues words with unique contextual meaning to elicit, for example, comedic effect?

(4) **ST**:
'You're dead, Trashmouth,' Vince 'Boogers' Taliendo told him, […] 'Don't worry, though. I'll bring flowers.'
'Cut off your ears and bring cauliflowers,' Richie had come back smartly, and everyone laughed […]
(King 1986/1994, vol. 2:489-490)

TT:

OMAE	WA	MOO	SHININ	DA	AKUTARE	TO
「おまえ	は	もう	死人	だ、	あくたれ」	と

BINSU HANAKUSO TARIENDO WA ITTA
ビンス・“ハナクソ”・タリエンド は […] 言った。

DEMO SHINPAISUNNA YO HANA WA SONAETE YARU KARA
「でも 心配すんな よ。 花 は そなえて やる から

YO
よ。」

TEMEE NO カリフラワー・イア WO KITTE KARIFURAWAA
「てめえ の できそこないの耳 を 切って カリフラワー

DEMO MOTTEKOI RICCHI WA PISHIRITO YARIKAESHI
でも 持ってこい」 リッチ は ぴしりと やりかえし

MINNA WA WARATTA
みんな は 笑った。

(King 1986/1994, vol. 2: 489-490)

BT:

‘You are already a dead man, brat’ said Vincent ‘Snot’ Taliendo.

‘But don’t worry. Because I’ll bring you flowers.’

cauliflower ears

[When] Richie snapped in reply ‘Cut off your good-for-nothing ears and bring something like cauliflowers [instead]’ everyone laughed.

The researcher has provided the entire passage for a better understanding of the context. A bully threatens Richie, one of the main characters, by saying he will bring flowers to his funeral. Richie’s flamboyant remark – ‘Cut off your ears and bring cauliflowers’ – puns on the double meaning of ‘bring’ (i.e., ‘take something to a place’ and ‘cause something to be in a particular condition’) and ‘cauliflower ear’ (a slang term to refer to maimed ears, particularly those of veteran boxers or full-contact fighters), suggesting that, if the bully cannot bear hearing Richie’s jokes, he will be better off cutting his ears and ‘bringing cauliflowers’, instead of ‘flowers’.

This could be regarded as an original metaphor relying on the structural conceptual metaphor BODY IS A PLANT, here exploiting the image of a plant to graphically depict a specific physical condition of human ears, thereby enhancing the imaginative power of the description. The most direct Japanese equivalent for the expression ‘cauliflower ear’ could be

karifurawaa mimi カリフラワー耳, or *karifurawaa iaa* カリフラワー・イア, a borrowing that, although preserving the original metaphorical meaning of the ST, makes it impossible to recreate the in-context paronomasic effect with 'flowers'. In the TT, the translator decided to map the metaphor visually instead, by translating the literal meaning (SD) in the text body as *dekisokonai no mimi* できそこないの耳 and then arbitrarily glossing it with the target domain *karifurawaa iaa* カリフラワー・イア in the space usually reserved to *furigana* phonetic reading, thus resulting in てめえのできそこないの 耳(カリフラワー・イアー) を切ってカリフラワーでも持ってこい。

This feature is an example of how Japanese translators can deploy creative target-oriented translation strategies by leveraging the visual aid of non-standard phonetic glosses to maintain both ST information and its Japanese equivalent in the TT, overcoming problematic translation challenges. This helps the target audience understand potentially difficult elements of the ST by creative 'visual mapping', where the TD of the ST metaphor is understood by superposition over its literal Japanese translation of the SD meaning. In this way, the translator manages to maintain both the original metaphor and the comedic effect elicited by its interplay with 'flower'.

Ultimately, (4) can be considered an example of transparent translation, a phenomenon more typical of interlingual subtitling (where the intersemiotic nature of the medium plays a crucial role in its fruition) but rather unusual in literary outputs, where readers are generally only given the TT (apart from the case of parallel text editions).
The following examples illustrate how the playful essence of non-standard *furigana*, which is unconstrained by univocal script-sound correlations, allows the mapping of the same word to be *transformative*, i.e., to change along the text, thereby retaining and clearly conveying changes in the semantic nuances of recursive words or phrases from the ST. Thanks to the visual features of the Japanese script, TT readers can gain direct access to SL nuances that cannot be rendered literally into the TT.

The rendition of the name of the book's antagonist is one such example. The unnamed evil entity is referred to as 'It' throughout the novel. This allowed the author to play with the

ambiguity of the neuter personal pronoun, at first hinting at the basic notion of irrational fear of the unknown, and then, as the story unfolds and the main characters become aware of the wickedness affecting Derry's community, referring to the very creature dwelling in its sewage system.

(5)

ST: […] …and in those dreams, didn't you always hear or feel something, some It, gaining on you? Didn't you always smell Its stinking breath, […]?
(King 1986:317-318)

SOSHITESOUIU YUMENONAKA DEWA ITSUMO NANIKAGA モンスター
TT: […] …そしてそういう 夢 のなか では いつも なにかが、 I t

MITAINAMONO GA O IKAKETEKURU KEHAIWOKANJIRU TOKA KIKU TOKA
みたいなもの が、追いかけてくる 気配を 感じる とか、聞く とか

SURU MONODA あれNO IKIMITAINA IYANA NIOI GA SURUJANAIKA
する ものだ。Itの 息みたいな いやな におい が するじゃないか[…]

(King 1986/1994 vol. 2:57)

BT: and then inside those dreams, don't [you] always hear or feel something chasing
MONSTER THAT [THING]
[you], some I t ? Don't you always smell the disgusting breath of I t […]?

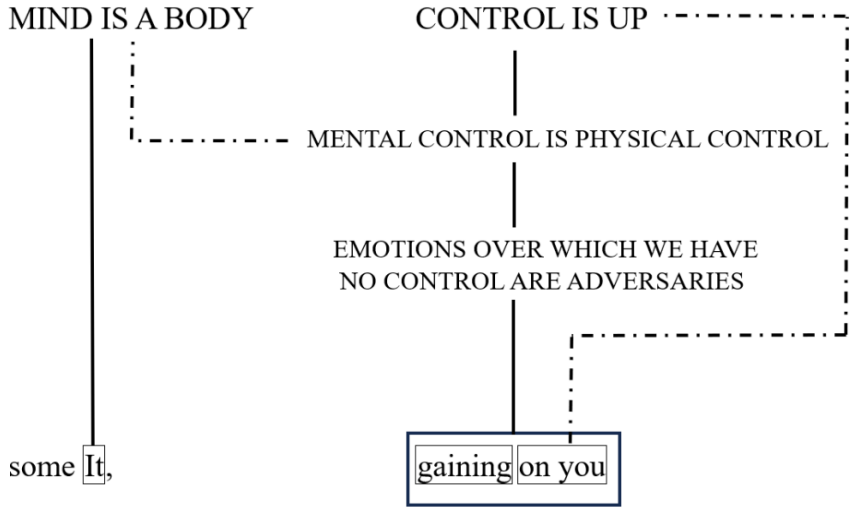
Semantically speaking, the pronoun 'It' and the adjective 'Its' in (5) do not represent a metaphor per se, but original in-context personification by capitalization makes the action verbs referred to it metaphorical. Since the entity referred to as *It* is a physical *gestalt* whose narrative makes it an allegory for the unconscious mind and, specifically, fear, the personification metaphor can, therefore, be related to the conceptual metaphor MIND IS A BODY. Again, the translator here used a simile in the TT body '*It mitai na mono*' (lit. a thing that looks like It) but decided to convey the allegorical nuance through translinguistic glossing, leaving the original term 'It' in the text body and arbitrarily superimposing first the term 'monsutaa' モンスター (monster) and then the pronoun 'are' あれ (lit. that one) to highlight specific nuances of the same lexical unit.

Readers subvocalize the glosses while interiorizing the fact that, in the ST, a neutral pronoun is also used as a name for an otherwise unnamed, alien entity. *Monsutaa* is, in fact, an established borrowing from the English word 'monster', whose first uses in literature date back to the 1910s, according to Shonagon Corpus, and is possibly a genre-specific lexeme now widespread in contemporary horror fiction to refer to imagined creatures vis-à-vis other terms often imbued with folkloristic connotations, such as *bakemono* and *kaibutsu*.

As for the verb 'gain on', the only meaning provided by Merriam-Webster is 'to come nearer', which contrasts but can be compared to its contextual meaning, where no physical space is involved. Rather, the text suggests that some unspeakable creature haunts people's minds, gradually taking over their physical integrity. Being overcome by fear is perceived as being haunted by 'some It'. Losing control of one's fear is seen as being chased by a monstrous adversary that is relentlessly getting closer. Hence, it can be labelled as metaphorical, the SD being related to CONTROL.

As a result, example (5) can be mapped as follows:

Figure 4: Conceptual mapping for 'some It, gaining on you'.



In the TT, instead of simply transliterating 'It', the translator decided to retain the Latin script in the text body throughout the book, adding a different gloss depending on the contextual and contextual nuances assumed by each instance, thus generating translinguistic inferences.

Overall, four different renditions of *It* appear throughout the translation of the novel, as listed in (6).

(6) **ST**: It It It It
イット あれ あいつ モンスター
TT: It It It It

(King 1986/1994 vols.1-4)

It is now a relentless, uncontrollable evil force, now a phenomenological projection embodying all the fears lurking in the human subconscious, now a monster in the flesh. This is implied in the ST narrative, but the Japanese translation renders the idea more overtly, unfolding, in four steps, the ontological conceptual metaphor behind it all: MIND IS A BODY.

First, the Japanese book cover presents the book title in its original version, along with its standard phonetic reading in *katakana*, i.e., *itto* イット (King 1994a, 1994b, 1994c, 1994d). Given the lack of further context and the paratextual function of the book cover itself – meant to raise curiosity and draw the attention of potential readers – this was arguably the most obvious choice. One might suggest that a direct katakana transliteration of the title without gloss would have been enough to serve the purpose. Nonetheless, the researcher argues that the pairing of the Western alphabet and *katakana* helps to increase the sense of foreignness to a level of utter estrangement towards the meaning of the title, hence cloaking the novel in mystery. Some scholars believe, in fact, that the choice of script can have a sociological impact on the Japanese attitude towards words and language, which can, in turn, affect the reader's perception of words (Zhang 2019). For example, *katakana* can sometimes assume negative connotations and give a sense of alienation linked to its representing foreign words (Usui 2012).

However, as readers delve into the novel and the story unfolds, the identity of *It* gradually unravels, and its nature is revealed. At the beginning of the book, it is often referred to as an intangible entity by the use of the generic distal pronoun *are* あれ. Yet again, as the protagonists face the creature and become fully aware of its nature, the reading for 'It'

suddenly takes on corporeality, with the reading switching to *aitsu* あいつ (usually employed to refer to people and translatable as 'that one'), assuming the negative connotation usually accompanying this pronoun, possibly hinting at the characters' stance towards the creature. Ultimately, particularly in the final chapters, *It* is presented for what it really is: a *monsutaa* – an English borrowing, now fully integrated into Japanese and listed in dictionaries, that is sometimes used in the TT as a gloss regardless of its presence in the ST, as is the case in (5). The use of non-standard *furigana* here helps to map various entailments of the MIND-IS-A-BODY metaphor across the novel's narrative rather than in each individual instance, thereby enhancing cohesion throughout the text at the discourse level.

Such remapping throughout the novel makes the translation more transparent, and the nuances taken on by the ST personification metaphor are made overtly visible via convenient reading aids that compensate for the lack of certain visual devices typical of Latin script, such as capitalization, in written Japanese. This gives TT readers the possibility to gain a deeper understanding of the ontologization of *It* along the story and to *visually* connect the ST metaphor to SD-related aspects. As a side effect, readers are also exposed to a heterolinguistic environment within the same product, where ST elements (It) are associated now with their Japanese phonetic transcription (*itto*), now with their semantic TL translations (*are*, *aitsu*), now with an arbitrary association (*monsutaa*) to clarify possible in-context ambiguities.

10. Conclusions

This case study illustrated how MSDIP can help define SD in CM mappings to sort out ambiguities by tackling potential polysemy-related issues, thus leading to more precise conceptual mapping in both ST and TT.

The application of the CMT via ST-TT analysis can actually help remap the translator's cognitive process in a cross-cultural context, identify the conceptual levels where shifts may occur, and provide potential explanations for such shifts when combined with knowledge from other areas, such as applied linguistics.

Furthermore, it can help gain new insight on the rationale behind the deployment of non-standard, translinguistic *furigana* as a specific translation strategy meant to enhance transparency whenever challenging culture-specific items occur in the ST.

However, further research should be performed in this direction, possibly on a larger corpus and including a polysystemic approach; interviews with Japanese translators and editors could, in fact, reveal more about the role of sound symbolism and synesthetic associations as meaning creators, as well as the deployment of non-standard *furigana* by Japanese translators.

Moreover, it could highlight genre-specific translation practices in translated popular fiction. In fact, while non-standard glosses in Japanese translation seem prevalent in contemporary Anglo-Saxon magic-realism and sci-fi translated novels, possibly borrowed from fantasy/sci-fi *manga* (Japanese comics) authors where phatic translinguistic glosses are widely employed to creatively add layers of meaning (Lewis 2010), they appear to be used scarcely in other genres such as translated fantasy (although, to the best of the researcher's knowledge, no systematic studies exist to prove this observation).

Future CMT research should embrace a more dynamic view to encompass all the 'nested hierarchies of constraints' responsible for the manifestation of metaphorical behaviors (Gibbs 2017:67), way beyond domains of experience alone. This is because such patterns occur 'along different time-scales' and 'interact in non-linear ways' from neural connections to sociocultural interactions (ibid.). Thus, favoring one aspect over another may lead to different conclusions.

Recent advances in neuroscience suggest, in fact, that not only metaphors but language as a whole can be driven by non-linguistic conceptual mapping to enhance our understanding of the world (Dove 2018). Hence, other tropes such as metonyms and synesthesia can undergo non-arbitrary conceptual mapping as well, leading to the conclusion that the future role of conceptual metaphor as a cognitive scaffolding device will be recentered to encompass other types of symbolic reasoning as well (Dove 2018:5). Examples (1) and (2), where the ST metaphorical images that convey the mode of action are replaced by sound symbolisms, are two such examples that may give further cues for research in Japanese TS.

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