

# Reconceptualization of ‘Light’ as UP-Oriental Metaphor in War Narratives: A Trilingual Corpus-based Study

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## 1. Introduction

It is assumed that metaphors play an essential role in establishing links between the perceptual system, abstract thinking and the linguistic system. They provide, through experimental methods (Caballero 2019; Evans, Wilkins 2000; Lakoff, Johnson 1980), testable hypotheses substantiating the claim that perceptual and culturally specific models are transposed in verbal and written behaviour, hence having a corresponding impact within translated material. ‘Light’ is not deemed as a mere word, but rather as a visual property expressed linguistically which implies the coexistence of many possible meanings, triggering a certain emotion, such as hope (*someone might be the light of your life, you can see the light at the end of a tunnel, in as much as light can turn on you or make one glow with worry*). Its metaphorical interpretation in Western society has developed a cultural connectivity among light and spiritual knowledge, placing it in opposition to darkness, light being usually associated with an up-conceptual frame, while dark with a down-conceptual one. It is this cultural and ideological perspective attributed to conceptual metaphors that the current study focuses on, while regarding linguistic patterns as generators of social realities. The investigation looks at the particularities implied in establishing equivalence in the translation of metaphorical language within the ideological setting of World War II narratives based on a trilingual parallel corpus. In this context, the present study is centred on instances of re-conceptualization by means of linguistic choices related to the employment of ‘light’.

## 2. Research goal and preliminaries

Extensive research has been done in recent years in the area of cognitive linguistics to shed light on the role played by metaphors in the relation between thought and language. The act of translation implies decoding an inner feeling, one that can be transposed in an artistic artefact, a musical act, in as much as it can take the form of a linguistic transfer. Translation, which is inherently corroborated with

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interpretation, has universal valences for humankind. It does not only entail *a-priori* knowledge of the source that needs to be translated, but also sets the grounds for a mental and semiotic transfer with deep inner echoes for the reader. Through the interaction with the reflexive act of translation, which offers an insight into the worlds of others, we manage to better understand and mould our own inner universe, having access to the given source world, and thus to the inner world of a writer. In light of the repository layers enclosed in the process of translation, the equivalence of meaning and emotional effect are pivotal elements when transferring the deep nuances and abstract domains encompassed by conceptual metaphors from source language to target language.

The present study deals with aspects related to the use and translation of the metaphor of LIGHT within WWII narratives. It looks into the manner in which the commonly embodied linguistic representation of LIGHT, understood as KNOWLEDGE, ENLIGHTENMENT, GOOD, RELIGIOUS VISUALIZATION OF DIVINITY, UNDERSTANDING, HAPPINESS, is re-conceptualized into an opposite metaphorical manifestation. The theoretical framework resorts to the Conceptual Metaphor Theory (CMT), which posits perceptual, orientational, ontological and structural metaphor types (Lakoff and Johnson 1980). The analysis proper focuses on the examination of the occurrence and translation of UP-orientational conceptual metaphors of LIGHT in the English source novels *All the light we cannot see* (2014) by Anthony Doerr and *The Book Thief* (2005) by Markus Zusak. The re-conceptualized metaphorical instances examined – together with their interlinguistic equivalence – can be exemplified by the following ones: “muted lights” (Doerr 2014: 63), “a handgun draws the light” (Doerr 2014: 55), “dying light” (Zusak 2005: 55), “light punishes” (Zusak 2005: 121). Thereby, the cognitive functions of metaphor – categorization, conceptualization and reconceptualization – are explored, as well as their potential embodiment of meaning from the vantage point of a transfield (mappings into physical, emotional or mental domains). This is achieved by adopting a contextualized and interlinguistic approach, based on a trilingual parallel corpus, which comprises the English source language text, the Romanian target language text and the Spanish target language text.

### **3. Research method**

Corpus-based analysis of language has gained momentum in the last two decades, determining a shift in the traditional views specific to language investigations and features of translation. An innovative interdisciplinary approach in the analysis and translation of literary texts currently includes the use of electronic tools with specific characteristics and features designed for machine-readable text investigations. Corpus and computational linguistics have generated innovative findings in relation to “corpus annotation, part-of-speech tagging, syntactic parsing, semantic tagging, as well as the alignment of parallel corpora” (Xiao 2010: 1).

Out of the possible options of electronic tools available, Sketch Engine has been selected for the present investigation considering its useful investigation tools (word sketch, concordance, thesaurus, *etc.*), as well as its suitability for parallel

corpus exploration. Nonetheless, the present inquiry admits that it is of utmost importance to analyse translations through a contextualized approach, but one that does not focus on a mere corpus-based investigation, rather it encourages a combination of methodologies, a “close and distant reading” (CDR) approach as Roy Youdale (2020) proposes in his dedicated book on the translation of literary style.

For the purpose of the current investigation, the following functions of Sketch engine have been used: *Word Sketch* was used in order to determine the grammatical and collocational behaviour of words and their collocates. The generated results were distributed into separate categories, with exemplifications of words that serve as an object of the verb, words that serve as a subject of the verb, words that modify the word, prepositional phrases, etc., while detecting possible collocations.

The contextual meaning was determined by using *the concordance tool*, which allows searching for words, phrases, tags, documents, text types or corpus structures, the results being displayed in context in the form of a concordance, along with the number of frequencies of the lemma in context. Once this step was completed, collocations of the lemma with different perception categories were isolated, first from the English source text to the Romanian target text, then from the English source text to the Spanish target text.

Another step in the data processing was the employment of the parallel concordance function. Thereby, *identification of frequencies* of conceptual metaphors has been enabled and their equivalence in translation has been determined within the context of the narrative in each of its languages. This was later observed through close reading within the contextual cognitive context of the entire writing.

Lastly, the quantitative data results were analysed from a qualitative perspective, conceptualization being observed from language/ culture to language/ culture. Altogether, 491 occurrences for the category of light as noun were found in all three languages approached, 150 in English, 164 in Romanian and 177 in Spanish in the case of Doerr's novel, and 104 in English, 104 in Romanian and 55 in Spanish in the case of Zuzak's novel, resulting in a total number of 263 occurrences.

#### **4. Theoretical background: classification of conceptual metaphors**

Analysis of metaphors within larger corpora constitute a valuable contribution in the field of Linguistics or Literary Studies, as well as in other Social Sciences. A necessary cognitive mechanism in the comprehension of target domains, metaphors provide coherence to many spheres of human culture, as Lakoff and Johnson (1980) explain in their Conceptual Metaphor Theory.

The Sapir-Whorf hypothesis, also known as the linguistic relativity hypothesis (Kay, Willett 1984), provides a solid argument in favour of the interaction among language, thought processes, and reality. Linguistic relativity provides arguments in favour of the idea that cultural concepts inherent in different languages stand in close relation to processes of language and thought, as well as to how patterns of language can affect mental processes and cognitive classifications, hence influencing the way in which speakers think and act.

Linguistic structures play a major role on the cognition system of language users and their perception of reality, as George Lakoff and Mark Johnson assert

(1980) in one of the first systemic studies concerning this subject matter. The term which arose from inquiries conducted in the area of Cognitive Linguistics (Lakoff, Johnson 1980; Sweetser 1990; Kövecses 2010), is that of *Conceptual Metaphor*, a construction whose standard definition is provided by Kövecses: “A conceptual metaphor is understanding one domain of experience (that is typically abstract) in terms of another (that is typically concrete)” (2017).

Our physical experiences are grounded in figurative language, governing our thoughts and being transposed into metaphorical conceptualizations through the fusion of two unrelated conceptual domains. The most recurrent exemplified juxtaposition is that of Life (target domain) and Journey (source domain), part of the “Life is a Journey” construct, where the source domain is conceptualized into the target domain (*e.g.*: we’re at a crossroads, he’s lost his sense of direction, we’ll have to go our separate ways, etc.).

This conceptual mapping approach sees metaphors as cross-domain mappings in the conceptual system where the implicational system of a given source domain offers a conceptual model for the target domain, ensuring the maintenance of the target domain ‘ordinary’ usage, also described as its original coherence. Subsequently, mappings are instrumental in the projection of knowledge from a source domain into the target one. In line with their purpose, Lakoff and Johnson (1980) define three main categories of linguistic conceptual metaphors, namely orientational, ontological and structural.

*Structural conceptual metaphors* are those linguistic patters which, based on simple experiences, abstract thoughts are conceptualized and turned into complex experiences. ‘The Argument of War’ is the most common exemplification:

Your claims are indefensible. / He attacked every weak point in my argument.  
His criticisms were right on the target. / I demolished his argument (Nguyen 2015).

*Oriental conceptual metaphors*, deeply dependent on our cultural background, refer to the orientation in space of a certain linguistic construction. The manner in which each culture regards the future, happiness or emotional patters such as love for instance, leads to a conceptual pattern expressed through language. Seeing the future in front and the past behind, is transposed in language and expressed in a metaphorical way:

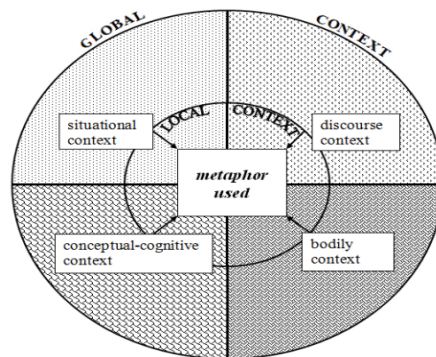
I’m feeling up. / That boosted my spirits. / My spirits rose.  
You’re in high spirits. (Nguyen 2015) Happy is up/Sad is down.

*Ontological conceptual metaphors* bring conceptualization into the tangible, abstract experiences being linked to the material world. Experiences are grounded in an interactive process with the surrounding world, consequently the outside environment and its material side is transposed into the mental process, taking the form of conceptual structures.

We’re still trying to grind out the solution to this question. / My mind just isn’t operating today. / Boy, the wheels are turning now! / I’m a little rusty today.  
(Nguyen 2015) The mind is a machine.

Another categorization of conceptual metaphors is unveiled by Kövecses (2014) who talks about different levels of abstraction, frames, domains, image-

schemas and mental spaces. This particular schematicity hierarchy proposed by Kövecses, outlines the fourth conceptual structures relative to their increasing schematicity or specificity, the source and target domain engaged in the metaphorical structure involving a pre-conceptual structure (image-schemas) together with a conceptual structure (concept, frame, domain). He defines the mental representations of particular emotions as “conceptual frames” (Kövecses 2014: 16), but what he underlines as having a more significant impact is the fact that this particular concept constitutes a domain matrix. As such, in a particular context-dependent situation, emotions trigger notions regarding a specific societal apparatus, as they imply societal relationships and rules, or what he explains as genuineness, being regarded in relation to how emotions can be faked. He exemplifies a larger list of additional domains that fall under the conceptual frame of EMOTIONS, but as a continuation to his exemplifications we would add the emotion concepts of fear and hope. They are both compelling for the current study, as they are connected to the societal context of a war scenario, particularly the one which arises in Doerr and Zusak’s narratives. What is more, cultural influences complement the potential characteristics implied in the domain matrix of the EMOTIONAL conceptual frame. In the case of the present study, it is the interpretation attributed to the concept of ‘light’ in Western society that shapes its metaphorical usage triggering a certain emotion concept, such as fear or hope. “In other words, the concept of EMOTION can only be defined relative to the frame and the other elements that the frame contains” (Kövecses 2014: 23). Last but not least, his argumentation on metaphor universals in literature addresses the contextual factors that shape metaphorical conceptualizations in communicative situations.



Kövecses (2019)

Out of the four, relevant to the present study is the *conceptual-cognitive context*, as it includes the existence of a metaphorical relationship among concepts, along with knowledge about the elements of discourse, ideology and past events. Taking into account the existence of the metaphorical relationship among different concepts of the source and target language, context acts as a precondition to understanding a specific conceptual metaphor. Long-term collective memory of past events can lead to a specific intrinsic understating of lemma, in as much as it may lead, through usage of shared conceptualizers, to the emergence of metaphorical

discourse. Similarly, “hidden ideologies” as Goatly (2007) claims, expressed through bias in the lexis and metaphorical constructions, which in their turn lead to a general societal integration of such conceptualizations, shape attitudes, emotions, power-relationships, thus they shape society and mental and behavioural patterns as a whole. Mental pillars of Western society, such as POWER IS ABOVE, RACE IS COLOR, CHANCE IS SUCCESS, etc., are argued by Goatly (2007) to be formative factors of discourse and a collective way of thinking.

On account of these correlations, the present study focuses on the identification and analysis of conceptual metaphors and their relation to perception, with considerable attention towards configurations implying re-conceptualizations of LIGHT as an up orientational metaphor into its opposite sociocultural experience.

### 5. Data analysis: Reconceptualization of the orientational metaphor

This section presents a few relevant examples selected from the extracted corpus data, along with their analysis in terms of reconceptualization, *i.e.* the translatability from the English source text into the two target languages, Romanian and Spanish. Emerging from the orientational dialectal metaphorical concept of *LIGHT IS UP (positive)/ DARK IS DOWN (negative)*, the conceptualization realized in the following examples is that of *LIGHT IS DARKNESS/ WAR*. The comments below the examples discuss the manner in which such conceptualization has been (re)created in the translated versions.

(1) “*Light – explosive to the eyes*”

<i>Original English version</i>	<i>Romanian Translation</i>	<i>Spanish Translation</i>
Light like a gun. Explosive to the eyes. (Zusak 2005: 140)	Ușor ca o pușcă. Exploziv pentru ochi. (Translation by Vasiliu 2021: 117)	La luz como una pistola. Un explosive para los ojos. (Translation by Martín de Dios 2007: 112)

The antagonism among light and darkness is discussed all throughout this paper as it is the ground for the mental construct/conceptual metaphor which associates light as a mental construct with a positive emotion (happiness, knowledge, *etc.*) and darkness with a negative emotion (ignorance, unhappiness, *etc.*). Its reconceptualization as a mental construct suggesting a negative feeling is illustrated through the conceptual metaphor *Light is an Explosive to the Eyes*. No longer a source of ‘good’, it brings about pain, the pain associated with the visual effects of firing guns and the deafening sound of explosives. Its translation across languages shows just how problematic a reinterpretation of ingrained cultural references can prove to be. If the Romanian translation has associated light with its meaning as an adjective – light is not heavy, the Spanish version sticks to its meaning as a noun – light as illumination. The difference in perspective for the reader of the Romanian version as compared to the Spanish one cannot be more dissonant. The entire perceptual category associated to light, especially to light as a danger of war which is central for Zusak’s novel, is lost in the Romanian translation.

(2) "Glow with worry"

Original English version	Romanian Translation	Spanish Translation
Her plump figure glowed with worry. (Zusak 2005: 195)	Era îngrijorată. (Translation by Vasiliu 2021: 165)	Su rechoncha figura desbordaba preocupacion. (Translation by Martín de Dios 2007: 112)

The dictionary meaning for the usage of glow as a verb implies the understanding of producing a continuous light and sometimes heat<sup>1</sup>, while its meaning is normally associated with the feeling of joy. The Cambridge online dictionary offers these examples:

Definition: to look attractive because you are happy or healthy, especially with eyes that are shining: *E.g.*: The children's faces were *glowing* with excitement. *E.g.*: They came back from their week at the beach, *glowing* with health.

It is from this association with a positive state that its characteristic of orientational metaphor is derived from. Normally linked to an up orientational pattern, it leads to a positive conceptual pattern expressed through language, which in its turn is reconceptualized against the war narrative background into its reversal, namely a down orientational pattern.

From the point of view of rendering equivalence in translation, the general idea of worry is clearly transposed across languages, however the image-schematic structure of 'light' is disregarded. The Romanian version omits it completely, while the Spanish one replaces it with 'desbordar' (overflow), indeed accentuating the idea of worry, as does the original, but through the usage of an image-schematic structure associated to movement. In both cases, the reader can grasp the general idea of panic and worry, however, a subtle nuance, one that hints to the antagonistic relationship of the conceptual metaphor Light is Up/ Dark is down, along its cultural and emotional sublayers, is lost in translation. Thus, the translated versions do not render the connection to the general metaphor of 'light' as a 'villain', a burner of books, a tool of knowledge dissolvment, a reconceptualization of its common usage.

(3) "Brightness shows suffering"

Original English version	Romanian Translation	Spanish Translation
Bold and bright, a trilogy of happiness would continue for summer's duration and into autumn. It would then be brought abruptly to an end, for the brightness had shown suffering the way. (Zusak 2005: 348)	Cutezătoare și luminoasă, trilogia fericirii va continua pe toată durata verii și până în toamnă. Apoi, brusc, va lua sfârșit, pentru că strălucirea arătase suferința din calea sa. (Translation by Vasiliu 2021: 295)	Descarada y alegre, una trilogía de felicidad avanzaría con el verano y se adentraría en el otoño. Sin embargo, algo le pondría un brusco final. La alegría le mostraría el camino al sufrimiento. (Translation by Martín de Dios 2007: 284)

<sup>1</sup> <https://dictionary.cambridge.org/dictionary/english/glow>.

In a comparable manner to the first presented orientational metaphor, the dictionary entries for the usage of bright outline a positive (up conceptual frame) interpretation which is normally associated with this lemma.

Definition: intelligent and quick to learn: *E.g.*: They were *bright* children, always asking questions. *E.g.*: She was enthusiastic and full of *bright* ideas and suggestions.

Definition: full of light, shining: *E.g.*: *bright* sunshine *E.g.*: *The rooms were bright and airy.* *E.g.*: *A bright star was shining in the East.* *E.g.*: *In 2009 I moved to New York, attracted by the bright lights (the promise of excitement) of the city.*<sup>2</sup>

Corroborated with this positive meaning, the dictionary definition also includes two negative connotations, offering an ambivalent up and down orientational metaphorical potential: The *lights* are too bright in here – they’re *hurting* my eyes. When she *looked up* her eyes were *bright* with tears.

The unconscious interpretations that range out from the conventional sphere of the ‘Up’ and ‘Down’ or ‘Good’ and ‘Bad’ conceptual metaphor associated to ‘light’ and ‘darkness’ are yet again challenged by the war scenario of Zusak’s narrative. Brightness ‘shows suffering the way’ revealed both in terms of its negative and positive interpretation. The metaphor placed in opposition to its traditional usage challenges the reader and the translator.

The translation of this antagonistic mental schema into Romanian proves to be rather problematic. The visual representation of ‘light’ connected to a ‘down’ mental-schema is rendered, however it lacks its full meaning. The SL meaning alluded to the idea that light opens the way for suffering in the future, while the Romanian translation reveals the dark side of light, which had shown the suffering in its path, however loses the hint towards a darker future. The Spanish translation on the other side, reveals an even abrupt discrepancy among SL and TL. Brightness is replaced by ‘alegria’ (happiness), a concept that although integrates a positive conceptualization, lacks the visual reference of the original. In this case, even if the readers understand the general cognitive mechanisms intended in the source text, they do not grasp the complex metaphorical oppositional system connected to the perceptual category of ‘sight’.

(4) “*Electric lights cast them in a pool of shadows*”

<i>Original English version</i>	<i>Romanian Translation</i>	<i>Spanish Translation</i>
The electric lights cast them in alternating pools of glare and shadow. (Doerr 2014: 154)	Luminile electrice îi scaldă alternativ în strălucire orbitoare și umbră. (Translation by Gorzo 2019: 295)	De forma intermitente los focos de luz eléctrica los iluminan o los sumergen en la sombra. (Translation by Cáceres, Barba 2015: 91)

<sup>2</sup> <https://dictionary.cambridge.org/dictionary/english/bright>.

All the oppositions presented by nature exhibit a fundamental dualism. Light and dark, day and night, east and south in opposition to west and north, represent in imagery and localize in space the two contrary classes of supernatural powers: on one side life shines forth and rises, on the other it descends and is extinguished (Hertz 2004: 96).

Shifts in such mental constructs are made evident by the conceptual metaphors employed by Anthony Doerr. Light can be electric, having the ambivalent nature of casting destinies in alternating pools of glare and shadows. An oppositional relationship that in this particular case passes its meaning across languages in translation. Romanian and Spanish TLs capture the dichotomy of the semiotic system that forms the basis for metaphorical transference.

The aforementioned and analysed examples fall into a greater array of similar patterns identified within the trilingual corpus under investigation. "Light is muted" (Doerr 2014: 63), "Light turns on you" (Doerr 2014: 123), it is regarded as "an explosive to the eyes" (Zusak 2005: 140), the "fizzling of the flares" (Doerr 2014: 123) transfers from sound onto vision, accentuating its mapping into an opposite meaning, alerting to a dangerous, life-threatening situation. "Boots spark against pebbles" (Doerr 2014: 141) transposing 'Light' into a visual property which triggers a re-conceptualization of its orientational scale. Conceptualization among source and target domains is led by two main structural metaphors, LIGHT IS HOPE and LIGHT IS DARKNESS/WAR, with variations among perception mappings, the contrast among the two conceptual metaphors being remarkably evident. Thus, light is connected to both concepts of brightness, something that produces light, warmth, as it is to fear, sounds of bombs approaching, state of anxiety, most of which were determined in relation to the verb *light* identified as an object or subject within the compiled corpora.

Corpus-derived frequency lists and concordances have established co-occurrences of conceptual metaphorical constructions, their re-conceptualization across the two TLs approached, Romanian and Spanish, offering valuable data as to asymmetries in their translation. Notwithstanding, corpus resources including the traditional usage of 'light' as a conceptual metaphor, as well as other lemma connected to the perception of 'sight' have to be further considered in order to generate more reliability of the linguistic phenomenon observed so far.

## **6. Results and Discussion**

As one of the most salient human senses, it is no surprise that the conceptual metaphors of sight are closely related to the source domain of 'light'. Instrumental for its development is the wide array of religious texts which include large usages of the conceptual metaphor SIGHT IS KNOWLEDGE. Figurative language in the Bible for instance is greatly related to the category of sight, hence to the domain of 'light'. Spiritual enlightenment is a mental conceptualization that, given the significance that religious texts have worldwide, has developed a cultural connectivity among light and spiritual knowledge, giving it a positive interpretation, placing it in opposition to darkness. Christian, Hindu or Buddhist texts bring forward specific light sources in close connection to deities, the sun and the moon as

celestial sources of light, as an allusion to mystical and everlasting knowledge. McMahan (2002), in his study on Metaphor and Visionary Imagery in Mahayana Buddhism concludes that the ways in which this metaphor is constitutive and generative of Buddhist thought and practice, contributes to general interpretations of the Buddhist perspective to believers, practitioners, as well as cultural mindsets. These insights regarding the articulation and function of visuality in religious texts and practice pose significant implications for the processes of retrieval and relocation of meaning in translation. Translation of the Arabic *umm al-qurā*, “the mother of cities” (Bernandez 2013), can create confusions for western readers if not depicted in relation to its wider significance in historical, cultural and religious terms. In this case cultural integrity does not only refer to the importance of the city, but to a clear identification of the city with ‘Mecca’ and its wider interpretation in religious terms.

Inferences on cultural interpretations and in-depth knowledge of cultural and ideological background of the source text on behalf of the translator are pivotal in the case of conceptual metaphors related to sight and metaphorical language underlying mappings between domains of perception. A translator must be alert and depict such complex interrelations. The case of the metaphor of sight as analysed within the corpus of the present paper stands as proof of how such connections can disrupt overall meaning in translation practices, the specific case of re-conceptualization of the conceptual metaphor related to ‘light’, within a specific ideological war-related background, certifying the value and scope of culture within the process of translation. Tracing the various extended meanings of ‘light’ has shown that its conceptual structure transcends a purely visual meaning, encapsulating nuances that have cultural and affective implications. Nonetheless, the proposed investigation reiterates previous assumptions of research done in the area of Descriptive Translation Studies, validating the importance of a target-oriented approach in translation, notifying the impact of the strategies that lay at hand in the translation process, as well as of the overall sociocultural environment of the translator.

## **7. Conclusions and further study**

The preliminary results offer fertile grounds for continuing and enlarging the research, especially in relation to the translatability of reconceptualized conceptual metaphors. For this matter, the investigation has also taken into account replicability within other similar metaphorical language within the ideological war-specific grounds provided by Second World War narratives, two other source texts presenting events which took place during Nazi occupation and their translations into Romanian having been compiled in Sketch Engine, namely *The Nightingale* by Kirsten Hannah (2015), translation by Ruxandra Târcă and Gabriel Tudor (2016) and *The English Patient* by Michael Ondaatje (1992), translation by Monica Wolfe-Murray (2018).

The initial data showed promising results in regard to the number of entries of light as lemma within the English source text, as well as in regard to concordance lines across languages. From the compiled data, only a small part was evaluated in

regard to the frequency of conceptual metaphorical structures related to the perception category of sight; however, similarities with the texts of Doerr and Zuzak were identified.

Image-schematic structures build the foundation of the conceptual metaphors throughout the corpora under investigation. Light is 'not seen' in Doer's novel, having a rather murky side, being associated with the visual outcomes of fire guns, of bombing and army boots marching across once peaceful cities, a metaphor alluding to spaces of collision among 'Light' (peace) and 'Darkness' (war/death). In a similar line of thought, Zusak associated 'light' to fire, a 'villain', a burner of books, a tool of knowledge dissolvment, as well as a source of warmth, a relief in troublesome times. This interpretation however is not a common one. Light and Darkness follow the orientational metaphorical categorization of Lakoff and Johnson (1980), their target domain counterparts being 'Knowledge' and 'Ignorance', 'Up' and 'Down' or 'Good' and 'Bad'. They are usually defined in relation to these bipolar source and target domains, "revealing binary oppositions which are deep-rooted in the speakers' consciousness and which closely interact" (Martinek 2019: 279). One 'brightens up', one 'beams with joy', one is the 'light of someone else's life', is 'enlightened', can be in a 'dark place' or a 'dark mood'. Conceptualization across these mental schemas is not a norm. Facts are brought to light by scholars, not put into darkness. This particular image-mental schema transposed linguistically into an orientational conceptual metaphor stands as an undeniable part of the silent conversation between culture, mental constructs and language, among a writer and its reader, among the conscious and the subconscious. Conversely, its usage in opposition to this 'conventional' employment, through the inversion of light into a source of worry, of suffering, leading the way towards a 'shadowy' future, sheds new 'light' upon the outdated assumptions regarding its positive nature, revealing its unsuspected problematic character in the processes of retrieval and relocation of meaning in translation.

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## **B. Trilingual Parallel Corpus**

### **1. Metaphorical language of conflict corpora**

Doerr 2014: Anthony Doerr, *All the light we cannot see*, London: Fourth Estate.

Zusak 2005: Markus Zusak, *The Book Thief*, New York: Alfred A. Knopf.

### **2. Translated versions of the metaphorical language of conflict corpora**

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Vasililiu 2021: Adelina Vasililiu, translated version of Zusak, M. (2005), *The Book Thief*, Bucharest: Rao.

Martín de Dios 2007: Laura Martín de Dios, translated version of Zusak, M. (2005), *The Book Thief*, Barcelona: Random House Mondadori.

## **Abstract**

This paper aims at presenting a component part of the doctoral research into the translation of conceptual metaphors. Adopting an interdisciplinary methodological framework which intertwines methods pertaining to Corpus Linguistics, Translation Studies, Cognitive Sciences and ICT, this study is focused on the analysis of (i) the conceptualization of ‘Light’ as UP-orientational metaphor in literary war narratives and (ii) the reconceptualization of such metaphor within interlinguistic and intercultural transfer via translation. The analysis employs a trilingual parallel corpus comprising one English language source sub-corpus and two translational target language sub-corpora, one in Romanian and another in Spanish. The results are indicative of frequent inequivalence in translation which affects the reception of the target texts.