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Metaphors of *love* in English-Spanish literary translation. A corpus-based study

ABSTRACT

Metaphors of love in English-Spanish literary translation.
A corpus-based study

Love is an abstract concept, and therefore it is often understood and discussed metaphorically. The aim of this paper is to identify conceptual metaphors of love in English-Spanish and Spanish-English literary translations, and to investigate the ways they change in the rendering process. The study is based on authentic literary texts and their translations included in the CLUVI parallel corpus, compiled at the University of Vigo (Spain). By applying cognitive and corpus linguistics methodology, it identifies various source domains, both with positive and negative connotations in metaphors such as LOVE IS AN OBJECT/SUBSTANCE (A REWARD, AN OBJECT OF VALUE), LOVE IS A CONTAINER, LOVE IS A LIVING BEING (A PLANT, AN ANIMAL/BEAST, A PERSON, HUNGER), LOVE IS WAR (AN ENEMY, A WEAPON, A BATTLEFIELD), LOVE IS A TRAP, LOVE IS ILLNESS or MADNESS, LOVE IS FIRE, LOVE IS WATER, LOVE IS A JOURNEY, and LOVE IS MUSIC. It also analyses techniques used by translators in the process of recreating the original text in another language, that is: preserving the same metaphor, using another metaphor to express the same meaning, paraphrase, and omission. In some cases, a metaphoric expression appears in the translation, despite being absent in the source text.

Keywords: conceptual metaphor, translation, English, Spanish

Introduction

The history of thinking about metaphors can be traced as far as to Aristotle, but it was not until George Lakoff and Mark Johnson's 1980's *Metaphors we live by*,

that we changed the way metaphors are perceived. They are no longer seen as characteristic of poetry and literary language, but rather as a cognitive tool, used daily by people in order to understand and describe the surrounding world. "In the cognitive linguistic view, metaphor is defined as understanding one conceptual domain in terms of another conceptual domain" (Kövesces 2002: 3). Usually, concepts that are more abstract and therefore more difficult to understand, are understood *in terms of* other notions, more concrete and tangible. In this article, we decided to focus on the metaphors of love. *Love*, as defined in OED is

> [a] feeling or disposition of deep affection or fondness for someone, typically arising from a recognition of attractive qualities, from natural affinity, or from sympathy and manifesting itself in concern for the other's welfare and pleasure in his or her presence great liking, strong emotional attachment;

and thus, an abstract concept, and a rather difficult one to explain. Lakoff and Johnson cite many ways in which people understand and talk about love, for instance:

> LOVE IS A PHYSICAL FORCE (I could feel the **electricity** between us. There were **sparks**. I was **magnetically drawn** to her.), LOVE IS A PATIENT (This is a **sick** relationship. They have a strong, **healthy** marriage.), LOVE IS MADNESS (I'm **crazy** about her), LOVE IS A JOURNEY (Look how **far we've come**. We're at a **crossroads**), LOVE IS MAGIC (She **cast a spell** over me. The **magic** is gone.), LOVE IS WAR (He is known for many rapid **conquests**. She **fought** for him, but his mistress won out.) (Lakoff/Johnson 1980: 49).

One major critique of otherwise revolutionary and ground-breaking work is that the source of the examples is not clearly stated, which might pose a threat of them being invented or looked for specifically in order to fit a certain category. Lindquist and Levin (2018: 116) argue that examples used by cognitive linguists "are all based on intuition or impressionistic observation". This is where Cognitive linguistics meets Corpus linguistics.

Metaphor and Corpus Linguistics

Corpora, i.e., "collections of spoken or written texts to be used for linguistic analysis" (Weisser 2016: 13), usually stored in digital format and researchable with specialised concordancing software, provide the possibility to work on authentic material, as opposed to the so-called "armchair linguistics" (Lindquist/Levin 2018: 8) method. However, even though concordance software is extremely useful for lexical and grammatical research, the concordancers are not typically trained to look for metaphors. A metaphor researcher who chooses to use corpora is therefore "faced with an overwhelmingly rich resource, far too large to

process manually" (Deignan 2005: 92–93). There are a few ways in which one can proceed, e.g.:

1. establish potential linguistic metaphors (specific verbs, adjectives) that realise a particular conceptual metaphor and use them as queries,
2. start from a small corpus (or a sample of a large corpus) search it by hand and then look for identified metaphors in the large corpus.

Both of these, however, still contain a large dose of interpretation and researcher's intuition (Deignan 2005: 93). Hans Lindquist proposes three approaches, somewhat overlapping the Deignan's, namely: starting with the source domain (e.g. for the metaphor THE MIND IS A MACHINE searching adj. *rusty*), starting with the target domain (e.g. searching for patterns containing the word used to describe the domain: mind such as "his/her/my **mind** was a/an" or "his **mind** + LEXICAL VERB") and starting with a manual analysis (or a pilot study) of a smaller corpus.[1]

Metaphors in translation

The mapping between the two domains is carried out both through lexicalised expressions, i.e., phraseologisms, and through more or less conventional or original metaphorical utterances (Dobrzyńska 2012: 21). These often exploit different elements of the source domain, linked to the original expression within a prototypical scene or scenario. The translation is thus not limited to the search for verbal equivalents, nor is the theory of functional translation entirely true. Translation is an operation on conceptual domains (Dobrzyńska 2012: 22). According to the author, translators can use the following three techniques:

1. If the equivalent of a given expression in the target language has the same or similar connotative background, it is possible and advisable to use a translation that closely reflects the original metaphor from the point of view of lexical meanings (M→M).
2. If the original metaphor (or more precisely – its absolute equivalent) evokes different connotations in the translation and produces different interpretations from those intended, it is appropriate to replace it with another metaphorical expression, adequate from the point of view of connotations ($M_1 \rightarrow M_2$).
3. If […] it is not possible to find a metaphorical equivalent that would convey the sense projected in the original, one can resort (with all due limitations) to the literal paraphrase of the metaphorical expression (M→P) (Dobrzyńska 1992: 234, trans. M.P.).

Edyta Bocian, on the other hand, proposes a different classification, with four strategies that a translator can apply. According to the author, she can resort to:

1| For details see Lindquist and Levin (2018: 119–129).

a) literal translation,
b) demetaphorisation,
c) abolition of the metaphor,
d) literary translation (Bocian 2009: 29, trans. M.P.).

One strategy that does not appear in Dobrzyńska's classification mentioned above is the abolition, which entails an absolute suppression of both the source and target domains, thus also eliminating the mapping (Bocian 2009: 25).

The paper aims to answer the question: What happens to metaphors in the process of translation? as well as to discover techniques used by translators in authentic translations and to show similarities and differences between the metaphors in two different languages.

Methodology

Corpus description

The analysis is based on CLUVI Corpus,[2] compiled at the University of Vigo (Spain). The corpus currently comprises twenty-three parallel corpora in nine specialised registers (fiction, computing, popular science, biblical texts, law, consumer information, economy, tourism, and film subtitling) and different language combinations. In this research, we opted specifically for the literary translation sub-corpus in English-Spanish, which consists of 12 literary works and 12 translations: 2,108,141 words, 45,474 translation units: 1,097,983 words (EN) × 1,010,158 words (ES).

Procedure

In this study we decided to limit ourselves to one of the three aforementioned ways of searching metaphors in the corpus, namely focusing on the target domain. Therefore, we performed searches for the following queries: "love", "loves", "loved", "loving", "love is…", "-love"[3] and so on. A simple search for the keyword "love" produced 539 results. Table 1 illustrates its distribution across the texts.

It was decided to perform searches in the English part of the parallel corpus, as the majority of texts (with exception of *Don Quijote*) were originally in English. Another rationale is that in Spanish there is more than one possible equivalent: *amor* (*love* (n.)), *querer, amar* (both *love* (v.)), *enamorarse* (*to fall in love*), and others.

2| Available online at: http://sli.uvigo.gal/CLUVI/index.php?corpus=6&tipo=16&lang=en, accessed: 19.01.2022.

3| The available concondarcer does not allow for the usage of wildcards (* and ?). It was necessary to perform searches of all of the different parts of the lemma love singularly.

Table 1. Raw and relative frequencies of "love" across the texts

LOVE	Raw frequency	Relative frequency/ million words
(ALI) CARROLL, L. *Alice's Adventures in Won-derland.*	2	76.23
(BAS) DOYLE, A. C. *The Hound of the Baskervilles.*	15	267.15
(CTE) BRONTE, CH. *Jane Eyre*	131	735.63
(EBA) POE, E.A. *The Cask of Amontillado.*	3	1269.04
(LLA) LONDON, J. *The Call of the Wild.*	19	599.12
(LPE) STEINBECK, J. *The Pearl.*	4	154.35
(QUI) DE CERVANTES, M. *El ingenioso hidalgo don Quijote de la Mancha.*	264	657.20
(ROB) DEFOE, D. *The Life and Adventures of Robinson Crusoe.*	7	57.998
(SDO) AUSTEN, J. *Sense and Sensibility.*	73	61.60
(SHE) DOYLE, A.C. *The Adventures of Sherlock Holmes.*	18	172.70
(SMO) GOLDING, W. *Lord of the Flies.*	2	33.93
(TIE) WELLS, H.G. *The Time Machine.*	2	61.95
TOTAL	**539**	**490.90**

It was then decided to analyse the examples in detail and individuate all of the metaphors in the 539 hits for "love", 48 for "loves" (both plural noun and 3rd person singular verb), and 83 for "loved". Non-metaphorical senses included the basic meaning of the verb *to love* and *love* as a noun, expressions such as *to make love* (8), fixed phrases *for the love of God/Heaven* (10), and *my love* (26). Finally, *love* was also used as an adjective: *love letters, love affair, love intrigue, love songs,* and so on. From all the metaphors found in the translation units containing the word *love* we excluded other metaphors, i.e., those not using love as their target domain, but appearing in its proximity, e.g.:

> But it would have **broken MY heart**, had I loved him, to hear him read with so little sensibility.

> Pero si yo lo amara, me habría **destrozado el corazón** escucharlo leer con tan poca sensibilidad.

Here a metaphor HEART IS A FRAGILE OBJECT could be identified, as it can be *broken* (or in the Spanish version – smashed *destrozado*) like glass. Arguably, it refers to *love* and affection. However, identifying all of the linguistic metaphors which contain the word *heart* would require another time-consuming analysis (707 hits), and was therefore abandoned. That left us with 185 translation units, which contained metaphors. The individuated examples of *Love* metaphors were then grouped into categories, following the schema *X is Y*. The similarities and differences between the languages have been found and described.

Analysis of the examples

The examples of metaphorical expressions are divided according to the source domain. As in some cases examples in English and Spanish differ, classifying an expression to a given source domain must unavoidably be arbitrary in certain cases. Due to the multiplicity of examples, only a few most representative examples for each category are cited.

Love is an object/substance

In the first category, *love* is seen as an object or substance, something concrete and tangible. In this category, 33 examples were identified. Love collocates with verbs such as *bear, have, claim, snatch of, lose, give, and lavish* which all indicate property, as well as *put* which describes the action of moving an object and placing it in a given location.

(1) That you may, my good little girl: there is not another being in the world **has the same pure love** for me as yourself (…).

No hay nadie en el mundo que me quiera como tú (…) CTE (4432).

It is interesting to see that the metaphor is only present in the original English text, while in translation simple verbs such as *amar* and *querer* are preferred. On the other hand, *bear* (*bore, borne*) is quite frequently used (13 occurrences in total) in Spanish-English translation of *tener* (to have)

(2) (…) if in **the love he bore me** he wished to do me any kindness (…)

(…) y que si algún bien me quería hacer, **por el amor que me tenía** (…) QUI (1885).

Another example of LOVE IS A SUBSTANCE metaphor is the following:

(3) I have never yet known what it was **to separate esteem and love**.

No he llegado a saber aún lo que es **separar la estimación del amor**. SDO (187).

Love and esteem in both linguistic versions can be separated as if they were two substances mixed together. To prove ulteriorly that *love* is understood in terms of objects/substances let us consider example (4):

(4) A lover evidently, for who else could **outweigh the love and gratitude** which she must feel to you?

Evidentemente, un amante, porque ¿quién otro podría hacerle **renegar del amor y gratitud** que sentía por usted? SHE (5677).

Love can *outweigh* another love, which implies *love* is understood as something which has a weight – a material object rather than an abstract concept. This metaphor is however lost in translation: Spanish *renegar* means *to deny, renege.*

Very much in the same vein, love can be seen as a special kind of object but given these particular properties two additional categories have been identified, namely LOVE IS A REWARD and LOVE IS AN OBJECT OF VALUE.

Love is a container

Love and other emotional states are often described and understood in terms of containers (see Lakoff/Johnson 1980: 31–32). In this study, 77 examples of *in love* were identified. They appear both in English texts and in translations, but they differ in the degree of conventionality.[4]

(5) (…) Colonel Brandon was very much **in love** with Marianne Dashwood.

(…) el coronel Brandon estaba muy ***en*amorado** de Marianne Dashwood.

English expression *in love* is most often translated with the adjective *enamorado/enamorada.* It may not be evident that it realises the same metaphor of container, given the suffix *en-* (preposition *en* is equivalent to English *in*) *en*-amor-ado would be equivalent to * in-love-d.

Other possible translations include *por amor* (lit. for love) and *con amor* (lit. with love), see example (6):

(6) They looked at each other, baffled, **in love and hate**.

Se miraron perplejos, **con amor y odio.** SMO (1434).

In this case, the preposition *con* introduces another metaphor. It is typically used either to signal the company of another person or a tool (in this case maybe

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4| A linguistic metaphor in one language may be more or less conventional than the cor-
responding linguistic metaphor in another language. According to Barcelona (2001), the
Spanish metaphor in "Romeo se ha **en**amorado ('Romeo is in love')" is less conventional
and more creative than the metaphor in "Romeo fell in love with Juliet" in English al-
though both metaphorical expressions are based on the same conceptual metaphor, "love
is a container" (Kövecses 2017: 29).

a weapon?) with which an action is taken. One last point to consider in this section is the fact that the most frequent equivalence *in love = enamorado* is also true in the case of Spanish to English translation, see (7) from *Don Quijote:*

(7) (…) I never **made her fall in love** or scorned her.

(…) yo **la enamoré** ni la desdeñé en mi vida. QUI (8059).

Love is a living being

In the corpus, 5 examples of the metaphor LOVE IS A LIVING BEING were identified. Love collocates with verbs and adjectives which are usually used to talk about plants and/or animals, such as *grow* (*crecer*)*, spring up* (translated as *nacer* – to be born), *dead* (*muerto*), and *ripen*.

(8) (…) I saw Luscinda without delay, and, **though it had not been dead or deadened, my love gathered fresh life.**

(…) vi yo luego a Luscinda, **tornaron a vivir, aunque no habían estado muertos ni amortiguados, mis deseos.** QUI (1505).

(9) Yet I am certain that he does not wish their intimacy to **ripen** into love (…).

Estoy convencido, de todos modos, de que Stapleton no desea que la amistad entre ambos llegue a convertirse en amor (…). BAS (1645).

Spanish translation uses the verb *convertirse* – to turn into, convert into, to change in form. In (10) the English version uses expressions that make a person think about a plant: *germs* of love*, green.* In the Spanish translation, the first part is preserved, as the verb *extirpar* – to remove is used for example to talk about removing weeds from the garden (*extirpar la maleza*). However, the second part introduces another metaphor: passion is seen as a mass of water that overflows the banks of the river (*desbordar*).

(10) I had not intended to love him; the reader knows I had wrought hard to extirpate from my soul **the germs of love** there detected; and now, at the first renewed view of him, they spontaneously arrived, **green and strong!**

Yo deseaba no amarle -el lector sabe el esfuerzo que realicé para **extirpar** mi amor- y, sin embargo, ahora que le veía, la pasión **desbordaba**, impetuosa y fuerte. CTE (2729).

In this next example, another aspect is prevalent. Love is seen not only as a living being, an animal but also as something dangerous, and malicious. The verb to *devour*, which means to eat (food or prey) hungrily or quickly, has negative semantic prosody. In (11) love is understood in terms of a predator and life in terms of prey.

(11) It does good to no woman to be flattered by her superior, who cannot possibly intend to marry her; and it is madness in all women to let a secret love kindle within them, which, if unreturned and unknown, must **devour the life that feeds it**;

Una mujer no debe dejarse galantear por su jefe, que no puede soñar en casarse con ella, y es una locura, por otra parte, que las mujeres experimenten un amor para conservarlo oculto, porque **ello agotaría su vida.** CTE (2511).

In the Spanish translation, although it would be possible to use the verb *devorar*, another expression is used. *Agotar*[5] means literally 'to use up to the last drop' (*gota* = drop), love is therefore seen as a person, who uses the substance (life). More examples of the metaphor LOVE IS A PERSON can be found in the next section.

Love is a person

Perhaps one of the most widespread metaphors is that of *X is a person*. It allows us to "make sense of phenomena of the world in human terms – motivations goals, actions, and characteristics" (Lakoff/Johnson 1980: 34). In this category, 19 cases were identified, but they differ in focus. Some of them refer to love as a person, referring to the anatomic structure of the human body, e.g., mentioning body parts (12) or referring to actions typically performed by humans (as a consequence of the erect position of their bodies), such as walking (see Spanish original in (12): *el amor y la gala andan su un mesmo camino* lit. Love and Brightness walk the same way/path).

(12) **Love's eyes** love to look on brightness; **love loves** what is gaily drest; Sunday, Monday, all I care is thou shouldst see me in my best.

Como el amor y la gala **andan** un mesmo camino, en todo tiempo a tus ojos quise mostrarme polido. QUI (609).

Other examples include references to typically human characteristics such as intelligence or personality traits (e.g., Love is *gentle*). Love is also often described as *cruel*, i.e., *wilfully causing pain or suffering to others* (Oxford Languages).

(13) Or **Love is lacking in intelligence**, or to the height of **cruelty** attains (…)

O **le falta al Amor conocimiento**, o le sobra **crueldad** (…). QUI (1409).

(14) What the prime cause of all my woe doth prove? Love.

¿Quién me causa este dolor? Amor. QUI (1736).

In (14) the original Spanish verse uses a pronoun used exclusively with humans, *quien* (who), which is not preserved in the translation (what).

5| Agotar tiene el significado de "consumir hasta la ultima gota", a + gota + ar, http://etimologias.dechile.net/?agotar (accessed: 28.03.2022).

Love is war

This next category, individuated already in 1980 by Lakoff and Johnson, utilises military terms. Examples of the metaphor LOVE IS WAR are quite frequently found in the corpus (18 hits in total). In example (15) verbs such as defeat (*vencer*) *conquer, engage in a struggle* (to fight, especially with hands), and *poner a brazos* can be seen. Love is understood in terms of an enemy.

> (15) A clear proof to us that the passion of love is to be **conquered** only by flying from it, and that no one should engage in a **struggle** with **an enemy so mighty**;
>
> Ejemplo claro que nos muestra que sólo **se vence** la pasión amorosa con huilla, y que nadie se ha de **poner a brazos** con tan poderoso **enemigo.** QUI (2351).

Love can sometimes appear when it is least expected, like an unforeseen punch. Expressions such as *love-smitten* and *love-stricken* are quite frequent in the corpus (with 9 hits for the former and 4 for the latter). All of the examples come from *Don Quijote,* but, interestingly enough, this metaphor also appears in the translation while being absent in the original version.

> (16) (…) the other princesses who, **smitten by love**, came with all the adornments that are here set down, to see the sorely wounded knight.
>
> (…) de la otra princesa que vino a ver el mal ferido caballero, **vencida de sus amores**, con todos los adornos que aquí van puestos. QUI (886).

> (17) Torralva, when she found herself spurned by Lope, was immediately **smitten with love** for him, though she had never loved him before.
>
> La Torralba, que se vio desdeñada del Lope, luego le quiso bien, mas que nunca le había querido. QUI (1144).

Both *to smite* (to hit someone forcefully or to have a sudden powerful or damaging effect on someone) and *to strike* (to hit or attack someone or something forcefully or violently) (Cambridge Dictionary) refer to a physical attack. In (16) *smitten by love* is a translation of *vencida de sus amores* – defeated by his love, but in (17) it is used as an equivalent of the verb *querer* – to love. Another interesting point to consider here is the difference in the usage of prepositions: *by* which is typically used with people, agents and *with* which could suggest the usage of a tool. Love is therefore seen either as an enemy or as a weapon.

Love is a trap

In the same vein of negatively associated phenomena, love (and marriage) is sometimes talked about as if it were a trap. For instance, in the Spanish original, the protagonist fell into the love's *lazo* (in English known as *lasso*[6]).

6| "loop of rope designed as a restraint to be thrown around a target and tightened when pulled" https://en.wikipedia.org/wiki/Lasso#Etymology (accessed: 19.01.2022).

(18) (…) as you are c**aught in the noose of love** (…).

(…) ya que **caíste en el lazo amoroso** (…). QUI (2390).

The English translation uses the verb *caught,* which expresses the idea of being trapped somewhere even more. In (19), getting married is seen as being held in someone's *clutches* (or *claws[7]*).

(19) (…) **get into the clutches** of a barmaid in Bristol and marry her at a registry office?

(…) **se deja atrapar** por una camarera de Bristol, y se casa con ella en el juzgado? SHE (1836).

This concept is translated into Spanish as *atrapar* (to catch in a trap).

Love is illness

Another category, somewhat similar to Lakoff and Johnson's LOVE IS A PA-TIENT, contains examples of phrases that conceptualise love in terms of illness. In the corpus, 6 linguistic realisations of the metaphor LOVE IS ILLNESS were identified. Lexis typical of the state of sickness, such as *symptoms, delirious, and fever* is used to describe the state of falling in love.

(20) No sooner did she perceive any **symptom of love** in his behaviour to Elinor, than she considered their serious attachment as certain.

Ante el primer signo de amor que percibió en su comportamiento hacia Elinor, dio por cierta la existencia de un vínculo serio entre ellos. SHE (1212).

Symptoms, in other words, visible signs of illness were translated as more general signs (*signo*). In the next two examples, love is seen as *fever* and *delirium*, an acute confusional state.

(21) But love that was **feverish and burning**, that was adoration, that was **madness,** it had taken John Thornton to arouse.

Pero el amor hecho de **fiebre y fuego**, que es adoración y **locura**, sólo lo había sentido cuando apareció John Thornton. LLA (1118).

(22) (…) to have been now living in France, Mr. Rochester's mistress; **delirious with his love** half my time--for he would--oh, yes, he would have loved me well for a while.

(…) vivir en Francia como amante de Rochester, **delirar de amor** -porque él me amaba, sí, como nadie más volvería a amarme. CTE (6321).

7| *Merriam-Webster.com Dictionary*, s.v. "in someone's or something's clutches" (https://www. merriam-webster.com/dictionary/in%20someone%27s%20or%20something%27s%20 clutches, accessed: 18.01.2022).

Both metaphors are faithfully reproduced in the translation. What is more, another metaphor, that of LOVE IS MADNESS (4 examples in total) can be observed. Metaphors also appear in translation, even though they were not present in the original:

> (23) What displeases me most in it is that it represents Don Quixote as now **cured of his love** for Dulcinea.
>
> Lo que a mí en éste más desplace es que pinta a don Quijote ya **desenamorado** de Dulcinea.

Once again love is seen as an illness, but this time the patient managed to recover and is now *cured of his love.* The Spanish original uses the opposite of previously discussed metaphor of container, *des-en-amor-ado* could be translated into English as *to fall **out of** love.* The degree of conventionalisation proves to be an important factor in translating metaphors.

Love is fire

In the next category, lexis typically associated with fire and everything that is hot is used to talk about feelings. Adjectives such as *ardent* and fervent (*fervoroso*), and the noun *flames (llamas)* all allude to the domain of fire.

> (24) (…) that still **ardent** love for Marianne, which it was not even innocent to indulge.
>
> (…) ese todavía **fervoroso** amor por Marianne, en el que ni siquiera era inocente complacerse.

> (25) (…) this refusal but added love to love and **flame to flame** (…);
>
> (…) Y fue esta negación añadir **llama a llama** y deseo a deseo (…). QUI (1490).

LOVE IS FIRE metaphor can also be found in expressions that at first glance seem the absolute opposite of hot, e.g.:

> (26) There was nothing to **cool** or banish love in these circumstances (…)
>
> Mi amor no se **disipaba**, no. CTE (2923),

as only something hot can be *cooled.* The next line also contains a personification: love (understood in terms of a human) cannot be *banished.* The Spanish translation is much shorter and employs the verb *disipar*[8] (to evaporate). Love is seen as a liquid that changes its state into gas and slowly disappears. Another example that might seem a little counter-intuitive is:

8| – evaporarse, resolverse en vapores, https://dle.rae.es/disipar (accessed: 16.01.2022).

(27) (…) there are women in whom **the love** of a lover **extinguishes** all other **loves** (…).

(…) hay mujeres en las que **el amor** de un amante **apaga** todos los demás amores. SHE (5625).

Love is seen both as fire and a fire extinguisher – the new love "puts out" all the old ones. *Apagar* is a verb that in contemporary Spanish is used with the same meaning of *turn off* or *extinguish.*

Love is water

Contrary to the previous category, love can also be seen in terms of water. Particularly frequent in the corpus are collocations such as *deep love* or *deeply in love.* Adjective *deep* often appears in English translation (even if it was not present in the Spanish original).

(28) (…) where there is **deep love** there will never be overmuch boldness.

(…) donde hay **mucho amor** no suele haber demasiada desenvoltura. QUI (7824).

Only 2 out of 10 hits for *deep/deeply* are written originally in English. In one case it is omitted in translation, in the second one it is translated literally with *profundo.* All of the other occurrences of deep are presented in the table below.

Table 2. Collocations of "love" and "deep"

Source	English	Spanish [with a literal translation into English]
CTE (5456)	My deep love	Mi amor [my love]
BAS (3406)	His love was deep	Su amor era profundo [his love was deep]
QUI (595)	Deep in love	muy enamorado [very in-love]
QUI (714)	deeply in love	muy bien enamorado [very much in love]
QUI (734)	He loved deeply	Quiso bien [loved much/well]
QUI (1500)	deeply in love	queria bien a [loved (someone)]
QUI (1779)	depth of her love	la fuerza del amor que me tenia [the power of the love he had for me]
QUI (2233)	Deep in love	Perdido de amores [lost in love]
QUI (2376)	Deep in love	Enamorada [in love]

Other examples of the metaphor LOVE IS WATER include e.g.

(29) Fancy me yielding and melting, as I am doing: human **love rising like a freshly opened fountain** in my mind and **overflowing** with sweet **inundation** all the field I have so carefully and with such labour prepared […]. And now it is deluged with a nectarous **flood**--the young germs **swamped**--delicious poison cankering them.

Imagine más bien, y acertará, que la posibilidad de un amor humano **fluye** en mi mente como una **riada** que **inunda** el campo que con tanto cuidado y trabajo preparé, que hace **llover** sobre él un suave veneno. CTE (6574).

The two versions differ slightly in the linguistic choices, e.g. in English love is like a *fountain,* it *overflows* and *inundates* the field with *a flood.* In Spanish love *flows (fluye)* like a flood (*riada*) and inudates (*inuda*) the field, then it rains (*llover)* on it with poisonous rain.

Love is a journey

This next example could arguably be inserted into one of the previous categories, as the English version talks about love in terms of a flowing river: it runs smoothly, but its *surface* is broken by an unexpected *ripple* (i.e., small wave). However, the Spanish translation adds a dimension of a journey:

(30) And yet the course of true love does not run quite as smoothly as one would under the circumstances expect. Today, for example, its surface was broken by a very unexpected ripple, which has caused our friend considerable perplexity and annoyance.

Sin embargo, el **progreso** del amor verdadero no siempre se produce con toda la suavidad que cabría esperar dadas las circunstancias. Hoy, por ejemplo, **la buena marcha** del idilio se ha visto perturbada por **un obstáculo** inesperado que ha causado considerable perplejidad y enojo a nuestro amigo. BAS (1757).

Riffle was translated as *obstáculo* (an obstacle), and *surface* was changed into *buena marcha* (lit. good pace, *marchar* also means to walk, go on foot), which change the metaphor from LOVE IS WATER to LOVE IS A JOURNEY.

In (31) love is seen as a traveller: in the Spanish version it arrives at the west (*llega al poniente*), and it ends at departure *(en el partirse acaban).*

(31) There are passions, **transient,** fleeting, Loves in **hostelries** declar'd, Sunrise loves, with sunset ended, When the guest hath gone **his way**.

Hay amores de levante que entre huéspedes se tratan, que **llegan** presto al poniente, porque **en el partirse acaban**. QUI (6498–99).

In English translation passions are *transient,* that is understood in terms of people who live only temporarily in a given place, they are on their *way,* and occasionally resting at *hostelries.*

Conclusions

In this paper LOVE is described in terms of a variety of cognitive domains: LOVE IS AN OBJECT/SUBSTANCE (A REWARD, AN OBJECT OF VALUE), LOVE IS A CONTAINER, LOVE IS A LIVING BEING (A PLANT, AN ANIMAL/BEAST, A PERSON, HUNGER), LOVE IS WAR (AN ENEMY, A WEAPON, A BAT-TLEFIELD), LOVE IS A TRAP, LOVE IS ILLNESS or MADNESS, LOVE IS FIRE, LOVE IS WATER, LOVE IS A JOURNEY, LOVE IS MUSIC. The categories identified are not clear-cut and often overlap, i.e., some examples might fall into more than one category, as the two language versions do not always convey the same images.

In the majority of cases, both the original and translated version were of meta-phorical nature, albeit not always employing the same source/target domains and similar mappings. We individuated examples of literal translation, e.g. (3), (8), (12), (22) and many others, replacement of a metaphor by another one expressing the same sense, e.g. (6), (9), (11), demetaphorisation or paraphrase, and one case of abolition (29). In some cases, a metaphoric expression appears spontaneously in the translation, though it is absent in the original text.

Solutions applied by translators in their everyday practice do not always re-flect the theoretical models for the translation of metaphors. Further research should concentrate on a more extensive model for translating metaphors (taking into account also the opposite directionality non-metaphoric > metaphoric) and developing new methods of searching metaphors in parallel language corpora.

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