
| RESEARCH ARTICLE

Metaphors in The Woman in Black: A Translational Study from Peter Newmark's perspective

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| ABSTRACT

This study analyzes the strategies used in the Spanish translation of the metaphors present in Chapter 10 of Susan Hill's (1983) *The Woman in Black*, titled "Whistle and I'll Come to You". In the context of Gothic literature, metaphors play a crucial role in creating atmospheres of tension, mystery, and fear. The main objective of this research is to identify and classify the metaphors present in Chapter 10 of the work in order to determine the translation strategy in each case. Through a qualitative, descriptive, and analytical-comparative methodology, 10 significant metaphors were selected to identify the type of metaphor and classify the metaphor translation strategies proposed by Peter Newmark (1988). A literary analysis of the stylistic role of each metaphor was also conducted. The findings reveal that the predominant strategy is the reproduction of the original image; therefore, the aim was to preserve the emotional effect of the original text, prioritizing semantic fidelity without sacrificing the fluency or naturalness of the Spanish language. This demonstrates a deep understanding of the Gothic genre and the function of metaphor as a narrative device. Furthermore, it is concluded that the effective translation of literary metaphors requires not only linguistic competence but also aesthetic sensitivity and knowledge of the cultural context. This analysis provides tools for translation practice and at the same time emphasizes the importance of metaphors as fundamental elements in literary translation, especially in genres that rely on figurative language to convey their atmosphere and deeper meaning.

| KEYWORDS

Figures of speech, Metaphor, Gothic Literature, Literary Translation, Translation Strategies.

| ARTICLE INFORMATION

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1. Introduction

Translation and interpretation are ancient practices, as old as the emergence of the first human groups on Earth. We can imagine a rustic scene in which early humans exchanged objects, animals, and all kinds of belongings. It is evident that when distant peoples came together for economic transactions, they had to make use of a kind of language that required interpretation in different contexts; therefore, the origin of translation is the very origin of civilization.

Thus, the first translators and interpreters must have emerged. As translators, we have the ability to seek an equivalent message in another language that conveys the same meaning. This premise highlights the importance of possessing a deep knowledge of both languages, as it makes easier the translation process and ensures the understanding of the message we intend to convey (Jakobson, 1971).

Furthermore, with the appearance of language as a defining element of human groups, translation and interpretation began to develop. The key concept here is language, which according to Jiménez (2021), "refers to the ability that human beings possess (and that differentiates us from animals) to communicate through different languages" (p. 7).

By establishing the differences between language and tongue, we have stated that a tongue (or language in the linguistic sense) refers to the specific language spoken in a particular region or country (Spanish, Mandarin, French, Arabic, Russian, etc.).

Therefore, language refers to the competence, ability, or faculty that humans possess to communicate with one another and, consequently, through different tongues (Jiménez, 2021).

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Language A is the one in which the translator has almost complete mastery, also referred to as their native language. In this language, one can translate, speak, write, listen, and understand with ease (Jiménez, 2021). Similarly, "Language B is a language in which one also has a high level of proficiency, although generally to a lesser degree than Language A" (Jiménez, 2021, p. 10). Here, we could refer to the concept of bilingualism, particularly in the case of students learning a second or foreign language. For them, Spanish is their Language A, as it is their mother tongue, and English, being the language they are studying, becomes their Language B. It is assumed that, upon completing their studies, they will have achieved near-native proficiency in English, consolidating it as their Language B. There is also a Language C, in which individuals have an even lower level of proficiency than in Language B—a situation that is quite common nowadays.

Direct translation is the most recommended approach since the translator possesses a much broader and more complete knowledge of the source language than of Language B or C. Therefore, the resulting text tends to be more natural and comprehensible for the target audience (Jiménez, 2021).

Conversely, reverse translation is not as advisable, as the translator does not have the same depth of knowledge as a native speaker to produce a natural and idiomatic text. For this reason, it is often necessary to have the supervision of someone with greater expertise to review or correct the translation, ensuring that the final product sounds as natural as possible in Language B (Jiménez, 2021).

It is clear that the translation process is complex and that knowing a language is not enough. Context, culture, and the translator's extensive experience are of utmost importance—especially in literary translation, where the level of difficulty increases, as literary texts are filled with cultural elements. In this regard, this study focuses on the significant metaphors found in the translation of Chapter 10 of the Gothic novel *The Woman in Black* by Susan Hill. The following section defines what these rhetorical figures are.

2. THE METAPHORS

To understand what metaphors are, it is necessary to begin with the meaning of a rhetorical figure. According to Todorov (1971), figures are "phrases, expressions, periods (...) that express not only thoughts, but also thoughts stated in a particular way that gives them their own character (...) they are called figures" (p. 217). The author argues that a discourse lacking rhetorical figures would be so transparent that, in practice, it could not exist.

Barrientos (1998) identifies nine rhetorical figures that enrich discourse by granting it greater expressive strength and making easy the creation of vivid imagery in the reader's mind. Among them is the simile, which highlights an idea or object by comparing it to another element, making the message clearer and more expressive. For example, "The night was as cold as a forgotten grave," an expression that intensifies the feeling of coldness and desolation.

The metaphor, in turn, transfers the meaning of one term to another due to a similarity between their referents—a similarity that, in some cases, is constructed by the rhetorical figure itself. An example from Gothic literature is: "The mansion was a heart beating in the shadows," where life is attributed to the building, reinforcing the atmosphere of mystery. Similarly, metonymy replaces one term with another that maintains a relationship of contiguity, as in "The shadows invaded the room," where the word "shadows" suggests a disturbing and menacing presence.

Another figure mentioned by Barrientos (1998) is *prosopopoeia*, or personification, which attributes human qualities—such as speech—to inanimate or irrational beings in order to give the discourse dynamism and variety. For example "The walls whispered forgotten secrets," an image that intensifies the feeling of mystery. Hyperbole relies on exaggeration, surpassing the limits of plausibility, as in "Her screams pierced the castle walls and tore through the night," which accentuates the sense of drama.

Synecdoche, a variant of metonymy, exchanges terms of different conceptual scope, either using the whole for the part or vice versa. An example of this is: "Thirty souls waited in the crypt" instead of "thirty people," a resource that emphasizes the gloomy tone.

Likewise, the epithet consists of an adjective or expression that accompanies a noun to highlight one of its inherent qualities without altering its meaning, as in "the cold gloom of the corridor," which in this case intensifies the unsettling atmosphere. Similarly, irony expresses, with a mocking tone, a meaning that differs from or contradicts the literal one, recognized through context or intonation. An example of this is: "'What a cozy place,' she murmured as she entered the damp, dark cell." Finally, antithesis juxtaposes opposing terms within the same context to create contrast, as in "Between life and death, there was only silence," a phrase that emphasizes conflict and dramatic tension.

Aristotle's definition of metaphor had a great influence on Western culture and remained predominant, with some modifications, well into the twentieth century. In fact, the current definition of metaphor in glossaries of literary terms differs little from Aristotle's: "A metaphor is a word that, in its standard or literal use, assigns to an object, quality, or action of one class to another object as if they were identical and not merely comparable. If a comparison were used instead, we would be speaking of a simile" (Flores, 2018, p. 22).

Over time, the study of metaphor expanded beyond the literary sphere into the cognitive. Lakoff and Johnson (2009) argue that metaphor is present in all aspects of everyday life—not only in the language we use, but also in our thoughts and actions. From this perspective, concepts organize our perception, our way of interacting with the world, and our relationships with others. Therefore, our conceptual system plays a fundamental role in shaping our everyday realities (Flores, 2018).

Consequently, the authors explain that metaphors should not be understood merely as rhetorical figures in language, but also as fundamental tools for structuring and understanding the world. In this way, conceptual metaphors allow us to think about and explain abstract notions through concrete experiences. Once these concepts are formed, they are expressed in language through linguistic metaphors—the ones we encounter in speech and writing (Flores, 2018). Thus, metaphors become a key resource for grasping complex meanings, since when a text is elaborated or contains technical vocabulary, the use of metaphors enables us to understand essential concepts in a simple and associative way, as in financial texts, where technical terms gain meaning through their resemblance to more familiar notions.

Nevertheless, it is crucial to consider the speaker's intentions when using a metaphor, as its meaning does not depend solely on the literal sense of the sentence, but also on the speaker's communicative intent in employing it (Flores, 2018).

From a translational perspective, Newmark (2010) states that metaphor encompasses any figurative expression, from the use of physical words in abstract senses to the use of comparisons that attribute human characteristics to inanimate objects. For him, metaphor has a dual purpose: on the one hand, it has a cognitive function that allows ideas to be conveyed in a general yet precise manner; and on the other hand, an aesthetic function that seeks to capture the reader's attention through sensory stimulation.

Furthermore, he points out that it can appear in simple forms (limited to a single word) or develop into an extended metaphor. It is capable of encompassing an entire text with a strong imaginative component.

Along the same lines, Lakoff and Johnson (2009) emphasize that the core of metaphor consists of understanding one concept through another. Hence, its main function is not limited to the realm of language, but also expresses how we conceive certain phenomena and facilitates their understanding by establishing comparisons between different elements.

For Newmark (2010), metaphors can be classified into six types: dead, stock, cliché or standard, adapted, recent, and original.

Dead metaphors are those expressions whose figurative meaning goes unnoticed, as they are linked to universal concepts such as time, space, body parts, or basic human actions. They are mainly used to represent ideas in a graphic way or to clarify technical and scientific expressions. Although they usually do not present major translation difficulties, they sometimes require being apart from literalness to find suitable equivalents in another language.

In contrast, stock or clichéd metaphors are common expressions that retain some emotional load but, due to frequent repetition, may lose their expressive strength and become superficial substitutes for clear ideas.

Stereotyped metaphors, on the other hand, are used in informal contexts to describe physical or mental situations briefly and effectively, maintaining some emotional value. However, their translation can be problematic, since their equivalents in other languages may be outdated or belong to a different social group. To face this challenge, Newmark (2010) proposes several solutions: translating them literally when the image exists in the target language, transforming them into a simile, or adding an explanation for readers unfamiliar with the original meaning. He also clarifies that symbols and metonymies are usually translated without difficulty, as long as there is a shared cultural background between the source and target languages.

Newmark (2010) emphasizes that a stereotyped metaphor can only be translated accurately if the same image can be reproduced in the target language and is equally acceptable to the target audience.

When the metaphor has been adapted to the context of a specific text, it is most advisable to translate it through another equivalent adapted metaphor, avoiding literalness in texts considered important or symbolic. In this regard, he warns that in "sacred" or significant texts, it is common for the translator to feel tempted to improve the original text by producing a more elegant version, especially when these texts were not written directly by the author.

Another type of metaphor identified by Newmark (2010) is the recent metaphor, understood as a metaphorical neologism that arises anonymously and quickly spreads in the source language. If the term represents a common object or process, it will be considered a metonymy; if not, it will be regarded as an innovative metaphor.

Finally, original metaphors represent the essence of the author's message, as they reflect their style, perspective, and worldview. Due to their unique and expressive nature, they should be translated as faithfully as possible, even when they contain cultural elements. In the case of expressive or authoritative texts, Newmark (2010) recommends translating them literally, since they often refer to universal, cultural, or subjective references.

From another perspective, Barrientos (1998) defines metaphor as the transfer of meaning from one term to another when there is a resemblance between their referents—even if such resemblance is created by the figure itself. Furthermore, he distinguishes between two types: in praesentia metaphor, when the literal term explicitly appears in the text, and in absentia metaphor, when it is omitted. Finally, he points out that, especially in classical texts, metaphor is often linked to the author's evaluations, either to exalt or to denigrate what is being described.

3. GOTHIC

The term Gothic emerged in the eighteenth century and became associated with the barbaric, the medieval, and the supernatural (Longueil, 1923, as cited in Punter, 2012). According to Punter (2012), this notion evoked an absence of reason, beauty, and morality in feudal practices.

"Horace Walpole's novel, the first 'Gothic story,' introduces many of the features that came to define a new genre of fiction, like the feudal historical and architectural setting, the deposed noble heir and the ghostly, supernatural machinations" (Punter, 2012,

p. 14). From a neoclassical perspective, the Gothic was reflected in gloomy landscapes, ruins, labyrinths, and extraordinary phenomena that symbolized passions repressed by dominant rationality.

Between 1830 and 1930, the ghost story became the most representative form of the Gothic. These narratives not only dealt with spirits or the undead, but also demons, vampires, or automatons, all linked to oral tradition (Punter, 2012).

"In 'Oh, Whistle, and I'll Come to You, My Lad' involves a horror that is ghost-like in appearance, even clothing itself in a sheet, but what comes in response to the whistle is an evil spirit, an elemental, a demon who rules the winds." (Punter, 2012, p. 177).

Interestingly, Chapter 10 of Susan Hill's *The Woman in Black* is titled "Whistle, and I'll Come to You", which is precisely where the metaphors for this analysis were drawn. It is believed that the author drew on this story to portray the malevolence embodied in the character of the woman dressed in black.

Punter (2012) explains that ghost stories offer an alternative logic based on spiritual laws of action and reaction, in which what is hidden in the past returns to settle accounts with the present. This situation is reflected in the plot of Hill's novel, where the recurring appearance of the woman in black exacting revenge exemplifies this principle. Moreover, the ghost story allows the imagination to have physical effects, enhancing the reader's emotional experience through mere words. Susan Hill's novel is so descriptive that the reader becomes immersed in an atmosphere of terror, feeling as if experiencing everything firsthand.

From its beginnings, Gothic literature incorporated legends that emphasized the tension between the natural and the supernatural. Dickens, for example, adopted the custom of narrating ghost stories at Christmas to convey both family unity and the social threats of his time in *A Christmas Carol* (1843), thereby helping to consolidate a supernatural aesthetic in Victorian literature (Punter, 2012).

Punter (2012) mentions that Gothic frequently represented the family as a source of danger, with secrets and internal threats, for while Victorian fiction balanced between promoting family values and exposing its deceptions, ghost stories did both. In this context, M. R. James (1862) emerged as a central figure due to his sober style and refined technique. Inspired by ancient texts, visual materials, and specific settings, he brought the supernatural into modern spaces such as trams or stations—a trait he shared with Walter de la Mare (1873).

These stories reflected dark impulses such as revenge, a motif that is readily accepted both socially and literarily (Punter, 2012). As Woolf (1987, cited in Punter, 2012, p. 142) asserts, "the author must seek to terrify us not by the ghosts of the dead, but by those ghosts which are living within ourselves." In this final instance, in the face of humanity's real horrors, the ghost story functions only as a minor relief.

3.1 Gothic Literature

MacAndrew (1979) describes Gothic fiction as an expression of subconscious dreams and fears: "It conjures up beings—mad monks, vampires, and demons—and settings—forbidding cliffs and glowering buildings, stormy seas and the dizzying abyss—that have literary significance and the properties of dream symbolism as well" (MacAndrew, 1979, p. 3).

The earliest Gothic novels combined fantasy, philosophical reflection, and a moralizing purpose. Over time, Gothic literature shifted from presenting evil as an absolute force to explore it as a relative psychological aspect. Hence, "The fictional beings of Gothic fiction, whether they be human or animal, or manifestations from the 'Beyond,'... symbolize real but vague fears that the reader recognizes as his own and all men's" (MacAndrew, 1979, p. 8). The work *The Castle of Otranto* is key to understand how Gothic literature combines psychological and supernatural elements.

The unknown in these works generates fascination, for although it remains unfamiliar, it awakens a sense of wonder and a universal, pleasurable fear. Both sentimental and Gothic narratives seek to evoke intense emotions and reflect the processes of the human mind. In this context, "The sublime was an important aesthetic concept throughout the eighteenth century [...] Sights and sounds of great magnitude fill the mind with wonder and amazement. If an idea of danger is involved, the result will be a terror that is pleasing because the viewer knows he is himself safe" (MacAndrew, 1979, p. 40).

Gothic literature emerged as a blend of modern styles and traditional fantastic elements, linking the everyday with the supernatural. Castles and houses symbolized the mind as a personal prison; their collapse represented the moral or psychological downfall of the protagonist. In this way, evil was understood as an internal imbalance, often tied to family dynamics (MacAndrew, 1979).

Rather than convincing readers of the existence of the supernatural, the genre sought to stimulate the imagination. Under this logic, "Man is born, not inherently evil, but with a nature that, if he is properly nurtured, enables him to live the virtuous life and so be happy" (MacAndrew, 1979, p. 22). Both sentimentalism and Gothic literature shared the idea of man's natural goodness, although the individual could either be corrupted or elevated depending on their environment. The Gothic, in particular, revealed the dark side of sentimental idealism by portraying the corruption of human nature.

Consequently, the characters embodied abstractions of good and evil rather than real individuals, and the narratives sought to sensitize the audience through emotional identification (MacAndrew, 1979).

4. METHODOLOGY

This research is framed within a qualitative approach, which, according to Creswell and Creswell (2018), requires the researcher to adopt a reflective position, explain their role within the study, and define the specific strategy to be employed. In qualitative

methodology, "The data collection steps include setting the boundaries for the study through sampling and recruitment; collecting information through unstructured or semi-structured observations and interviews, documents, and visual materials; as well as establishing the protocol for recording information." (Creswell & Creswell, 2018, p. 301).

In this process, the researcher himself acts as an instrument of data collection and interpretation since, as Tracy (2020) points out, their role is to immerse in specific contexts to observe, participate, and conduct interviews that allow for an understanding of the dynamics and meanings emerging from the studied reality. Furthermore, "The aim is to draw large conclusions from small, but very densely textured facts; to support broad assertions about the role of culture in the construction of collective life by engaging them exactly with complex particularities" (Geertz, 1973; Tracy, 2020, pp. 3–4).

Nevertheless, this interpretative nature requires from the researcher a constant reflection on their own biases and motivations, given that data recording is carried out through observation. In this regard, as Schwartz and Sharpe (2010) point out, "This approach prioritizes practice in context, assumes that perception is always related to a specific (self-reflexive) subjective position, and that the social and historical roots of a problem precede individual motivations and actions" (p. 6).

Thus, qualitative research not only enables the exploration of culture but also addresses issues of social relevance (Tracy, 2020).

To achieve a proper categorization of the analysis, the metaphors identified must be classified according to the typology proposed by Newmark (2010). Likewise, Creswell and Creswell (2018) state that before beginning fieldwork, the qualitative researcher must anticipate and clearly describe how data will be recorded.

In order to determine the translation strategy applied in each case this research is a descriptive and analytical-comparative study focused on the identification and classification of metaphors found in Chapter 10 of *The Woman in Black*. A contrastive analysis technique was employed. The instrument for textual analysis is a comparative table; that is, a comparative matrix was applied for data collection and organization of the elements to be analyzed. According to Becerra (2012, p. 28), matrices are a "way to obtain and record data and information through the creation of a module or matrices that allow the collection of findings from the investigated sources."

5. SAMPLE

10 significant metaphors were selected in order to identify the type of metaphor and classify the translation strategies proposed by Peter Newmark (1988). Additionally, a literary analysis was conducted to examine the stylistic role of each metaphor, as well as its Gothic function.

The sample was drawn from Chapter 10 of the novel *The Woman in Black*, written by Susan Hill and originally published in 1983. It is a Gothic horror or ghost novel. The story follows a young lawyer named Arthur Kipps, who is sent to a coastal village to attend the funeral of Mrs. Drablow and to organize her affairs. While in the cemetery, he observes a woman dressed in black; it is at this moment that he begins to witness supernatural events, entering the plot of the mysterious Eel Marsh House, where he encounters the enigmatic woman and uncovers an old tragedy.

Table 1

Metaphors and Their Classification.

N°	Metaphor	Translation	Translational Strategy	Gothic Function
1	The gale that came roaring across the open marsh.	El vendaval rugía al cruzar los vastos pantanos.	Type: Original metaphor. Strategy: Reproducing the same image in the target language (TL).	Hostile nature
2	Howling darkness.	Oscuridad aullante.	Type: Original metaphor. Strategy: Reproducing the same image in the TL.	Living darkness
3	The wind continued to howl across the marshes.	El viento continuaba aullando por los pantanos.	Type: Stock (stereotyped) metaphor. Strategy: Reproducing the same image in the TL.	Continuous tension
4	The gray light sneaked into the room.	La luz gris se deslizó dentro de la habitación.	Type: Original metaphor. Strategy: Reproducing the original image with idiomatic modulation.	Intrusion

5	The sky was swollen and streaked with rain clouds.	El cielo estaba hinchado y surcado de nubes de lluvia.	Type: Original metaphor. Strategy: Reproducing the same image in the TL.	Atmospheric tension
6	The wind had died down.	El viento había amainado.	Type: Dead metaphor. Strategy: Converting to a TL metaphor.	Ominous silence
7	Spider stopped dead in her tracks for a split second.	Spider se detuvo en seco por una fracción de segundo.	Type: Stock (stereotyped) metaphor. Strategy: Reproducing the same image in the TL.	Omen
8	The dreadful house the only solid thing for miles around.	La terrible casa, la única cosa sólida en kilómetros a la redonda.	Type: Dead metaphor. Strategy: Reproducing the same image in the TL.	Terrifying stability
9	Born of terror and desperation.	Nacida del terror y la desesperación.	Type: Stock (stereotyped) metaphor. Strategy: Reproducing the same image in the TL.	Personified emotion
10	I felt suddenly so faint and weak and lost in the middle of the marsh.	De pronto me sentí tan débil, desvanecido y perdido en medio del pantano.	Type: Original metaphor (symbolic). Strategy: Reproducing the original image with idiomatic modulation.	Total disorientation

6. ANALYSIS

From a Gothic perspective, the metaphors found in the work reveal a language full of images that transform the natural into the sinister. Following Newmark's (1988) strategies, original, stock, and dead metaphors were identified, and their classification allowed us to appreciate how each contributes to the dark atmosphere of the story: original metaphors surprise and disturb with unprecedented images, stock metaphors reinforce a constant sense of tension, and dead metaphors, though already naturalized in usage, recover a disturbing tone in the Gothic context. The translation sought to preserve this evocative power by reproducing the original image, a strategy that ensured the same effect in the target language; in some cases, idiomatic modulations were used to adapt the metaphor to Spanish without losing its dark essence.

Now, this view contrasts with the approach of Lakoff and Johnson (2009), who argue that metaphor is not merely a literary device but a cognitive mechanism that structures human experience. Thus, expressions such as "Howling darkness" or "lost in the middle of the marsh" do not simply embellish the text; they reveal how we conceptualize darkness as a living being or the marsh as a mental state of disorientation. In this sense, what Newmark (1988) would describe as a dead metaphor remains, for cognitive theory, a living one, since we continue to understand silence through the conceptual schema of death. Consequently, the comparative analysis shows that while Newmark provides a useful classification for translation, Lakoff and Johnson demonstrate how even the most conventional metaphors continue to shape the way we perceive and experience fear, hostility, and the supernatural.

In the novel, metaphors serve as an essential resource for creating a Gothic atmosphere, as they transform natural phenomena and everyday elements into living, disturbing, and threatening agents. The wind, for example, is not limited to being a current of air: "the gale that came roaring across the open marsh" turns it into a beast roaring across the marshes. The Spanish translation preserves this personifying force, conveying the hostility of the environment and emphasizing how the landscape ceases to be merely a setting to become an active character within the narrative.

Darkness also acquires a life of its own. In the expression "Howling darkness," the night becomes a being with a voice—capable of howling and, therefore, of instilling fear. This personification, uncommon in Spanish but understandable through context, heightens the sense of anguish and reinforces the fear of the unknown. The motif of the howl recurs in "the wind continued to howl across the marshes," which provides sensory coherence to the narrative. Both darkness and wind conspire to envelop the protagonist in a state of constant tension, where the natural is perceived as the supernatural.

Light, too, undergoes a transformation. "The gray light sneaked into the room" suggests not a protective presence, but a silent, suspicious intrusion. Its gray hue, far from offering warmth or clarity, deepens the sense of unease. Even that which would

normally inspire comfort becomes a source of apprehension, reminding us that in the Gothic universe, nothing is ever entirely safe.

Similarly, the sky is described as a living body: "the sky was swollen and streaked with rain clouds." Swollen and scarred, it seems to anticipate an outburst, charged with both emotional and atmospheric tension. Here, the landscape mirrors the protagonist's psychological state—a clear manifestation of the objective correlative—where the environment not only accompanies the action but also amplifies and symbolizes it.

In contrast, when "the wind had died down," the ensuing silence proves as unsettling as the roar itself. The sudden cessation of its force signals a shift in atmosphere, preparing the reader for the unexpected. At this point, danger no longer manifests through sound but through what lurks within the silence. The behavior of animals also becomes an anticipatory metaphor. When it is mentioned that "Spider stopped dead in her tracks for a split second," it alludes to the dog's abrupt stillness, suggesting that she senses what humans cannot perceive. This animal sensitivity, common in Gothic tradition, serves as a premonition of the supernatural and intensifies the narrative tension. The house, in turn, emerges as the only solid presence for miles around, yet that stability is perceived as threatening. It is not a refuge but the very epicenter of evil and mystery. The building becomes another character—immutable, dominant, and disturbing—embodying the very essence of Gothic terror.

Extreme emotions also materialize through metaphor. The phrase "born of terror and desperation" grants these feelings a creative power: they do not merely paralyze but generate action, transforming the protagonist and shaping his decisions. Fear, in this sense, is not passive—it is an active force that molds human experience in the face of the inexplicable.

Finally, the marsh acquires symbolic meaning in "I felt suddenly so faint and weak and lost in the middle of the marsh." Beyond the physical setting, the landscape functions as a reflection of the narrator's mental state—disoriented, trapped, and vulnerable. The external environment amplifies his inner terror, illustrating how, in the Gothic mode, nature and the human psyche intertwine until they become inseparable.

Taken together, these metaphors do more than embellish the text—they articulate the very essence of the Gothic genre: a universe where the natural becomes animated, the ordinary turns into menace, and the surrounding world mirrors humanity's deepest fears.

7. CONCLUSION

The results indicate that the predominant strategy was the reproduction of the original metaphor, reflecting an effort to preserve the aesthetics and symbolism of the source text. In some cases, equivalent idiomatic expressions were used, especially when literal translation hindered comprehension in Spanish. The literary analysis shows that the metaphors do not merely describe but function as narrative reinforcements of the Gothic atmosphere.

This choice demonstrates an interest in preserving not only the content but also the style and symbolic strength of the English text. In a Gothic work, where emotions, darkness, and sensory details are key elements, maintaining such nuances is essential. In certain cases, a literal translation might have seemed unclear or awkward for Spanish-speaking readers. Therefore, the translator resorted to idiomatic expressions or modulations that allowed the message to sound natural while retaining the metaphor's impact. This reveals that translating literary figures goes beyond technical skill—it requires interpreting and conveying the same aesthetic effect in another language. Peter Newmark's (1988) approach served as a guide for classifying the metaphors and determining how to translate them. Through this framework, it became possible to better understand how the translator's choices influence the reader's perception and emotional experience of the story.

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