Exploring Three Idealised Cognitive Models in
The Kampung Boy and *Budak Kampung*

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ABSTRACT

The notion "language mirrors the structure of human cognition" is applicable, especially when the same ideas are presented to different speech communities. This is so because speakers of different speech communities do not see a particular concept in a similar manner. Their experiences are the key factors as to why they express certain concepts in certain ways. This paper compares and contrasts three Idealised Cognitive Models (ICMs) namely, kinaesthetic image schemas, conceptual metaphors, and metonymies, that underlie the linguistic expressions in Dato' Lat's graphic novel, The Kampung Boy, with the ICMs found in its Malay version, Budak Kampung. This is to investigate if the thought processes in both languages, especially when conveying the same ideas, are similar or otherwise. Results show that the ICMs that were used in The Kampung Boy were either maintained, modified, dropped, or added in its Malay version. This paper suggests that no individuals experience and perceive the same things similarly despite belonging to the same culture and the same linguistic community. In addition, it also supports the notion that knowledge in the similarities and differences in the conceptualisation of ideas by people across cultures is important as it enables those from different linguistic backgrounds to appreciate the linguistic expressions used by different speech communities. This hence, helps them to understand the cultures of people all over the world without having to directly be in physical contact with them.

Keywords: conceptual metaphor; figurative expression; graphic novel; Idealized Cognitive Models

INTRODUCTION

Language mirrors the structure of human cognition. It is often argued that speakers of different speech communities, as put forward in the Sapir-Whorf Hypothesis, do not usually experience a particular concept in a similar manner (Chomsky, 2006). This can be seen in the use of onomatopoeic words. Although the sounds produced by animals are the same regardless where the animals are and in what speech community the animals exist, the manner the animal sounds are translated into words differ from one language to another. For example, the sounds produced by roosters and lions are expressed as *crowing* and *roaring* respectively by English speakers; yet, the same sounds are respectively expressed as *berkokok* and *mengaum* by Malay speakers. The different manifestations of the same ideas or phenomena reflect the creative capacity of human capability in language use.

The ability to use language creatively for different purposes is indeed one of the greatest capabilities that human beings possess. Creativity in human language is often expressed in communication via figurative language. Through the manipulation of individual words, word order, and presentation style, figurative language is employed to enable language users to say "less than what they mean, more than what they mean, or opposite of what they mean, or something other than what they mean" (Arp, 1988, p. 564).

Our creativity enables us to express concepts, especially those that are abstract, based on our experiences. Studies in cognitive semantics, especially those conducted by Lakoff and Johnson (1980), show that the creative forms of languages we produce are certainly not arbitrarily stimulated. They are, as a matter of fact, "a natural outgrowth of the manner in which our minds are constituted" (Rohrer, 1995, p. 2).

"Many features of human languages are entrenched or embedded in cultural conceptualisations" (Sharifian, 2017, p. 2). As a result, different cultures have different ways of communicating (Sulaiman & Wilson, 2019) and the linguistic expressions that human beings produce in their day-to-day interactions reflect their cultural interests. This goes in tandem with many other aspects of lives, including cultural art (e.g., painting, songs), literature (e.g., poetry, novel), cultural events (e.g., Lunar New Year, Harmony Day), rituals (e.g., cultural dance, cultural ceremonies), non-verbal behaviour (facial gestures), and emotions (e.g., pride, shame) (Sharifian, 2017).

Lakoff and Johnson (1980) argue that all kinds of knowledge that human beings possess are organised in structures via *Idealised Cognitive Models* (henceforth, ICM) to help human beings make sense of things based on whatever experience they have stored in their memory. However, Lakoff (1987, p. 70) later asserts that "an ICM may fit one's understanding of the world either perfectly, very well, pretty well, somewhat well, pretty badly, badly or not at all". This is due to the fact that no individual experiences the same thing and perceives what he or she experiences similarly. Despite this, ICMs are the best means to describe how human beings make sense of their experiences. This paper, hence, focuses on three ICMs proposed by Lakoff (1987), namely the image schematic type (also known as the kinaesthetic image schema), metaphoric (or conceptual metaphor), and metonymic, in showing the differences in experience and perception among individuals, despite the fact that these individuals belong to the same culture and speech community. The current study aims at investigating whether or not the cognitive processes involved in conveying the same ideas in two different languages, namely English and Malay, are maintained or otherwise by speakers of the same speech community. Specifically, this manuscript presents the analyses of the three ICMs, namely, the kinaesthetic image schemas, conceptual metaphors, and metonymies, that underlie the figurative expressions in Dato' Lat's graphic novel, *The Kampung Boy*. The ICMs found in *The Kampung Boy* were then compared and contrasted with the ICMs in the Malay version of the graphic novel, *Budak Kampung,* to investigate if the thought processes in both languages are similar or otherwise, especially in conveying the same ideas.

KINAESTHETIC IMAGE SCHEMA

Johnson (1987) proposes that our actions, perceptions, and conceptions have to be in some kind of a pattern and ordered in a significant manner to enable us to have "meaningful, connected experiences that we can comprehend and reason about" (p. 29). He further states that such an organisation, or a schema "… is a recurrent pattern, shape, and regularity in, or of, these ongoing ordering activities. These patterns emerge as meaningful structures for us chiefly at the level of our bodily movements through space, our manipulation of objects and our perceptual interaction" (Johnson, 1987, p. 29).

The kinaesthetic image schemas – the mental images of our past experiences that we store in our minds – help us to understand and make sense of things in more meaningful ways. Mental imagery acts as the *anchor* that enables human beings to make use of their cognitive mechanisms given that all individuals tend to *structure* their experiences in "a rather small number of images" (Taylor, 1995, p. 134). Lakoff (1987) says that conventional images, with a remarkable degree of uniformity, though not exactly identical, play an extremely important role in natural languages. They, according to Lakoff (1987, p. 477), become "central to the formation of new idioms and to making sense of old ones".

These images, however, do not only refer to images in the visual, auditory, olfactory, gustatory, tactile, and organic forms; they could also be kinaesthetic in nature. Although Ruiz de Mendoza (2017, p. 299) describes these images as "schematizations (i.e., abstractions) of spatial experience", they actually go beyond spatial senses. This is because of the fact that, as Lakoff (1987, p. 445) had earlier described, these images "have to do with the sense of spatial locations, movement, shape, etc., independent of any particular sensory modality". They include our experiences with concepts like *centre-periphery, part-whole, container (in-out), hierarchy (up-down), distance (near-far), front-back,* and *size (big-small)*. Because of this, human beings tend to have linguistic expressions such *centre of attraction, parts and parcels*, *in love*, *top management*, *in the near future*, *our leader*, and *big brother*, respectively in our daily interactions.

Image schemas, most of the time, come together with complementary sets of conceptual metaphors and metonymies. Conceptual metaphors are normally applied by language users to help others understand concepts that are abstract that a language user wishes to put across via the use of concrete entities. For example, when the English expression *the top management* is uttered, the up-down image schema is triggered in the cognition of its listeners because the word top automatically triggers the notion of hierarchy that bears the notion of *the uppermost part, point, surface,* or *end*. In relation to the concept of CONTROL (SMALL CAPS are used in the manuscript for concepts, conceptual metaphors, and metonymy, following the Cognitive Semantics writing conventions.), for example, speakers of the English language will understand that *the top management* are the ones possessing control over a lot of things administratively. This gives birth to the conceptual metaphor CONTROL IS UP. However, since UP/TOP cannot act on its own and needs the presence of a person to exercise the power or to be in control, in relation to the concept of CONTROL, the up-down image schema can also be explained using the metonymy THOSE AT THE TOP STAND FOR THOSE IN CONTROL. Due to the fact that *up* coexists with *down* and that they are semantically relational in nature, in describing the concept of CONTROL, the up-down image schema is also complemented by the conceptual metaphor NO (OR LACK OF) CONTROL IS DOWN and the metonymy THOSE AT THE BOTTOM STAND FOR THOSE WITH NO/LACK OF CONTROL (Salehuddin, 2018; Abdul Wahab et al. 2018). As mentioned by Lakoff (1987), mental imagery is said to be shared by individuals of the same culture since communication would be impossible should the individuals within a particular community not share the same mental imagery.

As a form of linguistic expressions, metaphors typically act as an agent to persuade its audience as well as "to serve as a framing device that can reproduce and enable understandings, perceptions and responses to events or discourse topics" (Knapton & Rundblad, 2018, p. 390). However, more importantly, metaphors have always been used to explain concepts that are usually abstract to language users. In the creation of metaphors, conceptual structures from a source domain are mapped to a target domain. The use of metaphors will only be successful if

the elements in both the source and target domains significantly correspond to each other (Ruiz de Mendoza, 2017).

However, not all aspects in both the source and target domains are taken into consideration in the creation of metaphors. As a matter of fact, according to Ruiz de Mendoza (2017, p. 301), "judgements" are usually made by giving attention to "specific features or on structural properties of entities". Since human beings perceive things differently, there is a possibility that different metaphors are used to describe the same concept. Salehuddin (2018), for example, has shown that an abstract concept such as KNOWLEDGE is manifested in many different forms in the Malay language; each of these forms highlights how KNOWLEDGE is valued by the Malay speakers. She adds that although in some cases some of the manifestations of KNOWLEDGE reflect those of the English language, they are not likely to be a result of the borrowing of expressions from Malay to English or vice-versa. As a matter of fact, her analysis of certain manifestations of KNOWLEDGE in both English and Malay suggests that "some conceptual metaphors are indeed universal in nature… using the more general conceptual metaphor THE MIND IS THE BODY" (Salehuddin, 2018, p. 56). Nevertheless, in many instances, the manifestation of the same concept appears to be language-specific, which may be as a result of the different languages the two speech communities speak and the different lifestyles they live. A study on the translation of English economic texts into Malay by Azman Aziz (2019), on the other hand, shows that translators often employ literal translation to translate conceptual metaphors whereas Sharmini et al. (2018) highlights that translators either do not translate figurative languages, or paraphrased their meaning, or used a different figurative language when translating speeches. However, no research on the translation of graphic novels, particularly in the Malaysian context, has been identified.

THE CORPUS

The corpus for this study is a 144-page graphic novel entitled *The Kampung Boy* (Lat, 1979a)*, and its Malay version, *Budak Kampung* (Lat, 1979b). Both *The Kampung Boy* and *Budak Kampung* was first published by Berita Publishing. *The Kampung Boy* is actually an autobiographical account of the childhood of Dato' Mohammad Nor Khalid, whose penname is Lat, from the day he was born up till the day he left his small *kampung* ('village') to continue his studies at a boarding school in a big town after passing his Grade 4 examinations. His autobiographical account includes the story of his relationship with his parents, his siblings, his friends, and his *kampung*-folks, his adventures in the jungles and the tin mines, his school life, and his after-school activities. *The Kampung Boy* was written in the Malaysian variety of English, which is the mesolectal form of the English language in Malaysia. This variety of English, which is the most common form of the English language in Malaysia (De Weerdt, 2021), employs a colloquial register that maintains the syntactic pattern of the Standard British English while at the same time exhibits the use of linguistic expressions from the various languages of Malaysia (particularly Malay) in it (Thirusanku & Md Yunus, 2013). In other words, although words from the various speech communities in Malaysia are found in several instances throughout the graphic novel, syntactically, their presence does not distort the syntactic rules of the Standard English so much so that *The Kampung Boy* can generally be understood by just anyone who speaks the English language.

The Kampung Boy was almost immediately written in the Perak dialect of the Malay language, *Budak Kampung,* following its first publication in the year 1979 by Lat's good friend, Zainun Ahmad, who was a former editor of *The New Straits Times* and *The Sun,* two English language newspapers in Malaysia. According to Lat, he gave Zainun Ahmad the freedom to write the Malay version of *The Kampung Boy* in any manner the latter wishes to write. Lat (personal communication, April 15, 2020), however, made a special request to Zainun Ahmad; he wanted Zainun Ahmad to use all the English first person pronouns (i.e., I, me, mine) and the first-person determiner (i.e., my) which Lat uses in *The Kampung Boy* as *teman* in *Budak Kampung. Teman* (which refers to *saya* [I] in the Standard Malay) is a word in the Perak Malay dialect to refer to the first-person singular pronoun and the first-person determiner. This personal pronoun is unique to the Perak Malay dialect because in the Standard Malay, the word *teman* would either mean 'a friend' (noun) or 'to accompany' (verb).

Where this study is concerned, Lat is the sign-maker, and *The Kampung Boy* and *Budak Kampung* are both texts. As described by Bezemer and Kress (2017, p. 510), a sign-maker "has semiotic choices, and uses these to make different aspects of a phenomenon explicit, or to bring different kinds of phenomena into 'visibility,' into focus or 'noticeability,' in ways deemed apt for the audiences of the occasion of production". Where social semiotic theory is concerned, *The Kampung Boy* and *Budak Kampung* are both texts with internally cohesive and coherent complex signs which are used by the sign-maker (in this case, Lat) to represent his interest.

The Kampung Boy has made Lat a highly regarded cartoonist not only in Malaysia, but also, internationally. This graphic novel is very much well-received that currently, the graphic novel has been published in 12 other languages including Japanese, French, and Portuguese. The *Kampung Boy* has even been printed in the US by FirstSecond Publishers since the year 2006, featuring Matt Groening's (The creator of *The Simpsons*) review on its cover that reads, "Sweet, funny, and brilliantly drawn, *Kampung Boy* is one of the all-time great cartoon books" (Matt Groening, cited in Lat 2006). According to Lee et al. (2017), Lat's comics "paint a realistic cultural landscape of Malaysia that is an amalgamation of diverse ethnicity" (p. 161).

Between the year 1979 and 2010, *The Kampung Boy* had been reprinted seventeen times by Berita Publishing Sdn. Bhd. and between September 2014 and July 2016, *The Kampung Boy* had already been reprinted four times by MPH Group Printing (M) Sdn. Bhd. For a composition to be famous and widely accepted across the geographical borders, the expressions used in the composition must appeal to the collective minds of the society. Thus, this manuscript presents the ICMs found in *The Kampung Boy* and compares and contrasts ICMs in *The Kampung Boy* with those found in *Budak Kampung*.

The Kampung Boy and *Budak Kampung* do not have an equal number of sentences and paragraphs; however, the captions written on each page describes the story Lat narrates through his illustrations. For example, the illustration on page 30 that depicts the picture of Lat and his dad on a bicycle was written in Malay in a larger number of sentences than its English version. The illustration in *The Kampung Boy* version is described in only two sentences (i.e., "One special treat I enjoyed very much was following dad when he went out for provisions. We would ride on his Elswick") whereas the *Budak Kampung* version of this illustration is described in 4 sentences (i.e., "*Sebulan sekali, bapak pergi membeli-belah barang-barang dapur. Teman mesti ikut! Seronok betul duduk atas galang "Elswick" bapak tu. Kedai tempat bapak membeli-belah tu tak berapa jauh… lebih kurang setanak nasi saja…"* [Once a month, dad went shopping for groceries. I must tag along. It's fun sitting on dad's 'Elswick' bar. The grocery shop is not that far… about the time need to cook rice]).

Hawkes (1986, p. 5) states that "the notion of metaphor itself is shaped at any given time, by linguistic and social pressures, as well as by its own history". With this in mind, given that *The Kampung Boy* was released both in the English Language (that targets a global audience) and the Malay language (that specifically targets the Malay speech community), this study hopes to investigate whether or not, from the perspective of the ICMs, the differences in the conceptualization of concepts especially in conveying the same ideas in the two different languages exist even when the two speakers are from the same culture.

This study was carried out based on the assumption that the Malay version of *The Kampung Boy* was reviewed by Lat prior to its release. This paper looks at the various expressions used in the speech via the three ICMs, namely kinaesthetic image schemas, conceptual metaphors, and metonymies.

METHOD

The kinaesthetic image schemas that Lat employed in *The Kampung Boy* through the linguistic expressions he used were identified using the method of ICM identification that was utilised in previous studies (e.g., Ho-Abdullah & Mat Awal, 2008; Mat Awal & Jalaluddin, 2006; Salehuddin, 2003; Abdul Wahab et al., 2016). The expressions that can be related to the image schemas (for example, *into, outside* [for in-out image schema], *big, small* [for size image schema] etc.) were highlighted and checked for any forms of *semantic tension* (i.e., discrepancies in meaning as a result of the mismatch in the minds of language users. See Taverniers [2006] for further explanation). For example, the preposition *in* in the prepositional phrase *in a village* is considered as a manifestation of kinaesthetic image schema via the container image schema. Although there are no physical boundaries (like those of a container) that actually separate what is in and what is out of the village, the word *in* in the prepositional phrase *in a village* is still considered as a manifestation of the container image schema. The adjective *long* in *long speeches* is also considered as a manifestation of the size image schema because the size of speeches cannot be measured in the way lengths are typically measured. Such a discrepancy in meaning results in *semantic tension,* hence, making day-to-day expressions like *in* and *long* be metaphorical in nature. The use of the word *handsome* to describe a car, for example, most likely results in semantic tension too. In addition to the use of the image schemas, metaphorical expressions that are manifested through conceptual metaphors and metonymy were also highlighted in this study.

The Metaphor Identification Procedure (MIP) proposed by the Pragglejaz Group (2007) was also adapted to identify the metaphorical linguistic expressions found in the data. *The Kampung Boy* was first read to establish the general understanding of the text. This is followed by determining the lexical units in the text-discourse by establishing its meaning in context, taking into account what comes before and after the lexical unit, and whether or not it has a more basic contemporary meaning other than the ones used in the context. If the lexical unit has a more basic meaning than the ones used in the context, then the linguistic expression selected is considered as metaphorical. Besides this, the researcher's intuition was also used as, according to Khajeh et al. (2014), a speaker's intuition can also be used in the identification of metaphors.

Once the identification of the linguistic expressions or metaphors used in *The Kampung Boy* was completed, the Malay expressions in *Budak Kampung* that correspond to the English expressions that were earlier identified as ICMs in *The Kampung Boy* were later highlighted.

This was done to identify the similarities and differences in the use of ICMs in *The Kampung Boy* and *Budak Kampung*. The linguistic expressions in both versions were put side by side in a table to investigate if changes can be found in the ICMs through the use of metaphors in both languages.

FINDINGS AND DISCUSSION

Analysis of the linguistic expressions in *The Kampung Boy* shows that seven kineaesthetic image schemas, two conceptual metaphors, and one metonymy were used by Lat in his captions to accompany his illustrations. The image schemas identified are *centre-periphery, part-whole, container (in-out), top-down (hierarchy), near-far (distance), front-back,* and *big-small (size).* The two conceptual metaphors are LIFE IS A JOURNEY and FAST IS GOOD whereas the only metonymy found in this graphic novel is the metonymy THE HAND STANDS FOR THE PERSON. Analysis of the linguistic expressions in *Budak Kampung* on the other hand shows seven kinaesthetic image schemas and one conceptual metaphor being used in the Malay captions of the same illustrations. The image schemas are *centre-periphery, part-whole, container (in-out), top-down (hierarchy), near-far (distance), front-back,* and *big-small (size).* The only conceptual metaphor found in *Budak Kampung* is LIFE IS A JOURNEY whereas no metonymy was found in the Malay version of this graphic novel. However, although the number of kineaesthetic image schemas used in both texts appears to be the same, their usage does not match perfectly; some of the ICMs were maintained, some were modified, some were dropped, and others were added. Details of the findings are presented in the following subsections.

ICMs THAT WERE MAINTAINED

Eight instances of ICMs in *The Kampung Boy* were maintained in *Budak Kampung*. This can be seen in the following:

(1)
In *The Kampung Boy:* "I was born in a kampong in the <u>heart</u> of the world's largest tin mining district" (Lat, 1979a, p. 1).

Adapun	*teman*	*ini*	*berasal*	*dari*	*sebuah*	*kampung*
Truly	I	this	originate	from	a NumCl	village
di	*tengah-tengah*	*jajahan*	*Kinta*			
in	middle	district	Kinta			

'The truth is, I originated from a village in the <u>middle</u> of Kinta District.' (Lat, 1979b, p. 1)

(2)
In *The Kampung Boy: "*One morning I broke one of mum's rules… By <u>sneaking out</u> of the house compound" (Lat, 1979a, p. 16).

Senyap-senyap	*teman*	*keluar*	*dari*	*laman*	*rumah*
Quietly	I	went out	from	yard	house

'I snuck <u>out</u> from my yard.' (Lat, 1979b, p. 16)

(3)
In *The Kampung Boy:* "Be <u>humble</u> because we are humble people" (Lat, 1979a, p. 136).

Biar	*kita*	*<u>merendah</u>*	*<u>diri</u>*
Let	us	lower	ourself

'Let us be <u>humble</u>.' (Lat, 1979b, p. 136)

(4)
In *The Kampung Boy*: "I was <u>approaching</u> ten years of age then" (Lat, 1979a, p. 92).

Umur	*teman*	*masa*	*tu*	*<u>hampir</u>*
Age	my	time	that	almost
10	*tahun*			
10	years			

'At that time, I was <u>almost</u> 10.' (Lat, 1979b, p. 92)

(5)
In *The Kampung Boy*:" The special examination that was approaching was for standard four pupils" (Lat, 1979a, p. 126)

Peperiksaan	*khas*	*bagi*	*murid-murid*	*darjah*
Examination	special	for	students	standard
empat	*<u>sudah</u>*	*<u>dekat</u>*		
four	already	close		

'The special examination for standard four students is <u>almost here</u>' (Lat, 1979b, p. 126).

In Instance 1, the use of centre-periphery image schema to describe the location where Lat's kampung is, was also used by Zainun Ahmad. Although Lat uses the word *heart* to describe the location, the metonymy THE HEART STANDS FOR THE CENTRE is applied here. In Instance 2, the container image schema is used via the word *out* to describe the area outside the house compound that has no specific boundary (Figure 1). In Instance 3, the top-down image schema is used via the word *humble* to describe a condition that suggests a relatively lower status. Here, the conceptual metaphor GOOD PEOPLE ARE AT THE BOTTOM underlies the idea. In Instances 4 and 5, the near-far image schema was used via the word *approaching* to show distance in relation to age and time respectively. The use of these image schemas (namely, centre-periphery, container, top-down, and near-far image schemas) was maintained in Budak Kampung via the words *di tengah-tengah* 'at the centre', *keluar* 'went out', *merendah diri* 'to lower oneself', *hampir* 'near', and *dekat* 'close to' respectively.
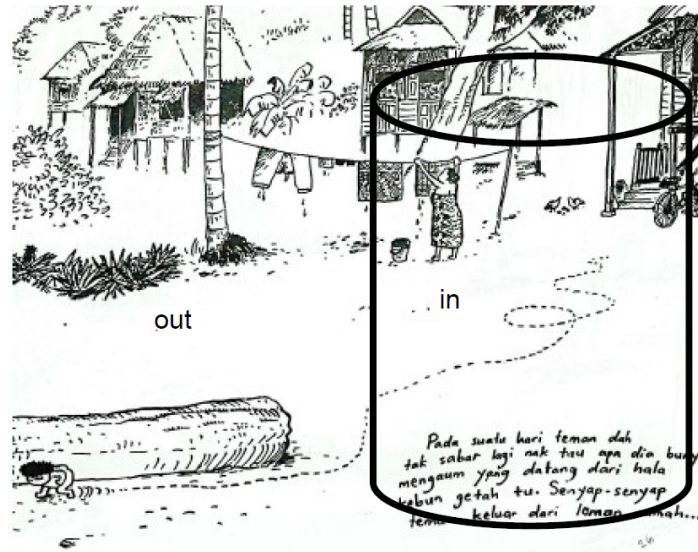
FIGURE 1. The housing compound is viewed with an imaginary boundary that separates what is in from what is out

(6)
In *The Kampung Boy*: "Time <u>travelled</u> too fast I guessed" (Lat, 1979a, p. 92).

Masa	*berlalu*	*dengan*	*cepatnya*
Time	passed	with	quickly

'Time had <u>passed</u> quickly' (Lat, 1979b, p. 92).

(7)
In *The Kampung Boy*: "I was certain that this friendship would turn out to be very important to the <u>path</u> of my life thereafter" (Lat, 1979a, p. 59).

Teman	*harap*	*persahabatan*	*ini*	*akan*
I	hope	friendship	this	will
membawa	*diri*	*teman*	*ke*	*jalan*
bring	self	me	to	road
baru	*dalam*	*hidup*	*teman*	
new	in	life	my	

'I hoped that this friendship will bring me to a new <u>path</u> in life.' (Lat, 1979b, p. 59)

(8)
In *The Kampung Boy*: "On the 45th day, the day of my mother's <u>complete</u> recovery from her 'pantang'" (Lat, 1979a, p. 3).

Maka	*selepas*	*45*	*hari*	*tamatnya*
So	after	45	days	finished
pantang	*emak*			
confinement	mother			

'After 45 days, my mother's postpartum confinement is complete' (Lat, 1979b, p. 3)

Instances 6, 7, and 8 are manifestations of the conceptual metaphor LIFE IS A JOURNEY. In all three instances, Lat uses the expressions travelled, path, and complete in *The Kampung Boy* and these manifestations of the conceptual metaphor LIFE IS A JOURNEY was also used by Zainun and was maintained in *Budak Kampung* using its Malay equivalents, namely, *berlalu* 'passed', *jalan* 'path', and *tamat* 'end', respectively.

ICMs THAT WERE MODIFIED

Ten instances of ICMs in *The Kampung Boy* were manifested differently by Zainun Ahmad in *Budak Kampung*. This can be seen in the following instances:

(9)
In *The Kampung Boy*: "Mum was <u>in</u> a bad mood" (Lat, 1979a, p. 70).

Emak	*naik*	*angin*
Mum	ascended	wind

'Mum became angry.' (Lat, 1979b, p. 70).

In Instance 9, the container image schema via the preposition *in* is used by Lat in *The Kampung Boy* to describe his mother's mood. This was manifested in *Budak Kampung* via the top-down image schema in the form of the word *naik* 'to go up', in which, the conceptual metaphor ANGER IS HEAT was being used to relate the idea that when someone gets angry, his/her body temperature rises. The use of the top-down image schema enables readers to visualise the progress of his mother's anger whereas the use of the preposition in suggests a constant state of anger.

(10)
In *The Kampung Boy*: "He went <u>out</u> to do the monthly shopping for provisions" (Lat, 1979a, p. 30).

Kedai	*tempat*	*bapak*	*membeli-belah*	*tu*
Shop	place	dad	shopping	that
tak	*berapa*	*jauh*		
not	a few	far		

'The store where my dad does the shopping isn't that far.' (Lat, 1979b, p. 30).

(11)
In *The Kampung Boy*: "One day I just couldn't resist" (Lat, 1979a, p. 48).

Pada	*suatu*	*hari*	*teman*	*tidak*	*dapat*
On	one	day	I	not	can
menolak	*lagi*				
push	anymore				

'One day, I cannot <u>refuse</u>.' (Lat, 1979b, p. 48)

(12)
In *The Kampung Boy*: "Not right in the eyes of the law" (Lat, 1979a, p. 105).

Cara	*mencari*	*bijih*	*begini*	*adalah*	*salah*
Way	find	ore	this	is	wrong
di	*sisi*	*undang-undang*			
in	side	law			

'According to the law, finding the ores using this method is wrong.' (Lat, 1979b, p. 105)

In Instances 10, 11, and 12, Lat's use of the container image schema via the words *out*, *resist*, and *in* has been modified using the near-far image schema via the words *jauh* 'far', *menolak* 'push' and *sisi* 'close to' respectively. Figure 2 illustrates the change in the image schema used for Instance 10. In Instance 11, although the word *resist* does not directly mean container, the fact that the word resist entails the notion of some kind of protection (e.g., in water resistance watch) suggests that *resist* is a manifestation of the container image schema.
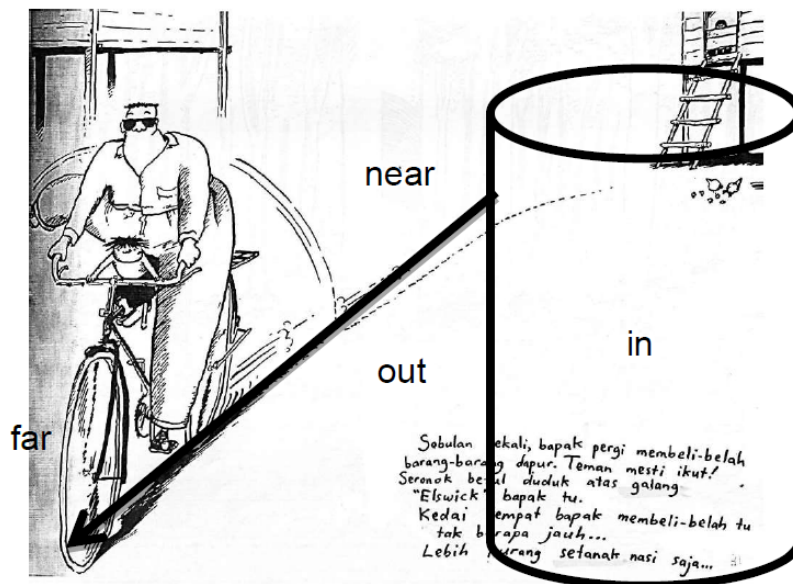

FIGURE 2. The container image schema in *The Kampung Boy* has been changed to the near-far image schema in *Budak Kampung*

(13)
In *The Kampung Boy*: "I felt I was very lucky because these chaps had invited me to join them" (Lat, 1979a, p. 59).

Teman	*berasa*	*beruntung*	*kerana*	*dijemput*	*oleh*
I	felt	lucky	because	invited	by
tiga	*saudara*	*ini*	*mengikut*	*mereka*	
three	siblings	this	follow	them	

'I felt very lucky because I was invited to <u>follow</u> them.' (Lat, 1979b, p. 59)

(14)
In *The Kampung Boy*: "But I would <u>turn down</u> their invitation because I was not sure whether I was brave enough to go to the far-away and remote parts of the river" (Lat,1979a, 48).

Tapi	*teman*	*menolak*	*sebab*	*teman*	*tidak*
But	I	refuse	because	I	not
berapa	*yakin*	*yang*	*teman*	*ini*	*berani*
amount	confident	that	I	this	brave
untuk	*pergi*	*jauh*	*ke*	*bahagian-bahagian*	
to	go	far	to	parts	
sungai	*yang*	*terpencil*			
river	that	remote			

'However, I would refuse because I wasn't confident in going to the remote area of the river.' (Lat, 1979b, p. 48)

(15)
In *The Kampung Boy*: "If I could pass I would be admitted to a <u>high-standard</u> boarding school in the big town of Ipoh" (Lat, 1979a, p. 126).

Kalau	*pas*	*teman*	*akan*	*dapat*	*masuk*
If	pass	I	will	get	enter
ke	*sekolah*	*berasrama*	*yang*	*besar*	*di*
to	school	boarding	that	big	in
Ipoh					
Ipoh					

'If I passed, I would be enrolled to a big boarding school in Ipoh.' (Lat, 1979b, p. 126)

(16)
In *The Kampung Boy*: "And so life began <u>with</u> a mother's love… "(Lat, 1979a, p. 6).

Maka	*bermulalah*	*hidup*	*teman*	<u>*dibawah*</u>	<u>*naungan*</u>
So	began	life	my	under	protection
emak	*yang*	*disayangi*			
mother	that	loved			

'So my life began <u>under</u> the protection of my mother's love.' (Lat, 1979b, p. 6)

Instance 13 is an example of the container image schema (via the word *join*) in *The Kampung Boy* being used as the front-back image schema (via the word *mengikut* 'follow') in *Budak Kampung*. Instance 14 shows the top-down image schema via the word *turn down* being used as the near-far image schema via the word *menolak* 'push'. Instance 15 illustrates the use of the top-down image schema via the word *high-standard* being expressed as the big-small image schema via the word *besar* 'big' whereas Instance 16 shows the change from the near-far image schema (via *with*) to the top-down image schema (via *dibawah naungan* 'under the shade'). The word *with* in Instance 16 means *next to*, *in the company*, *alongside*, hence, triggering the near-far image schema.

(17)
In *The Kampung Boy*: "As I <u>reached</u> six years of age, when education became a task of my father" (Lat, 1979a, p. 41).

Apabila	*umur*	*teman*	*meningkat*	*enam*
When	age	my	increased	six
tahun	*ketika*	*pelajaran*	*teman*	*menjadi*
years	when	education	I	became
tanggung-jawab	*bapak*			
responsibility	father			

'When I reached six years old, education became my father's responsibility.' (Lat, 1979b, p. 41).

(18)
In *The Kampung Boy*: "I learnt <u>fast</u>" (Lat, 1979a, p. 109).

Teman	*memang*	*senang*	*masuk*	*ajar*
I	absolutely	easy	enter	learn

'The things I learn enter my brain easily' (Lat, 1979b, p. 109)

The conceptual metaphor LIFE IS A JOURNEY (via *reach*) in *The Kampung Boy* was manifested using the top-down image schema (in the form of the word *meningkat* 'to become higher' in Instance 17 whereas the conceptual metaphor FAST IS GOOD (via the word *fast*) in *The Kampung Boy* was manifested using the container image schema (in the form of the word *masuk* 'to enter'), as shown in Instance 18.

ICMs THAT WERE DROPPED

Nine instances of ICMs in *The Kampung Boy* were dropped in *Budak Kampung*. This can be seen in the following instances:

(19)
In *The Kampung Boy*: *"*Obviously he was trying to make amends after that <u>outburst</u> of temper at the doorstep" (Lat, 1979a, p. 124).

Apa-apa	*hal*	*pun*	*dua*	*tiga*	*hari*
Anything	matter	also	two	three	days
lepas	*tu*	*bapak*	*bawak*	*teman*	
after	that	father	brought	me	

'In any case… two to three days later my father brought me…' (Lat, 1979b, p. 124)

(20)
In *The Kampung Boy*: "Our headmaster who was responsible for taking us to sit the examination in a big school in Kampar, <u>broke</u> the news to me one afternoon… in front of his house" (Lat, 1979a, p. 127).

Teman	*dapat*	*tau*	*berita*	*baik*	*itu*
I	got	to know	news	good	that
dari	*guru*	*besar*	*di*	*depan*	
from	teacher	big	at	front	
rumahnya		satu	petang		
his house		*one*	*afternoon*		

'One afternoon, I received good news from my headmaster in front of his house.' (Lat, 1979b, p. 127)

(21)
In The Kampung Boy: "The task of delivering me <u>into</u> this world fell on my own grandmother" (Lat, 1979a, p. 1).

Mak	*bidannya*	*ialah*	*opah*	*teman*
Mother	midwife	is	grandmother	my
sendiri				
own				

'Mother's midwife is my own grandmother.' (Lat, 1979b, p. 1).

Instances 19, 20, and 21 show the use of the container image schema in *The Kampung Boy* via the phrases *outburst of temper*, *broke the news*, and *into* respectively being dropped altogether in *Budak Kampung*. Instances 22 and 23 also show the use of the top-down image schema via the words *fell* on and *over* respectively were not manifested in any form of image schema in the Malay version of *The Kampung Boy*.

(22)
In The Kampung Boy: "The task of delivering me into this world fell <u>on</u> my own grandmother" (Lat, 1979a, p. 1).

Mak	*bidannya*	*ialah*	*opah*	*teman*
Mother	midwife	is	grandmother	my
sendiri				
own				

'Mother's midwife is my own grandmother.' (Lat, 1979b, p. 1).

(23)
In *The Kampung Boy*: "Here the kampung men met and had long conversations <u>over</u> coffee and tea" (Lat, 1979a, p. 40).

Di	*sinilah*	*tempat*	*orang-orang*	*kampung*
In	here	place	people	village
berjumpa	*dan*	*berbual-bual*	*sambil*	*minum*
meet	and	converse	while	drinking
kopi	*dan*	*teh*		
coffee	and	tea		

'This is the place where the villagers met and have conversations while drinking coffee and tea.' (Lat, 1979b, p. 40).

(24)
In *The Kampung Boy*: "I was <u>looking forward</u> to my new life" (Lat, 1979a, p. 132)

Masa	*dah*	*tiba*	*untuk*	*teman*	*tumpukan*
Time	already	arrived	for	me	to focus
perhatian	*pada*	*kehidupan*	*yang*	*baru*	
attention	towards	life	that	new	

'It is now time for me to pay attention to my new life.' (Lat, 1979b, p. 132)

(25)
In *The Kampung Boy*: "Here the kampung men met and had <u>long</u> conversations over coffee and tea" (Lat, 1979a, p. 40).

Di	*sinilah*	*tempat*	*orang-orang*	*kampung*
In	here	place	people	village
berjumpa	*dan*	*berbual-bual*	*sambil*	*minum*
meet	and	converse	while	drinking
kopi	*dan*	*teh*		
coffee	and	tea		

'This is the place where the villagers met and have conversations while drinking coffee and tea.' (Lat, 1979b, p. 40).

(26)
In *The Kampung Boy*: "If I could pass I would be admitted to a high-standard boarding school in the <u>big</u> town of Ipoh" (Lat,1979a, p. 126).

Kalau	*pas*	*teman*	*akan*	*dapat*	*masuk*
If	pass	I	will	get	enter
ke	*sekolah*	*berasrama*	*yang*	*besar*	*di*
to	school	boarding	that	big	in
Ipoh					
Ipoh					

'If I pass, I would be enrolled to a big boarding school in Ipoh.' (Lat, 1979b, p. 126).

Instance 24 shows a drop from the use of the front-back image schema via the word *looking forward to* no image schema at all. Similarly Instances 25 and 26 show a drop from the use of the big-small image schema via the expressions *long conversations* and *big* respectively to no image schema at all. In Instance 27, the metonymy THE HAND STANDS FOR THE PERSON was also not manifested in Malay in any form of image schema.

(27)
In *The Kampung Boy*: "I always offered her a <u>helping hand</u> in processing the 'milk of the rubber tree'" (Lat, 1979a, p. 12).

Sebab	*teman*	*suka*	*menolong*	*dia*
Because	I	like	to help	him

memproseskan	*getahnya*
process	his rubber

I like to help him to process his rubber (Lat, 1979b, p. 12).

ICMs THAT WERE ADDED

There were five occasions where ICMs were added in *Budak Kampung* even when originally there is no instance of ICMs in *The Kampung Boy*. This can be seen in the following instances:

(28)
In *The Kampung Boy*: "But I admired them for their knowledge in fishing which seemed to be the most important thing in their lives" (Lat, 1979a, p. 48).

Tapi	*teman*	*tertarik*	*pada*	*tiga*	*saudara*
But	I	attracted	towards	three	siblings
ini	*disebabkan*	*pengetahuan*	*mereka*	*yang*	*luas*
this	because	knowledge	their	that	wide
tentang	*cara*	*menangkap*	*ikan*	*yang*	*merupakan*
about	ways	catch	fish	that	is
perkara	*penting*	*dalam*	*hidup*	*mereka*	
thing	important	in	life	their	

'I was amazed at the siblings because of their knowledge in catching fish, which is the most important aspect of their lives.' (Lat, 1979b, p. 48).

(29)
In *The Kampung Boy*: "Tuan Syed was very particular about pronunciation" (Lat, 1979a, p 44).

Tuan	*Syed*	*amat*	*memberi*	*perhatian*	*berat*
Mister	Syed	really	give	attention	heavy
tentang	*sebutan*				
about	pronunciation				

'Tuan Syed paid extra attention on pronunciation.' (Lat, 1979b, p. 44).

The big-small image schema was used in *Budak Kampung* via the words *luas* 'wide' and *berat* 'heavy' to describe the expressions *knowledge* and *particular* respectively in *The Kampung Boy*, as can be seen in Instances 28 and 29.

(30)
In *The Kampung Boy*: "But I admired them for their knowledge in fishing which seemed to be the most important thing in their lives" (Lat, 1979a, p. 48).

Tapi	*teman*	*tertarik*	*pada*	*tiga*	*saudara*
But	I	attracted	towards	three	relatives
ini	*disebabkan*	*pengetahuan*	*mereka*	*yang*	*luas*
this	because	knowledge	their	that	wide
tentang	*cara*	*menangkap*	*ikan*	*yang*	*merupakan*
about	ways	catch	fish	that	is
perkara	*penting*	*dalam*	*hidup*	*mereka*	
thing	important	in	life	their	

'I was amazed at the siblings because of their knowledge in catching fish, which is the most important aspect of their lives.' (Lat, 1979b, p. 48).

(31)
In *The Kampung* Boy: "I would really be a somebody!" (Lat, 1979a, p. 126).

Teman	*dengar-dengar*	*cerita*	*banyak*	*kemungkinan*
I	heard	stories	a lot	possibility
siapa	*saja*	*yang*	*masuk*	*belajar*
who	only	that	enter	learn
di	*sekolah*	*tu*	*akan*	*menjadi*
in	school	that	will	become
bijak	*pandai*	*akhirnya*	*ramai*	*muridnya*
smart	smart	in the end	many	its students
yang	*masuk*	*unibersiti*	*akhirnya*	*memegang*
that	enter	university	in the end	hold
jawatan	*tinggi*	*gaji*	*besar*	
position	high	pay	big	

'I heard a lot of stories that anyone who studies in that school will become smart… And a lot of their students got to enter the university…. In the end they hold high positions with good pay.' (Lat, 1979b, p. 126).

(32)
In *The Kampung* Boy: "I would really be a somebody!" (Lat, 1979a: 126).

Teman	*dengar-dengar*	*cerita*	*banyak*	*kemungkinan*
I	heard	stories	a lot	possibility
siapa	*saja*	*yang*	*masuk*	*belajar*
who	only	that	enter	learn
di	*sekolah*	*tu*	*akan*	*menjadi*
in	school	that	will	become
bijak	*pandai*	*akhirnya*	*Ramai*	*muridnya*
smart	smart	in the end	Many	its students
yang	*masuk*	*unibersiti*	*akhirnya*	*memegang*
that	enter	university	in the end	hold
jawatan	*tinggi*	*gaji*	*besar*	
position	high	pay	big	

'I heard a lot of stories that anyone who studies in that school will become smart… And a lot of their students got to enter the university…. In the end they hold high positions with good pay.' (Lat, 1979b, p. 126).

The near-far image schema via the word *tertarik* 'pulled' in Instance 30, the top-down image schema via the word *tinggi* 'high' in Instance 31, and the big-small image schema via the word *besar* 'big' in Instance 32 were added in *Budak Kampung* to describe the English expressions *admire* (Instance 30) and *be a somebody* (Instances 31 and 32) in *The Kampung Boy* respectively.

All the 32 instances presented in this section has shown that the ICMs in *The Kampung Boy* were not only maintained when by Zainun Ahmad when writing the Malay version of *the Kampung Boy;* the ICMs were modified, dropped, and even added during the production of *Budak Kampung*. This echoes with the notion that human beings perceive things differently and this results in the different use of linguistic expressions to describe the same concept. Although Zainun Ahmad may be Lat's close friend and is equally proficient in both the English and the Malay language as Lat, his day-to-day experience may have influenced the way he manifests certain concepts in *Budak Kampung*. On the other side of the coin, the different manifestations of linguistic expressions in *The Kampung Boy* (meant for a global audience) from those in *Budak Kampung* could be due to Zainun Ahmad's conscious effort to ensure that the ideas put forward by *Lat* are understood by the target speech community, namely the Malay speakers.

Interestingly, although the image schemas that were used in *The Kampung Boy* appear to have undergone some modifications, there was no distortion of meaning in *Budak Kampung*. This is because, as Salehuddin (2003, p. 37) states, the up-down image schema, the front-back image schema, and the big-small image schema share certain similarities with each other. The big-small image schema can, at times, be interpreted from the perspective of the up-down image schema and vice-versa; there are also times when the front-back image schema can be viewed from the up-down image schema and vice-versa.

Salehuddin (2003, p. 37) further illustrates that "in reality, a person's height is normally used to express his size. A taller boy, for example, would be, most of the time, considered as a bigger boy than a shorter boy of his age". Given such circumstances, the up-down image schema can be viewed from the perspective of the big-small image schema. The up-down image schema, on the other hand, can be seen as the front-back image schema from the anthropocentric point of view.

> Anthropocentrically, (borrowing the term used by Heine [1997] to mean 'from the perspective of human beings'), the 'head' fills the top-most position. However, zoomorphically (i.e., from the perspective of animals that are on all fours) the 'head' would fill the front-most position due to the fact that animals that are on all fours are, unlike human beings that are vertically structured, horizontally ordered.
>
> (Salehuddin, 2003, p. 37)

CONCLUSION

Based on the above argument, it is thus justified that although the kinaesthetic image schemas used in the English text are not always maintained in the Malay text, the similar effect that both the dissimilar, but related image schema bear, justifies the selection of other image schema to achieve the same effect that the message in the English text carries.

Despite the differences in the kinaesthetic image schemas used in both *The Kampung Boy* and *Budak Kampung*, the meaning put forward in each metaphor is still maintained. This is due to the fact that each of the kinaesthetic image schemas is presupposed by its own pair of conceptual metaphor and metonymy and that the two speech communities (namely English and Malay) share the more common conceptual metaphors and metonymies. Both the English and Malay speech communities, for example, seem to agree that the metonymy THOSE AT THE TOP STAND FOR THE BETTER and THOSE AT THE BOTTOM STAND FOR THE WORSE presuppose the up-down image schema.

This study reveals the similarities and the differences in the conceptualisation of concepts by people across cultures to enable those from different linguistic backgrounds not only to appreciate the metaphors used by different speech communities, but best of all, understand the cultures of people all over the world, in a totally new and exciting way, without having to directly be in physical contact with them.

Since the current study only compares and contrasts three ICMs that underlie the linguistic expressions in *The Kampung Boy* with those found in its Malay version, *Budak Kampung,* future crosslinguistic research can be conducted to investigate if the same phenomenon explained in this study can also be observed in the other versions of *The Kampung Boy* (e.g., those that are published in Japanese, French, and Portuguese), including *The Kampung Boy* that is published in the American variety of the English language. Such studies will further support the role that cultural interests play in the production of linguistic expressions by different speech communities in their day-today-interactions.

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