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Translational Shifts in Iqbal's Poetic Adaptation of English Poetry: A Cognitive Linguistic Study of Selected Poems

Azizullah Khan
National University of Modern Languages Islamabad
Email: azizullah.kazmi@gmail.com

Zawar Hussain Hashmi
National University of Modern Languages Islamabad
Email: zhshah@numl.edu.pk

ABSTRACT

In translation studies, sorting out the source-target relationship has been a complicated contentious issue among the translation and linguistics scholars. Various concepts such as equivalence, translation shifts, and translation norms have been introduced to define the nature of such relationship. Translation shift is a post hoc product emerged after when the entire practice of equivalence was disfavored for its longstanding inability of addressing the ambiguities concerning the appropriate unit of translation (Snell-Hornby, 1988). Although the concept equivalence has been much proliferated in its typological nature but still it has been empirically proved incapable of capturing the variability of translation as argued by Koller in 1995. By nature equivalence and its various classifications have the only aim which is established in relation to the invariant underlined in the source text. This aim in its very essence seeks to establish objective relationship between source and target texts. However, achieving such aim as looking for exact equivalent is constrained by social, cultural and cognitive factors and thus results in various related formal deviations from the invariants. From this idea Pym (2010) argues that the equivalence concept is no more perceived from the essentialist paradigm neither it should be practiced to establish source-target equivalent. Rather sorting out the source-target relationship is a subjective activity in which the units and constituents of both the languages interact with each other in the mind of a translator. Translation is thought of no more a mechanical enterprise which involved the searching for exact equivalent rather it is a dynamic cognitive activity constrained by a translator or conceptualizer's construal operations. In this cognitive view, the concept of equivalence becomes out of practice in translation and its post hoc product i.e. translation shift is due considered in the source-target relationship.

Shifts in translation are in fact the changes reflected in the target text as said by Van Leuven-Zwart, Baker and Koster in 2009. It is obvious that changes in the target occur in response to the existing invariants in the source text. It is also pointed out by Popovic (1970) that things which are new and do not seem to be reflected in the original are

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known as shifts. Shifts have been formally and linguistically defined and characterized by various scholars such as Catford (1965), Vinay and Darbelnet (1958), and Klaudy (1996). But the characterization of shifts is either procedural or it is based on the product, however both approaches are prescriptive in nature as both focus on language internal units. The procedural approach to shifts prescribes a set of procedures which are employed during the translating process and thus cause shifts while the changes underlined in the translation product are classified and typified on the basis of linguistic structure. The frameworks of Vinay and Darbelnet as well as of Klaudy are understood as the best example of procedural way of causing shifts. As they suggest processes such as adaptation, transposition, modulation and like other which cause changes at various structural levels during the translating act. Similarly, Catford's framework (1965) is based on the identification of shifts types in translation product. His definition of shifts is based exclusively on linguistic matters as he identified shifts as the deviation from the formal invariants of the source text. His categorization of shifts is related to various linguistic levels such as category shifts, rank shifts, class shifts and structure shifts.

It is observed in the preceding account that shifts are either considered procedural or product-based but both have the shared interest of describing the source-target relationship. Such description of the relationship is prescriptive as the translator or researcher has to strictly follow a set of suggested procedures, strategies or techniques and thus the analysis of the translation phenomena is not permitted to go beyond the linguistic matters. Moreover, the product-based changes are evaluated against the invariants while changes that happen due to following a particular set of procedures without the assumption of invariants as previously took into account then the notion of shifts may be considered in a cognitive construal framework (Halverson, 2007). Cognitive construals are cognitive abilities possessed by every speaker or translator that perceive or conceptualize a situation in multiple dimensions. Halverson in 2007 argues that construals are implemented in three different dimensions in cognitive translation studies. First of all, the context in which the translator interprets the STs is an excellent source. Second, a set of conventions of the language and the knowledge about it known to translator is another place where construals' implications can be found. Finally, the translator own creativity as may be observed in translation that reflects his/her unique experiences is found an effective source through which construals are implemented in translating. In view of the implantation of construals, translation is understood as a dynamic meaning-making activity. However, this activity is constrained by the construals which act in the form of contextual, cultural, and convention constraints. Therefore, the authors and translators who are engaged in producing any original literary or translating texts must have the influences of construals. Due to differences in construals, an author and translator would not construe the same situation in identical fashion. In this respect, the study attempts to venture the cognitive construal investigation of the translation shifts in Iqbal's adaptation of Henry Wordsworth Longfellow's poem "Daybreak".

Translation and Cognitive Construals

Translation by nature has been previously assumed as an equivalent of the original text (Toury, 1995). For him it was understood a researcher's goal to underline and describe

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the equivalence. Moreover, it was thought of as a mechanical operation based on prescriptive rules that performed on source and target texts in order to expose contrastive instances and translation errors as pointed out by Rojo and Ibarretxe-Antunano (2013). By following prescriptive techniques, it was aimed to consign translation to the servitude of its original text and if there were any deviations then they were marked as incorrect or considered as errors. Due to the complicated nature of translation, various linguistic approaches were introduced with the aim to analyze the underlying phenomena of translation. Such as contrastive methodologies were devised by Vinay and Darbelnet (1958), Catford, (1965), Yebra (1982) and many others in order to deal with the issue of equivalence which was the only and inevitable practice carried out at word or sentence level by the scholars of the time. The academic aim of such scholars was to invent a set of procedures which would be followed so as to find errors in translation.

Due to the scope of contrastive approaches as restricted to word level, the textual approaches were introduced that accounted for the context and audience role and thus viewed translation as a textual operation. For example, Wilss (1982), Neubert (1985), Hatim and Mason, (1990) prescribed text-based frameworks for examining translation phenomena at textual level. However, their suggested approaches in analysis only operated inside the text and did not focus on the social and cultural context of the text. Such social and cultural contexts have major influences on the text communicative functions and thus force translator to be deviant from the source text social and cultural conventions. To fulfill such social and cultural needs of the translation, the translators approach the phenomena of translation with socio-cultural perspective of the target situation and thus changed the nature of translation from textual operation to socio-cultural and norm-governed activity. With such new perspective, Skopos theory by Vermeer (1989), Holz-Manttari's approach (1984), polysystem theory by Toury (1985) and manipulation school by Hermans (1985) were introduced that examined translation phenomena as social and cultural practice. Such sociocultural approaches viewed shifts or changes as the causal force of social and cultural norms of the target situation. If we critically look into all these approaches to translation, we would certainly find that there is somehow prescriptive inclination toward the source text. Along with the solely based linguistic and textual approaches, the socio-cultural approaches were also designed in ways to just describe the various translation phenomena under the social, cultural or linguistic norms. But there is still ambiguity to know that why various versions of the same source text are still different from each other although they share the same social, cultural and linguistic norms. The answer may be found in the cognitive way of looking at the phenomena of translation as regarded the only perspective to cater the explanatory reasons especially for the changes happen to usually occur in target text or different versions of the same source text.

With the advent of the translation field and the innovations of descriptive approaches opened new vistas through which the former beliefs in translation such as loss, gains, shifts, adequacy or inadequacies were viewed as needs of the target situation, culture and language. The shifts or changes in the form of words or structures in the target language were thought of as the result of decision-making process followed by a translator. Due to this prevailing idea, translation was deemed as a mental and

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translator's decision-making activity which is not exclusive of words or textual choices but it is inevitably bound to translator's cognitive processes. Such processes are actually the construals that cater the speaker or translator to examine things or situation from various dimensions. This idea is conceived from the cognitive linguistic belief which looks at the meaning of things or situation from the experiential perspective. Since, it is commonly understood that meanings are grounded in speakers or translators' experiences of the world and thus situations are conceptualized in individual ways because of the different and unique experiences everyone one has about the concrete world as pointed out by Langacker (2002, 2008), Croft and Cruse (2004), Hamawand (2016), Geeraerts and Cuyckens (2007) and Muhammad Kotait (2011). As per the different experiences of the individual speakers or translators, different construals are invoked to use and that are realized in the different use of linguistic forms and structures. Therefore, the shifts or changes which are visible in the target texts as cognitive linguistics believes are the results of different experiences and such are filtered through the translators' use of construals.

Construals are the cognitive processes as defined by Langacker (2008) which are used by speakers or translators to portray a single situation differently. Various kinds of construals are drawn upon such as specificity, scope, perspective and foregrounding which show us to know whether the thing is viewed closely, or schematically, from subjective or objective viewpoint or whether something related has been backgrounded or foregrounded etc. It is not prescribed by Langacker himself that construals may provide reasonable and explanatory support to the changes usually happen to occur in translating act but the scholars such as Tabakowska (1993, 2008) and Halverson (2007) argue that cognitive construals possess the natural dispositions which provide causal background to translation changes. Therefore, the first case study ventured by Tabakowska (1993) in which she employed construal operations to one of Emily Dickenson's poem titled as 328 and its Polish version. She could able to note that much of the meanings in the original poem and its translation are established by construals which are drawn upon by the poet and translator and the changes highlighted in both the texts are the outcome of those construals.

Up to present, no literature is seen related to Urdu-English translation that has been examined from cognitive perspective and particularly from construal operations. Although the cognitive approach to translation is new and more challenging therefore very less scholarship is evident in other languages such as English to Polish (Tabakowska, 1993), English to Chinese (Shuying, 2024), Chinese to English (Tao, 2019; Zhenxiao, 2020), Arabic to English (Mohammad Kotait, 2011) and Japanese to English (Nakamura, 2016). These studies have employed construals theory of Langacker to translation texts and mostly to poetic texts with the aim to substantiate the claims of cognitive linguistics. As cognitive linguistics views meaning as a matter of conceptualization, embodied and usage-based, and grounded in human experiences and thus gets a subjective status in description of any situation. In the light of cognitive linguistics and particularly its construals theory by Langacekr (2008), Sir Iqbal's adaptation i.e. Payame Subha of Henry Wordsworth Longfellow's "Daybreak" has been examined for translation shifts.

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Construal Processes as Theoretical framework

This study opted for Langacker's model of cognitive construals as argued by Tabakowska (1993) and Halverson (2007) as the nascent and modern approach for underlining the various kinds of shifts usually occur in target texts. Although shifts in target text have been formally and linguistically typified by the earlier translation scholars such as Catford (1965) and Vinay & Darbelnet (1958) but those were exclusively restricted to text description. The cognitive construals as being a novel approach holding an explanatory ability to determine the cognitive origins of the shifts in a target text. With this regard, Langacker's construals model (2008) and its aspects viz. specificity, perspective, foregrounding and scope have been exploited in account of underling the cognitive reasons for shifts in the target texts.

Construals are broad and diverse cognitive functions which are drawn upon by individuals including speaker and translators to construe a situation. Among such construals, this paper has chosen specificity, foregrounding, scope and perspective to analyze both the source-target data. The construal specificity is outlined by Langacker (2008) is the way with which the scene is portrayed with fine-grained description. Most of the things in the scene are clicked up that show the poet or translator intimate connection with the situation. Contrary to this is the clicking of just gross things in the scene is known as the construal schematicity (Croft & Cruse, 2004). Both the construal mechanisms of describing scene are either implemented by poet or translator and thus cause the source-target texts different in terms of translation shifts (Halverson, 2007).

Moreover, the construal foregrounding has its origin in Gestalt psychology (Talmy, 2000). It is the act of speaker or translator's mind to choose things to be highlighted and the remaining stay at background. Since, meanings are perceived as experiential in cognitive linguistics therefore individuals foreground and background things as per their experiences and such are not objective in nature. Furthermore, things in a scene are presented with scope which is another cognitive ability and mostly regarded as a matter of attention. Things in a situation are portrayed with immediate scope or maximal scope. Expressions are used that give full coverage to the situation would be perceived with maximal scope. However, when expressions just cover the little things in a situation are presented with immediate scope and thus are foreground in relation to things with maximal scope. For instance, the expression car has maximal scope in relation to wheel. Therefore, things with immediate scope are noticed more and thus important than the things with maximal scope. Similarly, the construal perspective which underlying the point of view is either subjective or objective, presented broadly or just captures personal way of looking at the scene are all based on the speaker's position. The lexical words, deixis, prepositions, and tenses all reflected by construal perspective in texts. For example, in front of, above, behind, he, that, this, go, come, we, they etc. are used by speakers to locate themselves in a text or out of the text. In translation, the source-text author and translator may hold different perspective depends on where they located and portray the same scene with either maximal or immediate scope in accordance with their experiences. Therefore, cognitive theory of translation emphasizes individual ways of describing a situation unlike the previous translation theories where individuals including speakers and translators' social, cultural and cognitive positions were not taken into account.

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To investigate shifts in adaptation from the cognitive construal perspective, the study has taken Henry Wordsworth Longfellow's poem 'Daybreak' as ST and its adaptation by Iqbal into Urdu as Payame Subha as TT. The English poem which is the original poetic text is available over the internet and its adaptation to Urdu has been obtained from Sir Iqbal's Bang-e-Dara. The original and target texts are comparatively and contrastively analyzed in the light of prescribed construals by Langacker. After the identification of the shifts, they are explained and discussed through the construals such as specificity, figure/ground and perspective. In such fashion, the textual and construal analysis of the source-target texts has been offered in the next section.

Analysis and Discussion

This study analyses Muhammad Iqbal's adaptation i.e. پیام صبح of Henry Wordsworth Longfellow's poem "Daybreak" for translation shifts from the perspective of cognitive construals proposed by Langacker (2008). The translation shifts are underlined in both the source and target texts and then explained and interpreted in light of construal aspects such as specificity, figure/ground and perspective in order to know how the construals make the adaptation unique as compared to its source-text by considering both the poet and translator's social, cultural, experiential, religious and cognitive contexts. Moreover, the analysis also focuses on how differences in construals lead to differences in conceptualization of the same situation i.e. Daybreak in English and پیام صبح in Urdu. The following analysis has furnished the investigation of translation shifts with the lens of cognitive construal aspects.

The Poem "Daybreak" and its Urdu Adaptation "پیام صبح"

Summary: The "Daybreak" written by Henry Wordsworth Longfellow (1807-1882) born in Portland, Maine. The poem "Daybreak" is a lyrical poem in which the wind is personified as a messenger who goes to various objects, places and things and announces them the departure of the night and arrival of the dawn. The various imageries in the poem are built around the theme i.e. the message of the morning. The poet chooses wind as the messenger who sets off its journey from the sea. On the way, it requests the mists to clear its way and then welcomes the anchored ships and tells the mariners to unleash their ships and sail on and gives them the news of night's departure and arrival of the day. It then goes over to the various things such as forest, birds, farms, chanticleer, fields, belfry-tower and ask them to awake and hail the coming morning. Its journey of communicating the message of the morning ends by blowing over the churchyard and sadly tells that they should stay lying and it is not the time for them to wake up.

The adaptation of the poem as پیام صبح by Iqbal is summarized as the wind does not come out of the sea but it is adapted to the morning breeze that takes the message of happy morning to various things to awake them. Different and various imageries have been used by Iqbal such as the morning breeze blows and wakes up the nightingale in its nest. It shakes the shoulder of a farmer to get its attention about the news of a happy morning. It orders the desert travelers to recontinue their journey since the sands are about to shine. Moreover, the morning breeze takes away the night with the light (Surah e Noor) and it takes off the golden crown from the candle that means the wind blows

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out the candle as it becomes morning now. The breeze then stops at the wall of garden and asks the rose-buds to wake up. Then the breeze stops at the roof of masjid and questions the moaazin about the rising of the sun. The breeze also comes over to Barahmans who were sleeping in the temple to awake since they would be late for the worship. Finally, the breeze tells the grave dwellers to keep lie until it comes again to awake them after putting the whole world to sleep.

Construal Specificity

Painting a situation in more detail is described as specificity. The title of the original poem 'Daybreak' is more schematic as it refers to the starting of a day and the readers before reading may think of anything the poem would convey. Therefore, the specific theme of the poem is not specified in the title as it is specified in the target text's title. The Urdu counterpart پیام صبح as title of the target poem has been specified by Muhammad Iqbal in a sense that it conveys the central theme of the poem i.e. the message of the dawn. The addition of the lexical word 'پیام' means 'message' makes the target poem's title more elaborative, comprehensive and specific. Sir Iqbal uses it to emphasize the message of the morning and not the description of the morning as the original title does so. Thus, the target poem's title is more attached and specified with what the poem is meant to communicate. Such sort of shift as formally reflected in the target poem's title is caused by the construal specificity and according to Langacker (2008) such construal depends on the individuals' experience of describing a situation. Moreover, the target text is more elaborative as the scenes have been painted in extra colorful words than they are in the source text. For example, Henry Wordsworth Longfellow abruptly states the coming of the wind up from the sea and pleads the mists to give it a way to flow but Sir Iqbal provides a more colorful background before the morning breeze blows to bring the message of pleasant morning. Such background is absent in the source text as observed in the given verse and can be identified as shift caused by the construal specificity.

A wind came out of the sea	اجالا جب ہوا رخصت جبین شب کی افشاں کا
And said, "O mists, make room for me"	نسیم زندگی پیغام لائی صبح خنداں کا

The wind has been specified through its origin as it directly comes out of the sea while the translator does not mention the origin of morning breeze in the TT. However, in the TT Iqbal has specified its status that it is a pleasant life breeze which brings a message of merry morning but the status of the wind in the ST has not been described as a pleasant life breeze blows to bring the news of happy morning. In the ST, the word "wind" has been chosen by Longfellow as the kind of wind which has the power to help the mariners in sailing ships. Contrastively, the wind in the ST and نسیم زندگی in the TT are not the same things; however they have been described in distinct imageries and actions which account for the poet and translator's cognitive context and experiences. The observed shifts discussed above are caused by the construal specificity used by both the original poet and translator in conveying the news of morning poetically.

In addition, specificity can be seen that how elaborately the poet and translator describe the scenes of morning. In this respect, the ST seems simple in diction and easily

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readable. Its language is free of figurative color except the wind is used a personification that acts as a messenger to take over the news of daybreak to various things mentioned in the poem while the TT seems more complicated, colorful, and aesthetically pleasing as the diction is dense and difficult for the reader to comprehend because of the use of metaphor, personification, simile, and complicated imageries. For examples, Jabeen e shab ki afshan, forehead of night has been used in the TT as a metaphor for the sky which is decorated by shining stars at night. It implies that it became morning when the stars in the sky disappeared. Similarly, Taj e zar shama e Shabistan is also used as a metaphor for the flame of a candle which is blown out by the morning breeze. Since the color of the flame is yellow like a golden crown so using it as a metaphor making the TT more pleasing and musical. Moreover, chatak o Ghuncha e Gul! Tu moaazin hai Gulstiaan ka also reflects a metaphor in which rose-bud has been compared with moaazin (a figure in Islam who calls Muslims for worship). Iqbal addresses rose-bud as moaazin to wake up itself and also awake all in the garden since it has become morning now. Using simile such as chamakne ko hai jagno ban k hr zara biyaban ka, Iqbal compares the sand of desert to jagno as it would glow like firefly when the sun rays appear. The metaphors and similes Iqbal used in the TT just to alternatively convey the message of the morning. However, in the ST the poet literally used simple and clear expressions to announce the arrival of the morning. The translational shift as noted in the use of figurative expressions in the TT is caused by the translator's cognitive ability of construing the various morning scenes in alternate ways. Although in the ST such metaphors and simile do not exist but they have been used that show the conceptualizer own way of conceptualizing the common scenes and thus according to Croft and Cruse (2004), Tabakowska (1993) and Hamawand (2007) subjectively perceive them. Since embodied experiences are different and accordingly lead both the poet and translator to conceptualize which may result in differences in encoding the common scenes as noted down above in Iqbal's adaptation of the poem "Daybreak".

Focusing, Figure/Ground

The cognitive pair of concepts such as figure/ground or their alternatives trajector/landmark has been introduced from Gestalt psychology. Such concepts have been purposed to observe the existing structural differences and to highlight the most and least prominent element in a structural relationship. The poet and translator both focus on to foreground something in a situation while the others are backgrounded. The foregrounding things are more prominent in a conceived scene as compared to things in the background. The ST under analysis in this study follows a clear grammatical structure. The subject poet in the poem "Daybreak" observes the morning scene in which the wind has been foregrounded and put it at the subject position as in verse "The wind ...the sea". The poet then uses the pronoun "It" for the wind at the subject position of each verse to perform various actions such as it goes over to ships and inform the mariners to sail. It asks the forest to spread its leaves and asks the wood-bird to get up and sings. Next, it asks the chanticleer to blow its clarion because the day starts to begin and gently asks the corn field to welcome the morning. Moreover, it blows over to the belfry-tower and asks the hinging bell to awake and start the day. At last, it sadly goes

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over the graveyard and says it is not the time for them to awake and therefore remain lie quietly. In all these structures "the wind" has been used as a figure as well the trajector. Such structural status of the wind shows that the speaker has cognitively focused more on the wind than the things mentioned in the background.

However, in translation the structure seems changed. In Urdu translation, "Naseem e zindagi" has been used as a figure which does not come out of the sea as in the original poem rather its origin is not important to the translator's cognitive context as it is to the original poet's. Naseem e zindagi, the life breeze is cognitively focused upon that brings a message of pleasant morning as in the verse;

A wind came out of the sea نسیم زندگی پیغام لائی صبح خنداں کا

In both the original and TT, the visualization of wind coming out of the sea and Naseem e zindagi are gestalt elements. Since the poet and translator's experiential world is different as one stands in American to perceptually visualize the morning scene while the translator stands in the sub-continent to visualize the same scene. Therefore, both have focused and figured out different things in construing the same situation. As in translation, instead of focusing on the wind in each verse and foregrounding it till the end of the poem, Iqbal focuses on Naseem e zindagi in the first verse while in the rest of the verses the focused is shifted to the various actions performed by it. Therefore, the various actions are used at the subject positions in each verse and thus highlighted as figure instead of using the life breeze at the subject position. For examples, jagya bulbule, kinare keet k shana hilaya, indeery mein uraya, parah khwbidagan, barahman ko dya pigam, hoi bame haram py, nahi katka, pukari , dya ye hukam etc.

The shifts underlined in figure/ground in the TT as argued by Langacker (2008) are occurred due to the structural asymmetries between English and Urdu, and importantly caused by the perception of the speakers as a poet may focus to foreground one thing while the translator may foreground another.

Perspective

Viewing arrangement: the relationship between the speaker and what is viewed. The scenes characterized by Sir Iqbal in the target text are mentally accessible to him and thus the parts of his social, cultural and experiential worlds. Sir Iqbal does not refers to wind, sea, mists, ships, mariners, wood-birds, belfry-tower, churchyard as referred to in the source text rather such things are not the parts of target culture. Instead Iqbal chose such as naseem e zindagi, bulbul, keet, surah noor, barahman, desert, moaazin, etc. which reflect the target culture and translator's perspective as where he locates to observe the happy morning scenes.

The use of the Urdu verb "Lai" in the first verse as Naseem e Zindagi Pegham Lai Subh e Khanda ka indicates the translator's vantage point. In the target text, the speaker is located in a place where he construes the morning scene from internal vantage point as confirmed by the verb "Lai" and other concepts belongs to the speaker's social, religious, and cultural world as in the table below. Thus, Iqbal stands in the subcontinent to describe the morning scenes. Similarly, in the ST the speaker's vantage point is indicated by the verb "came up" as in verse "a wind came up out of the sea" and by

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other concepts such as given in the following table.

ST: selection of concepts by Longfellow in conveying the news of morning in the poem "Daybreak"	TT: selection of concepts by Sir Iqbal in conveying the message of morning in the poem "پیام صبح"
Wind, Sea, mists, ships, mariners, forest, wood-bird, chanticleer, clarion, fields of corn, belfry-tower, bell, churchyard	سورۂ ذرہ بیاباں, قافلے, صحرا, نسیم زندگی, کھیت, دہقاں, تاج زر شمع شبستاں, والنور, برہمن, خوابیدگان دیر, بام حرم, بلبل, مؤذن, شہر خموشاں, گور غریباں,

This table highlights that the same situation i.e. the message of the morning in both the ST and TT is construed differently by the poet and translator and thus have encoded the same scene by using distinct linguistic concepts. It further asserts that differences in textual encoding of the scene means differences in experience and this in return results in the alternate construal of the situation (Hamawand, 2009). In this view, both the poet and translator's social, religious, cultural and experiential worlds are different and thus cause shift in their perspective in construing the situation. Moreover, the above translation shifts in textual encoding of the imageries related to the message of the morning is also supported by one of the fundamental tenets of cognitive linguistics i.e. conceptualization is experiential as cited in Geeraerts and Cuyckens' work (2007).
Furthermore, the construal perspective is evident in the choice of words used by the poet and translator as in verse:

It hailed the ships, and cried, sail on Ye mariners, the night is gone.	دیا یہ حکم صحرا میں چلو اے قافلے والو چمکنے کو ہے جگنو بن کے ہر ذرہ بیاباں کا

In the ST, Henry Wordsworth Longfellow uses wind as a messenger to inform the mariners on the ships to get ready for sailing as the night has become over. But Sir Iqbal uses a different imagery to convey the same news of ending night as his selection of words includes صحرا, قافلے, چلو, and ending of night is encoded by using a simile as کا جگنو بن کے ہر ذرہ بیاباں. Iqbal uses the morning breeze to order the caravan in the desert to resume their journey as each sand of the desert is about to shine like a firefly which means the sun is about to rise up. The imagery built up by Longfellow to depict the morning scene is unusual to the target culture whereas sea, ships, sailing, mists and mariners are not the common objects in people lives in the subcontinent as they are in American culture. The use of desert and caravan are quite familiar objects in the target culture and since Iqbal was greatly inspired from religion so he used many concepts in his poetry which have religious background. The concepts such as desert, caravan, have Islamic importance as the religion Islam itself originated in the desert known as Saudi Arabia. So the imagery he builds in the TT conveys his own perspective in depicting the morning scene while Longfellow conveys his own perspective. Such shift in perspective as linguistically evident is guided by both the poet and translator's own social, cultural, and experiential worlds which act as constraints in conceptualizing the morning scene.

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Some more instances of the construal perspectives are reflected in terms of religiously conceptualizing the news of morning communicated by the wind in the ST and نسیم زندگی in the TT. Contrastively, in the ST Longfellow has used only two religious instances while Iqbal has used more as in the following verse.

It shouted through the belfry-tower,
Awake, O bell! Proclaim the hour.

ہوئی بام حرم پر آ کے یوں گویا مؤذن سے
نہیں کھٹکا ترے دل میں نمود مہر تاباں کا؟

In the source culture, belfry-tower refers to church whereas bell is usually rung to awake the faithful Christians in the morning for worship. The bell in belfry-tower usually rings three times; early morning time, noon and evening. Here the poet refers to the early morning time when the bell is asked to proclaim the coming of morning. In the TT, Iqbal adapts such instance of the ST and uses the morning breeze to ask the مؤذن in the masjid instead of bell in the belfry-tower to call the adhan (calling the Muslims to awake and worship) as the sun is about to appear and they will miss the worship time. The second and last instance of religious perspective added by Longfellow is seen in the following verse and its adaptation by Iqbal into Urdu is seen in contrast.

It crossed the churchyard with a sigh,
And said, Not yet! In quiet lie.

سُوئے گور غریباں جب گئی زندوں کی بستی سے
تو یوں بولی نظارہ دیکھ کر شہرِ خموشاں کا
ابھی آرام سے لیٹے رہو، میں پھر بھی آؤں گی
سُلا دوں گی جہاں کو، خواب سے تم کو جگاؤں گی

Here Henry Wordsworth Longfellow mentions the last action of the wind that it just sadly passes the graveyard of the faithful Christians and said not time to awake as it said that they remain lie in their graves. It is obvious that the poet and even the translator have got the same religious perspective but one is that of Christianity and the other is of Islam. However, there are various religions in America and Asia but both the poet and translator presented only those which they have their beliefs in. Although, there are religions which do not have the concept of graveyard such as Hinduism in the subcontinent; the vantage point where Sir Iqbal stood to construe the morning scenes but Sir Iqbal adapted the Christian perspective of the churchyard in the ST to the Muslim perspective of Qabristan as referred by the words such as گور غریباں, شہرِ خموشاں. Moreover, Sir Iqbal added more specificity to this religious perspective presented by Longfellow as he described such scene only in two lines while in the TT there are four lines to describe the same scene. In the TT, the morning breeze addressed the dead bodies in the Muslims graveyard after viewing such a sight of the city of silence as metaphorically referred to by Sir Iqbal that they should lay quietly in their graves after it would come again to awake them and make the rest of the world asleep. Such elaboration of the perspective is not obviously mentioned by Longfellow in the ST. The shifts noticed in the linguistic manifestation of the scene in the ST & TT is guided by the construal perspective and specificity which act as constraints imposed by both the poet and translator's experiential, religious and epistemological world.

Conclusion

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From cognitive construal perspective, this study aimed to deal with the source-target relationship in terms of translation shifts. Although such relationship has been formally explored in an old fashion by focusing on the concept of equivalence and its various classifications which had the only aim to establish against the invariants underline in the source text but such aim in its very essence seeks to establish objective relationship between source-target texts. However, achieving such aim as looking for exact equivalent is constrained by social, cultural and cognitive factors and thus results in various related formal deviations from the invariants. As a result, the post-hoc term "shifts" was used to account for those deviations but still such concept was only analyzed and described on the basis of formal instances in the source-target texts as may be seen in the translation shifts approaches proposed by Catford (1965), Vany & Darbelnet (1958), Klaudy (1996). Such like approaches were only aimed to describe the phenomenon of translation shifts but unable to provide explanatory reasons. Considering this Halverson (2007) and Tabakowska (1993, 2008) proposed to the phenomena of translational shifts a post-modern approach (i.e. cognitive construal approach) which does consider the insights from the antedated works but capable of providing explanatory basis. In this regard, this study attempted to describe the elements of translational shifts in the Urdu adaptation by Muhammad Iqbal of a famous English poem "Daybreak" by Henry Wordsworth Longfellow and to analyze those shifts from cognitive construal dimensions proposed by Langacker (2008). The study identified that translational shifts in the TT occurred and those are accounted to the construal specificity, figure and ground, and perspective. In the TT, Sir Iqbal added more specificity as the scenes related to the description of morning message conveyed by the wind in the ST have been adapted and elaborated more as analyzed in section 4.1. Iqbal used more figurative instances such as metaphor, simile, personification and added extra description to make the TT more complex, rich and musical while Longfellow used simple diction to describe the news of the morning. Moreover, in the ST, Longfellow used the object "wind" as figure in the first verse of the poem and further used the neutral pronoun "it" in each verse at the subject position to foreground it as the most prominent element and the focus of attention while Iqbal used نسیم زندگی (the Life breeze) as figure in the second verse at the subject position to make it the focus of attention but in other verses he neither repeated it nor used any pronoun for it in the rest of the verses rather he foregrounded its actions through verbs in the beginning of verses. Such shift in the construal figure/ground was found that constrained by the structural differences in both the languages i.e. English & Urdu.

The changes or technically adaptations as underlined and analyzed in this research have been the results of construal perspective. Since, meaning is experiential and conceptualized as claimed by cognitive linguistics and literally influenced by the translator's cognitive, social, cultural, religious and epistemological worlds and thus acting being as constraints which do not permit the translator to find out exact equivalent. Such cognitive translation practice has been formally exposed by this study in the adaptation of an English poem by Muhammad Iqbal that translation is a cognitive activity and not the mechanical exercise of counting words of the source-target texts.

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