

**TRANSLATABILITY OF CONCEPTUAL  
METAPHORS: A COGNITIVE-SEMANTIC  
STUDY OF IQBAL’S TRANSLATED WORK  
*TULIP IN THE DESERT: A SELECTION OF  
THE POETRY OF MUHAMMAD IQBAL* BY  
*MIR***

**BY**

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**NATIONAL UNIVERSITY OF MODERN LANGUAGES  
ISLAMABAD**

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**NATIONAL UNIVERSITY OF MODERN LANGUAGES  
FACULTY OF ARTS & HUMANITIES**

## **THESIS AND DEFENSE APPROVAL FORM**

The undersigned certify that they have read the following thesis, examined the defense, are satisfied with the overall exam performance, and recommend the thesis to the Faculty of Arts & Humanities for acceptance.

**Thesis Title:** Translatability of Conceptual Metaphors: A Cognitive-Semantic Study of Iqbal's Translated Work *Tulip in the Desert: A Selection of the Poetry of Muhammad Iqbal* by Mir

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Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **Translatability of Conceptual Metaphors: A Cognitive-Semantic Study of Iqbal's Translated Work *Tulip in the Desert: A Selection of the Poetry of Muhammad Iqbal by Mir*** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

I also understand that if evidence of plagiarism is found in my thesis/dissertation at any stage, even after the award of a degree, the work may be cancelled and the degree revoked.

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## ABSTRACT

**Title: Translatability of Conceptual Metaphors: A Cognitive-Semantic Study of Iqbal's Translated Work *Tulip in the Desert: A Selection of the Poetry of Muhammad Iqbal* by Mir**

The present study explores the conceptual metaphors used in ST i.e., Allama Iqbal's poetry and TT i.e., Mir's translation of Iqbal's poetry. Poetry is an aesthetically realized phenomenon; therefore, Iqbal has used several metaphors to conceptualize various cultural and religious notions which have been studied using CMT (Conceptual Metaphor Theory). The research is qualitative in nature as it provides an in-depth analysis of the conceptual metaphors realized both in ST and TT. The conceptual metaphors in the target text have been analyzed through the use of Newmark's Metaphor Translation Procedures (1988). The textual analysis of the selected verses brings to fore that conceptual meanings of metaphors get established through cross mapping of conceptual domains. During translation, it is important to understand the sense of the ST metaphor to reexpress the same idea in TT. The translator attempts to represent the same idea in the TT by means of translation so as to increase the readability of the translated text. However, the comparison of both ST and TT highlights that the originality of ST is somehow marred in TT because the translator fails to retain the actual essence associated with the ST metaphors. The analysis highlights that every language follows its own linguistic and non-linguistic factors to conceptualize a certain concept. Resultantly, the translated text loses its musicality and spontaneity during the process of translation.

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## **LIST OF ABBREVIATIONS**

CMA: Critical Metaphor Analysis

CMT: Conceptual Metaphor Theory

CRP: Cognitive Reference Point

CTH: Cognitive Translation Hypothesis

ICM: Idealized Cognitive Model

ITT: Interpretive Theory of Translation

L1: First Language

L2: Second Language

MIP: Metaphor Identification Procedure

MIPVU: Metaphor Identification Procedure with Value Utilization

RHM: Revised Hierarchical Model

SD: Source Domain

SL: Source Language

ST: Source Text

TD: Target Domain

TL: Target Language

TT: Target Text



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## DEDICATION

This thesis is dedicated to my late mother, Thank you Ammi, for everything.

نہیں لنگدا یار وچھوڑے دا، بن یار گزارا کون کرے

دنیا توں کنارہ ہو سکدا، یاراں توں کنارہ کون کرے

اک دن ہووے تے لنگ جاوے، ساری عمر گزارا کون کرے

(بلھے شاہ)

# CHAPTER 1

## INTRODUCTION

### 1.1 Overview

Language as a multimodal source of communication facilitates different types of human interests. It is a principal and remarkable resource used by humans to make all kinds of social interactions possible. From discussing certain topics to expressing emotions, fears, and hopes, language functions as a unique dimension. It not only connects human thoughts to the real world of existence but rather it builds a dense bridge to connect the human mind to the world of non-existence i.e., fiction. Language has the potential to solidify abstraction in our minds. Another crucial tenet of human language is that it is symbolic in nature because of the association between phonological and semantic representation (Langacker 1987). The symbolic nature of language goes back to Saussurian linguistics, but it is radically different from cognitive linguistics which denies that language is arbitrarily structured.

The study of language and cognition is known as cognitive linguistics, and it focuses on how these two concepts are related to each other. It examines how cognitive processes affect our use and comprehension of language and how language reflects and changes our thinking. By highlighting the significance of conceptualization, categorization, and embodiment in language usage, cognitive linguistics extends beyond conventional methods to language study (Dobrova et al., 2017). Cognitive linguistics supports the view that language is grounded in our physical, social and cultural experiences. Johnson (2008) claims that language is embodied, i.e., we create our mental and linguistic categories under the composed constraints imposed by our bodies through the cultural sieve and based on our concrete experiences (Rojo & Ibarretxe-Antuñano, 2013). Meanings are the mental categories we create from our interaction with the world. This relationship between language and experience has created cognitive domains i.e., knowledge structures, mental structures about representation of world around us. Cognitive Linguistics relies on the relationship between language and cognition, and on the embodied character of language (Croft & Cruse, 2004).

Cognitive semantics emerged from cognitive linguistics. It is concerned with the investigation of the relationship between experience, the conceptual system, and the semantic structure encoded by language. It investigates knowledge representation (conceptual structure) and meaning construction (conceptualization) (Croft & Cruse, 2004). According to Allwood and Gardenfors (1999), the four guiding principles of cognitive semantics are:

- Conceptual structure is embodied.
- Semantic structure is conceptual in nature.
- Meaning representation is encyclopedic.
- Meaning construction is based on conceptualization.

Lakoff and Johnson's Conceptual Metaphor Theory offers a framework for comprehending the way metaphors influence our comprehension of abstract notions (cited in Hart, 2011). For instance, the metaphor 'time is money' shapes how we see and discuss time, as if it were a precious resource that might be lost or gained. Another significant concept in this phenomenon is construal, which relates to how we conceptualize and understand events and circumstances. It is a key idea in cognitive linguistics. Cognitive linguistics focuses on the use of language and the way it is determined by how we think, and how we interpret events varies between languages and cultures (Hart, 2013). Additionally, the embodied aspect of language and cognition is another theme in cognitive linguistics. It further explains that our sensorimotor systems and physiological experiences serve as the foundation for our comprehension of language. For instance, how we discuss spatial connections frequently mirrors how we really move across space.

Language itself does not encode meaning instead words are only 'prompts' for the construction of meaning, therefore, conceptual metaphors are primary metaphors which are organized by cross domain mappings or correspondences. Metaphor is a device of poetic imagination and rhetoric flourish, an extraordinary feature to the language which is pervasive in everyday life, not just in language but in thought and action as well (Lakoff & Johnson, 2008). Lakoff and Johnson (2008) consider the conceptual system as a fundamentally metaphorical concept which structures our perception, how we get around the world and how we relate to other people. Metaphors are not just linguistic expressions of a certain idea rather there is a deep-rooted

connection of these linguistic devices with cultural values embedded in our conceptual system. According to the cognitive linguists Lakoff & Johnson (2008), there are three major categories of conceptual metaphors:

- a. Orientational metaphor
- b. Ontological metaphor
- c. Structural metaphor

An orientational metaphor is a metaphor that involves spatial relationships. For better comprehension of some abstract concepts, the literary figures prefer ontological metaphors as they provide some concrete basis to the abstract ideas or notions. A structural metaphor has its roots in some specific culture. It is basically deeply rooted in our daily experiences.

There has been a great deal of scholarly research and acknowledgement of the cognitive ability of humans to conceptualize their environment by using metaphors. The cognitive human ability to conceptualize the world by means of metaphors provides assistance in understanding the experiences of the world. The linguistic, literary, political, social, and cognitive domains can be studied through translation. Translation studies is a newly developed domain dating from the second half of twentieth century and emerging out of other fields such as linguistics, modern languages and comparative literature. Translation is an interdisciplinary approach that thrives on exploring connections with other fields of inquiry, for example, cognition, semantics and psychology etc. The term translation itself has several meanings, it can refer to the general subject field, the product or the process of producing the translation (Munday, 2001). The process of translating between two different languages involves the translator changing the original written text (ST) into target written text (TT) in a different verbal language (Munday: 2001). In order to complete this task successfully, one must not only possess a strong command of the language but also have a keen understanding of the complex cultural and conceptual threads that run throughout the source material. Translation studies provide a rich platform for the examination of many aspects of the translation process because of its interdisciplinary nature. Among these, it includes research into the cognitive processes that underpin translation as well as an analysis of how cultural differences affect the subtleties of the translation process.

## 1.2 Background of the Study

The works of great poets like Allama Iqbal open up a whole new realm of study that is both intriguing and diverse. In this field, much scholarly research has been conducted, with the goal of elucidating the undertones and connotations used by Allama Iqbal in his literary compositions. Mehmood and Umar (2019) examined the unchanging substance that could be found in three different English translations of particular poems from Iqbal's *Shikwah*. Their research showed that the structure of poetry presents difficult problems for translators and necessitates a faithful translation of the form and content of source text. As a result, translating meaningful poetry necessitates numerous iterations carried out by various translators, each using their particular methods and techniques. The investigation of these translations revealed that the translators used various methods and techniques to translate the original text, leading to a variety of losses, especially in terms of formal elements. Similarly, Mehmood and Ayaz (2023) focused on how attempts to explain the religious concepts inherent in Iqbal's poetry have failed since both foreign and native translators were unable to understand its original meaning and intricacies. The researchers looked at a few poems by Iqbal to see how translators from different linguistic and cultural backgrounds have deviated from the intended meaning of the original text, leaving glaring gaps when compared to the source material. The research found that linguistic nuance, temporal separation from the original text, and the inherent complexity of poetic language all contribute to the fact that, despite the best efforts, translations occasionally fail to accurately capture the actual religious idea and message included in Iqbal's poetry.

This study focuses on the conceptual metaphors used in ST i.e., Allama Iqbal's poetry and TT i.e., Mir's translation of Iqbal's poetry. It basically lies at the intersection of cognitive semantics and translation studies so as to address the issues related to the translatability of metaphors. Allama Iqbal (1877-1938) was a celebrated Muslim philosopher, poet, and political leader, born in Sialkot, Pakistan. His poetry in Persian, Urdu and Arabic is considered to be a visionary source of knowledge and guidance. Iqbal was a strong proponent of the political and spiritual revival of Islamic civilization across the world (Anjum, 2014). Due to his unmatched talent in literature, politics, religion, culture, national interest, civilization, he was given the titles *Muffakir-e-*

Pakistan (The Thinker of Pakistan), Shair-e-Mashriq (The Poet of the East), and Hakeem-ul-Ummat (The Sage of Ummah). Iqbal's writing is a guiding star to the lost and vision to the blind.

Mustansir Mir (2000) is a university professor of Islamic Studies at Youngstown State University. He is originally from Pakistan. He has taught at the University of Michigan, the International Islamic University in Malaysia and different universities in Lahore. Mir (2000) earned his doctoral degree in Islamic Studies and his published work highlights Islam, Iqbal and related issues. Mir (2000) translated Iqbal's poetry and published the book titled 'Tulip in the Desert: A Selection of the Poetry of Muhammad Iqbal' (2000) wherein the selected poems of Iqbal have been translated in the target language i.e., English.

### **1.3 Statement of the Problem**

The literary works provide unlimited dimensions to the researchers to access the content. Unlimited interpretations of the literary texts are possible only on the basis of active engagement with the text. Mustansir Mir's translation of Iqbal's poems (2000) has been selected for this research work. Translating poetry is a challenging task as the overall structure of the poetic work differs from that of prose. Moreover, the poets employ certain stylistic devices in their works for achieving certain desired effects. The basic problem with the process of translation is the retainment of the essence associated with the source text. Every language is governed by specific rules and the translators are required to follow the rules of the target language while translating the text. This research work addresses the issue of translatability of the conceptual metaphors in the target text (TT). Metaphorical mapping is intricate in nature as it involves mapping between the source domain and the target domain. This research work attempts to identify the procedures that have been followed by the translator for translating metaphors. Furthermore, this research tends to explore the differences between the source text and the translated text or the target text. It also aims at identifying the extent to which the translator has retained the essence associated with the conceptual metaphors in the target text.

## 1.4 Rationale for the Study

The complexity of conceptual metaphors in target texts as compared to those in source texts is a relevant issue in the field of translation studies. This research attempts to provide insights into the translatability of such metaphors. Mustansir Mir's translation of Iqbal's selected poems titled *Tulip in the Desert: A Selection of the Poetry of Muhammad Iqbal* (2000) has been selected for this study. Following poems will be the focal point:

1. Bang-e-Dara I (1905): Reason and Heart (عقل و دل)
2. Bang-e-Dara II (1905-1908): Man (انسان)
3. Bal-e-Jibril: Gabriel and Iblis (آدم و ابليس)
4. Bang-e-Dara-III (1912): Fatimah Bint Abdullah (فاطمہ بنت)

(عبداللہ)

Mir (2000) has translated an ample number of poems by Iqbal in his anthology *Tulip in the Desert: A Selection of the Poetry of Muhammad Iqbal*. In this collection, the selected poems have been translated into English. The primary reason for the selection of the afore-mentioned poems is the dimension that this research focuses on. The issue of translatability of conceptual metaphors is the focal point of this research. As the source text is in Urdu language, so it is a challenging task for the translator to translate the original text into English. Urdu contains culture-specific lexical items. Moreover, the poet used this language in his poetry for the sake of transformation and emancipation. The metaphors employed by the poet acquire prominence and significance in this regard. The selected poems, in fact, provide rich data for the identification and analysis of conceptual metaphors.

## 1.5 Objectives of the Research

- To explore the types of conceptual metaphors used by Allama Iqbal in the selected source texts.
- To examine the role of conceptual metaphors in meaning-making process in the selected source texts.



- To analyze the effect of translation of conceptual metaphors on the construction of meanings in the target text.

## **1.6 Research Questions**

- What types of conceptual metaphors have been used by Allama Iqbal in the selected source texts?
- How do the conceptual metaphors play a significant role in meaning-making process in the selected source texts?
- How does the translation of conceptual metaphors affect the construction of meanings in the target text?

## **1.7 Significance of the Research**

Throughout history, written and spoken translations have played a crucial role in interhuman communication and facilitated in understanding the nature of integrated processes working together to make a stable connection between two languages. Translation, as categorized by Roman Jakobson (1896-1982) is intralingual, interlingual and inter-semiotic in nature. Therefore, the cord that relays us to the interpretation of any translated text especially the interpretation of verbal signs by means of other verbal or non-verbal signs of same or different languages, can be found through the linguistic analysis of that translated text. Cognitive semantics is one of those carefully developed domains which helps in providing a cautious basis for the interpretation of a translated work. This seems to be a workable strategy when the cognitive models and cognitive lexical semantics work side by side in carrying out lexical and metaphorical analysis of the words and sentences to develop a conceptual structure to it. This study problematizes the conceptual metaphors of the target text and builds a contrastive analysis to the source text metaphors so that a positioned analysis could be maintained regarding the translatability of conceptual metaphors. The text chosen for this purpose is Mir's translation of Iqbal's selected poems. It provides sufficient corpus to achieve the desired objective.

## 1.8 Delimitation

This research work deals intensively with the issue of translatability of conceptual metaphors embedded in Iqbal's poetry. The following three points indicate delimitation of the selected research area:

- The study deals with four poems written by Allama Muhammad Iqbal. The titles of the selected poems are:
  1. Bang-e-Dara I (1905): Reason and Heart
  2. Bang-e-Dara II (1905-1908): Man
  3. Bal-e-Jibril: Gabriel and Iblis
  4. Bang-e-Dara-III (1912): Fatimah Bint e Abdullah
- The Pakistani translator, Mustansir Mir, has been selected for the comparative analysis of the conceptual metaphors. The title of the translated work is "Tulip in the Desert: A Selection of the Poetry of Muhammad Iqbal".
- The source text under consideration is solely Urdu poetry of Iqbal. No attempt has been made to include Persian poetry from Iqbal's collection. Similarly, English translations of Urdu poems have been incorporated in this study.
- This study excludes the examination of the aesthetic effects associated with the ST and the TT. The primary focus is on the identification of the conceptual metaphors and the way they bring about change in the cognitive domain.

## 1.9 Organization and Structure of the Thesis

Chapter 1: The first chapter relates to the introduction of the topic.

Chapter 2: The second chapter of this dissertation focuses on the review of the related literature to ground and situate this study.

Chapter 3: The methodology for the current study is discussed in the third chapter. It provides detail regarding the planning and execution of the research.

Chapter 4: The acquired data have been analyzed and the results have been discussed in this chapter.

Chapter 5: This chapter includes conclusion and recommendations.

## **CHAPTER 2**

### **LITERATURE REVIEW**

The basic purpose of this chapter is to enlarge the repository of knowledge related to the topic by providing critical evaluations of the already existing studies related to the issue concerned. The review of the related literature is stringently centered and focused upon the cognitive-semantic analysis of conceptual metaphors and their translation in the target text. This section of study provides insights into translation, conceptual metaphors (conceptual structures) and semantic cognition and highlights the identifiable gaps in the existing literature with specific reference to conceptual metaphors. Another related aim of this section of research is to situate and ground the study by contextualizing it in relation to other studies in this domain. Through various theoretical and epistemological insights, this chapter briefly surveys the strengths and weaknesses of numerous semantic analyses stretching back to cognition and conceptualization. The insights and the gaps related to the recent researches serve as valuable threads to carry out this research.

#### **2.1 Translation**

Translation is the process of conveying meaning from one language to another, preserving the essence and intent of the original text. It involves understanding the cultural nuances and linguistic intricacies to ensure accurate communication across linguistic barriers and in this process, there is usually a source language (SL) and a target language (TL) (Munday & Hatim, 2004). The foundation and genesis of translation are found in the origin of language itself, or more precisely in the origin of writing. Translation, in its widest sense, is the process of conveying a source-language text's meaning through an equivalent target-language text. According to its etymology, the word "translation" has been used since the 14th century and comes from the Latin *translatinē*, which means "to carry across," "to bring across," "to remove to heaven," and "to carry a saint's relics to a new place." The word "translation" originally meant "speaking across" in ancient Greek, giving the phrase a more oral and rhetorical feel (Partridge, 2008).

## 2.2 A Brief History of Translation

In every instance where two cultures or languages have collided throughout human history, translation has been essential. However, for a significant portion of human history, the act of translating has always been seen as subversive, contentious, and dangerous, a betrayal viewed with mistrust and suspicion (Hermans, 1985). It is also true that translation has existed throughout human history as one of the enduring aspects of our societal life. Inscriptions in both Assyrian and Mesopotamian languages bear witness to this fact. Since antiquity, there have been countless arguments regarding the idea and practice of translation due to its persistent presence. In addition to linguists, anthropologists, historians, archaeologists, cultural studies specialists, theologians, philosophers, historiographers, etc. have all expressed interest in the topic of translation (Venuti, 2013).

## 2.3 Translation of ST into TT

Cheetham, D. (2016) focuses on literary translators and translations and explicates that they have a poor public image inconsistent with the evidence of skill and effort shown in translators' essays, postscripts and interviews, and with the respect shown to literary translation practice in translation studies in general. This article suggests that much of this negativity results from the entailments, or logical implications of the dominant conceptual metaphors of translation: movement and replacement. Conceptual metaphors powerfully shape perceptions and expectations, but unlike consciously applied metaphors, their effects go largely unnoticed. By comparing the current dominant metaphors of translation to an alternative of "translation as performance", it can be seen that many of the common concepts of translation are entailments of metaphor rather than intrinsic features of translation.

Cui, J. (2017) studied the perspective of cognitive linguistics in mapping metaphor from source domain to target domain. Metaphor is a common phenomenon of language; it replicates the close relations between language and culture. This article analyses cognitive metaphors, translation, and translation strategies from the perspective of cognitive linguistics. The article presents metaphor as a basic human cognitive style rather than only a linguistic phenomenon. The translation of metaphor is a concept domain mapping exchanged between source domain and target domain,

that is why translation equivalence is necessary about cognition, the study of metaphor, and translation strategies.

Ciocioi, V. E. (2019) aims at exploring some of the techniques of metaphor translation between effortless translatability and total untranslatability by pursuing an inductive approach together with a description of the procedures and strategies used. Metaphors were traditionally viewed as powerful rhetorical tools, but more recent studies have acknowledged metaphors as cognitive, communicative and cultural elements. Whether linguistic or cognitive, metaphor translation requires metaphor analysis and metaphor analysis entails at least linguistic, communicative, social and cultural competence. Between the totally untranslatable and easily translatable metaphors, there are many other degrees of translatability. The study concludes that metaphor is neither a deviation nor a mere embellishment of literal language. It is a matter of language as much as it is a matter of thought. The creation of a metaphor is a linguistic, cultural and cognitive act, and so is the understanding and the translation of a metaphorical term.

Through the lenses of translation ideology, translator competency, and the skopos of translation, Zauberga (2001) investigated the variables influencing the level of hybridity in target texts. Within the context of concrete texts, these three elements were examined. According to the findings of the study, current translation theories' functionalist stance has led to a broad range of relationships between the original as well as the translated text, from faithful copies to liberated rewrites. As a result, translations may display various degrees of hybridity. The analysis of the result implies that all translations may be viewed as hybrids to some extent, even though there may be target texts that don't clearly show the influence of the source text. The research's findings cover two viewpoints on hybridity in translations. On the one hand, translations are transplants of texts, which are by their very nature diverse and vulnerable to the interference phenomenon, where parts of the source text frequently find their way into the target text. The level of this interference may vary depending on how society reacts to such situations. The functionalist perspective, on the other hand, has widened the definition of translation, resulting in a variety of relationships between the original as well as translation, such as adaptations, versions, and rewrites. Since a text can be translated in a variety of ways to accomplish diverse goals, this flexibility undermines the conventional differences between translations, adaptations, and versions.

Khaled Hosseini's English book "A Thousand Splendid Suns" (2007) was translated into Malay by Haroon and Daud (2017), who focused on the methods and techniques employed by the translator. The strategy used in this study includes locating and matching foreign terms from the English literature to their Malay counterparts. The translation processes were examined using Pedersen's (2011) taxonomy of cultural reference rendering techniques. According to the research, there were 174 foreign terms in the English novel. Retention was the most often employed translation technique, making up almost 70% of all translation techniques. This shows the use of a source-oriented technique, showing the translator's attention on maintaining the integrity of the source material while making sure the intended audience can understand it.

The difficulties and needs of legal translation were explored by Alwazna (2013), with a focus on accuracy and validity in transmitting the same legal impact from source to target language. The essay stressed the special requirements for legal translation, which include accuracy in both form and content while adhering to the traditions of the target language. To achieve the main objective of duplicating the legal impact of the source text in the target language, the technique entailed an investigation of numerous procedures used in legal translation, including formal correspondence, functional equivalence, borrowing, as well as descriptive paraphrases. While noting the difficulty of translating culturally distinct legal words and concepts, the conclusion stressed the significance of legal translation in promoting cross-cultural legal communication.

Considering the collaboration of two translators with various linguistic backgrounds, Sokarno and Hafiz (2003) focused on the linguistic as well as pragmatic issues that arose during the translation of "The Thief and the Dogs" (2016) by Naguib Mahfouz from Arabic to English. Using a pragmatic technique that considered both linguistic context and situational context to assess the meaning of terms, the process entailed a comparison study of the English translation with the original Arabic text. The results showed that there were a few issues with the translation that were caused by contextual variables, which resulted in differences in how speech actions, politeness maxims, and different inferencing styles were conveyed in the interaction between the characters. The difficulties of preserving the intended meaning and effect of the original text in the translated version were further highlighted by translational obstacles at the lexical and syntactic levels.

With an emphasis on reformulation markers, Furkó (2015) analyzed the difficulties translators have while translating discourse markers and investigated the

reasons why certain signs are infamously challenging to translate. The study involves examining aspects that are particular to a certain genre in relation to the translation of scripted dialogue and subtitles. The study also looked at how the English reformulation markers “I mean” as well as “actually” might translate into Hungarian. The research found that dramatized discourse translation might suffer from a loss of naturalness, an increase in processing effort, unexpected conversational implicatures, inaccurate depictions of interpersonal dynamics, and discourse marker absence in the target text. To achieve dynamic equivalency in the target text, particularly for illocutionary phenomena like discourse markers, the study underscored the necessity for a larger repertory of translation procedures. The case study showed the possibility for discourse marker research as well as translation studies to interact, indicating that translators need to be aware of methods for communicating the purposes of these markers.

The translation strategies used by English Department sixth-semester students while translating news item texts from English to Indonesian were evaluated by Lestiyanawati et al. (2014) with a focus on the strategies put out by Molina and Albir (2002). The research included 225 sentences being examined to determine the most often used translation procedures, evaluating the quality of the translation in terms of correctness, clarity, as well as naturalness, and looking into the translation issues that students were having using a questionnaire and an interview. The results showed that, in 149 out of 225 sentences, literal translation was the majority strategy. 155 phrases were accurately translated, 172 were clearly expressed, and 164 were natural. However, the study revealed problems with unclear or inaccurate translations caused by students’ ignorance of context and lack of proficiency. Students’ difficulties with selecting the proper words and translation strategies were ascribed to their lack of experience and comprehension, which was made worse by the difficulty of the source materials. The study concluded that while some students did well, many had trouble translating because they were ignorant of the context, had little experience in translation practice, and didn’t have enough knowledge of the methodologies.

Emily (2005) used a semiotics perspective to investigate legal translation, concentrating on the difficulties presented by the process of developing signs and the ambiguity of word meaning in the original text. To have the same legal impact in the target language, the idea of legal equivalence was studied. The study concluded that the variable meaning resulting from the semiotic process makes it challenging to have the same legal impact in the target text. As a strategy for facilitating cultural

transmission via translation, cultural equality was emphasized. The conclusion underlined the importance of the translator's role in attempting an accurate translation while admitting that not all meaning components can be properly communicated. It was suggested that to preserve the meaning of the original text, translators frequently use literal translations that are both syntactically and semantically accurate, leaving it up to the court to decide how the text should be interpreted. It was highlighted that changes must be made throughout the translation process to account for the effect of legal English while retaining the local flavor of the target language. It was thought that this process of choosing and exchanging signals would benefit the target culture while reflecting legal ideas from many worldviews.

## **2.4 Translation of Conceptual Metaphor**

Al-Sowaidi et al. (2021) examined metaphor translation as a natural phenomenon, focusing on the translation of metaphorical expressions in two Qur'anic translations, Yusuf Ali's *The Holy Qur'an: Text, Translation and Commentary* and Laleh Mehree Bakhtiar's *The Sublime Qur'an*. The methodology of the current study is a combination of quantitative and qualitative methods, along with a cognitive framework of metaphor. The analysis is based on Mandelblit's Cognitive Translation Hypotheses (CTH), Maalej's strategies of translating metaphor, and Kövecses's concept of Cultural Variation. This eclectic approach allowed for a comprehensive investigation of the translation of Quranic metaphors, encompassing linguistic, conceptual, and cultural aspects. The study emphasized the impact of cross-cultural variation on the translation of metaphorical expressions, leading translators to adopt specific strategies to maintain the nuances of the original Arabic text while ensuring accessibility for the target audience. The findings of the study revealed several key aspects regarding metaphor translation in the Qur'an. Firstly, the language of the Qur'an was found to be predominantly metaphorical, with most metaphors being highly conceptual. However, despite their conceptual nature, many of these metaphors are literally translated into English, resulting in frequent inaccuracies. The study highlighted the divergence in conceptualizations between English and Arabic, especially in sensitive texts like the Qur'an, leading to the loss of meaning in some translated metaphorical expressions.



Ala et al. (2022) examined conceptual metaphor and its types in general, focusing on the conceptualization of metaphorical expressions used in the political speeches of King Abdullah II in English and their translations in Arabic. The research aimed to identify the techniques and strategies employed by the Hashemite Royal Court in translating source text (ST) metaphorical expressions to the target text (TT). The methodology of the current study involved using the Metaphor Identification Procedure (MIP) by the Group (2007) and the Critical Metaphor Analysis (CMA) proposed by Charteris-Black (2004) to identify the conceptual metaphors in King Abdullah II's political speeches. The metaphorical expressions are categorized based on the Longman and Oxford Dictionaries to determine the semantic field they related to. The study relied on the method proposed by Al-Zoubi, Al-Ali, and Al-Hasnawi (2007) to examine and compare the conceptual metaphors in both texts, analyzing whether they are maintained, changed, or deleted during the translation process. The findings revealed that conceptual metaphors were extensively used as a persuasive device in King Abdullah II's political discourse, supporting Lakoff and Johnson's (1980) theory regarding the widespread use of conceptual metaphors in communication. The study concluded that the preservation of the ST metaphor in the TT through a symmetrical metaphor was the dominant technique in the translation process from English to Arabic.

Wang and Chen (2022) examined the role and significance of conceptual metaphor in Chinese diplomatic discourse, particularly as a discursive mode and strategy for publicizing diplomatic concepts and notions. The research employed the Metaphor Identification Procedure with Value Utilization (MIPVU) to identify and classify conceptual metaphors utilized in Chinese diplomatic discourse. Additionally, the study addressed translation problems related to these conceptual metaphors, employing a comprehension and translation model guided by the Cognitive Reference Point (CRP). The BNC and COCA corpora are also utilized to assess the appropriateness of translations. The research provided feasible translation strategies and methods based on the CRP translation model and illustrated them with authentic examples. The findings of the research encompassed a comprehensive investigation of the conceptual metaphors in Chinese diplomatic discourse. The study successfully identified various categories of conceptual metaphors, though variations were observed in their preferential selection. Moreover, the research systematically presented several translation problems associated with conceptual metaphors in Chinese diplomatic

discourse. These issues predominantly comprised under translation, over translation, and mistranslation, which were closely linked to inappropriate interpretation and selection of cognitive reference points. In conclusion, the study highlighted the significant role of conceptual metaphor in shaping realities and its indispensability as a discursive mode in Chinese diplomatic discourse.

## **2.5 Translation and Cognitive Semantics**

Hatzidaki and Pothos (2008) focused on the directionality of translation between a bilingual's first language (L1) and second language (L2) while examining the function of semantic and lexical memory in bilingual translation processes. The study is set out to evaluate Kroll and Stewart's Revised Hierarchical Model (RHM), which contends that although lexical memory mediates translation from L2 to L1, semantic memory mediates translation from L1 to L2. The study's approach included word recognition and text translation tasks. Participants who were bilingual translated texts and completed recognition exercises in both L1-L2 and L2-L1 translation directions. The results showed that the translation task validated the RHM model's predictions, with lexical mistakes more commonly happening in the L2-L1 direction and semantic errors more frequently occurring in the L1-L2 direction. However, because semantic effects were not seen in the L1-L2 direction, the word recognition task findings failed to consistently match the RHM predictions. According to the cognitive demands of the work, the study recommended an adaptable use of conceptual as well as lexical links in bilingual translation.

Upadhaya (2021) used a cognitive semantic viewpoint to analyze Sooraj Prakash's translation of metaphors from George Orwell's "Animal Farm" into Hindi. The study concentrated on how the translator dealt with the difficulty of interpreting metaphors that might not have exact translations in the target culture. The approach involved examining the metaphor translation from the source text (ST) to the target text (TT) and determining the methods the translator employed to deal with the linguistic and cultural variations between the languages. The results showed that Sooraj Prakash tried to keep the metaphors from the source material where they could be successfully incorporated into the target language while also utilizing metaphors peculiar to the target culture to express the metaphorical meaning of the target culture. The research emphasized the translator's ability to create conceptual metaphors that are analogous

and well-known in the target text, provide explanatory material to enhance understanding, and replace fewer common metaphors in the source text with more common metaphors in the target language.

Augustyn and Pramo (2020) looked at the usage of non-technical terminology that emphasizes the SARS-CoV-2 virus's Asian ancestry, such as "Chinese virus," "Wuhan virus," and "Asian virus." The research utilized a cognitive semantics viewpoint to analyze the patterns of meaning interpretation for each of these phrases in English-language Internet conversation while considering their multiple context-specific meanings. The study's approach included analyzing how the chosen terms were interpreted and used in various settings using cognitive semantics techniques, such as the idea of meaning potentials as well as conceptual blending theory. These compound statements, which are frequently employed to underline the virus's origin, have many meaning potentials that may be triggered in various ways depending on context, according to the research. The research revealed that these phrases' meanings are not always obvious and may be modified by several elements, such as the author's purpose and the discourse's grammatical structures. The study made the case that to tackle polysemy as well as ambiguity of compound phrases, some of which may have offensive or discriminatory meanings, so a pragmatically enriched framework for dynamic meaning interpretation is crucial.

To improve comprehension and foresee issues with comprehension, Boers and Demecheleer (1998) investigated ways in which cognitive semantic analyses of prepositions, especially their figurative senses obtained from spatial senses via conceptual metaphors, may be applied in an educational environment. The current study's methodology involved examining two main strategies: 1) tracing conceptual connections between various polysemous prepositional senses to foresee comprehension challenges, as shown by the illustration of the preposition "behind," and 2) using enticing metaphorical extensions to convey the semantics of prepositions in a way that promotes comprehension, as shown by the example of the preposition "beyond." The results showed that using cognitive semantic understanding to teach prepositions can be beneficial for identifying possible comprehension problems as well as for making complicated figurative senses more understandable. Teachers can improve language learning and teaching tactics by emphasizing the spatial senses that underpin metaphorical extensions to provide students a better grasp of the prepositions' varied senses and to help them acquire new figurative meanings.

With an emphasis on linguistic typology and problems with translation, Muratkhodjaeva (2022) investigated the cognitive-semantic analysis of word and phrase meanings in the English and Uzbek languages. The study examined the difficulties of language typology by comparing the features of many languages to pinpoint general linguistic principles. The current study involved a thorough typological investigation of the various languages, with a focus on the predicative structures of English and Uzbek. The goal of the study is to identify and comprehend different predicative expressions, as well as their valence, irregularities, and connections with other structural components. The transformation technique is used to highlight examples of predicative phrases and examine how they are used in the text. The research showed that predicative phrases have complicated links and frequently produce internal and external oppositions. For instance, the study emphasized how accusatives and infinitives are used in English phrases, highlighting intricate contrasts between words like “saw” and “him swim.” The study discovered internal conflict, demonstrating the complexity of predicative relationships. The study found that, in contrast to certain other languages, English allows complicated predicative structures to function as a single portion of a sentence without reconstruction. The study also covered the grammatical relationships between linked words used in phrases, identifying four primary kinds of complicated words: complex, complex filler, complex determinant, and complex case.

Payton (2023) focused on the occurrences and interpretation difficulties of the polysemous word “toledoth” in the Hebrew Bible, especially as it appears in Genesis 2:4. The basic goal of study is to apply a comprehensive linguistic model that incorporated cognitive semantics, discourse analysis, and literary analysis to unravel the variety of possible meanings and contextual applications of the word “toledoth.” The approach involved a corpus-based study of all 39 occurrences of the phrase in the Hebrew Bible and a semantic analysis using a variety of linguistic theories. Even though the word “toledoth” only appears a few times in the Hebrew Bible, the research showed that it contains a variety of meanings that together make up its overall composite meaning. The research determined that the word “toledoth” had the archetypal meaning of “progeny,” as well as several related polysemous meanings like “numbered progeny,” “immediate offspring,” and “created ones.” These complex senses and their contextual applications are successfully distinguished using a thorough methodology that drew on cognitive semantics, discourse analysis, and literary

analysis. The roles of “toledoth” and the accompanying formula on various narrative levels, spanning from micro to macro views, were also explored through literary analysis. The study proved that the “toledoth” formula is a literary technique that helps the book of Genesis be coherent and cohesive.

Jumaah et al. (2020) focused on the Arabic verb for visual perception “رأى” (ra’a), which translates to “see,” to study the universality of metaphors relating to visual perception. Non-Western languages have shown variation, defying the prevalent belief that these metaphors are universal. The study’s goal is to decipher the conceptual metaphors that underpin the Arabic verb “رأى” as it appears in fiction literature, to develop our knowledge of metaphors in general. The study collected a 1-million-word corpus of Arabic literature from 2010 to 2017 using a qualitative method within the field of cognitive semantics. The verb “رأى” was employed in a sample of 1,000 instances chosen at random from the corpus, and metaphor detection techniques were used to spot figurative language. Data analysis is done using Sweetser, Lakoff, and Johnson’s analytical frameworks. The results showed that the metaphorical formulations of the Arabic verb “رأى” were underpinned by a number of conceptual metaphors relating to knowledge and understanding. According to the study, conceptual metaphors associated with verbs of visual perception are ubiquitous and appear to generate statements of knowledge and intelligence in Arabic, just as they do in English and other Indo-European languages. Using actual corpus data, this study uncovered the conceptual metaphors that underlie the Arabic verb “رأى” which is particularly important in terms of visual perception. The study also demonstrated the possibility for additional investigation in this field and emphasized the need of using actual corpus material to find fresh metaphorical applications.

Abdullah and Hashim (2009) investigated the meaning of the Malay word “alam,” which means “nature,” and looked at the idea of nature from the viewpoint of cognitive semantics. The research developed an Idealized Cognitive Model (ICM) for the term “alam” and contrasted it to Schroeder’s ICM for the English term “nature” using a cognitive semantics framework. The analysis showed that the ICM for “alam” stresses the Creator and the many alams of His creation, while the modern English ICM for “nature” places more emphasis on the intrinsic qualities of nature as well as their

interactions with outside forces. The results revealed that the assumed cultural and linguistic universality of the idea of nature might not be accurate. The interpretation of “alam” revealed that cultural as well as linguistic relativism influence how people understand and conceptualize nature. The word “alam” has a strong connection to its Arabic and Islamic roots since it conceptualizes nature as the entirety of creation that is subject to the will of a knowing and omnipotent God. The study highlighted concerns about whether the names for nature in other languages, such as Japanese, Chinese, Korean, or Arabic, convey the same meanings. Potential differences were discovered by comparing the ICMs for “alam” and “nature”. The study emphasized the need to consider the differences in viewpoints resulting from various languages and cultures while having debates about science education, nature, and the environment. Empirical logical positivist conceptions of nature in the English language might not match the complex connotations in other languages, which could cause misunderstanding and confusion. Understanding many interpretations of nature is essential for making well-informed decisions since the notions of nature, the universe, and the environment are so prevalent in modern discourse.

## **2.6 Studies Related to Iqbal’s Poetry**

The problem of domestication in Kiernan’s translation of Iqbal’s texts is examined by Asghar (2014). It is proven that complex and organized domestication techniques are used in the translation to harmonize the original material with the rules and traditions of the intended language. In order to better understand the nature and effects of this domestication, the inquiry identified several characteristics, including Anglicization, classificational dislocation, explicitation, omission, ennoblement, qualitative poverty, distortion, mistranslation, and prosodic domestication. To examine the complex facets of domestication, the research used a thematic and thorough corpus analysis technique with a corpus of 85 highly domesticated words and phrases. According to the research, Kiernan’s translation significantly diminished Iqbal’s voice, which had an impact on the linguistic and cultural elements of the source text. The researcher critically read and assessed the material using a textual analysis approach based on qualitative research, coming to consistent findings supported by textual evidence. According to Lawrence Venuti’s foreignization and domestication model, the

study demonstrated how linguistic and literary elements might influence ideological contests for power and dominance in translation.

The usage of Quranic citations in Mohammad Iqbal Lahori's poetry is explored by Zandvakili and Shirkhani (2017) from the angle of intertextuality, concentrating on the function and significance of these quotations in his lyrical works. Iqbal, a well-known poet as well as thinker in the Eastern Muslim world, was inspired by the Quran and used intertextual citations to incorporate its passages into his poems. The Quranic quotes found in Iqbal's poetry are examined using Julia Kristeva's theory of intertextuality, particularly Plett's structural codes of quotation. The research's technique includes using Plett's grammar of quotes to examine intertextuality in Iqbal's poetry as well as how Quranic citations are modified and used. The conclusions showed that Iqbal's poetry typically complies with the guidelines for generic quotes when using Quranic verses. Although these quotations have undergone significant surface-level changes, their semantic substance has remained mostly unaltered because of their authority. This semantic rigidity does not prevent their use for objectives that the Quran does not specifically sanction. The study also shown how authoritative and well-known Quranic citations function as effective manipulative devices when used in the setting of Iqbal's poetry. The research demonstrated that Quranic quotes retain their meanings and are resistant to semantic modification, yet they may be used for a variety of goals, sometimes even in ways that aren't consistent with their original intent.

Mehmood and Ayaz (2023) focused on how both foreign and native translators have failed to grasp its original meaning and subtleties while attempting to translate the religious ideas found in Iqbal's poetry. To discover how translators from various language and cultural backgrounds have strayed from the intended interpretation of the original text, resulting in noticeable gaps when compared to the source material, the researchers examined a few poems from Iqbal's poetry. The technique includes talking about how Iqbal's intellectual and ideological sentiments render his poetry inherently challenging to interpret. The researchers then carried out a thorough review of translations made by numerous local and international translators, pointing out instances when philosophical concepts, Islamic analogies, and references to religion were mistranslated. This examination highlighted the difficulty of interpreting Iqbal's religious ideas by pointing out lexical, semantic, and grammatical errors in the translations. As translators attempt to portray the complexity and richness of Iqbal's original work, there are inevitable semantic losses and gaps in the communication of

his religious ideas as conveyed in his poetry. Despite their best attempts, translations sometimes fall short of accurately capturing the actual religious idea and message included in Iqbal's poetry because of things like linguistic nuance, temporal separation from the original text, and the inherent intricacy of poetic language.

Mehmood (2022) evaluated the different English translations of Iqbal's Urdu as well as Persian poetry, written by both native speakers and translators from outside. The study analyzed translators' techniques to rendering verses, retaining rhythm as well as rhyme, and capturing the intended meaning in order to understand the methods they used to translate Iqbal's poetry from the source language to the target text. The translations are subjected to a critical examination as part of the current study's approach, which includes evaluating them across linguistic as well as cultural barriers. The research's conclusions showed that various translators employed a variety of translation tactics, including decisions on rhythm, rhyme, prose vs poetry translation, and even the usage of free verse. The research showed that different translations of Iqbal's poetry have distinct lyrical and grammatical qualities because different translators approached the original text with differing degrees of authenticity. The translations are judged on their capacity to capture the richness and complexity of Iqbal's thoughts; some translations succeeded in capturing the spirit of the original, while others revealed semantic discrepancies.

Butt and Shakur (2022) looked at the examination of thematic meaning discrepancies in the translation of Iqbal's writings, in particular "Shikwa" and "Jawab-i-Shikwa." The study required developing a framework that included the investigation of meaning, ambiguity, theme loss, and translation. Saussure's theory of meaning (1916) served as the theoretical cornerstone, and translation theories put forth by Jacobson (1959), Nida (1964), and Baker (1992) provided further insights. Since the study is qualitative in nature, content analysis is used as the analytical framework, and categories are created based on a careful examination of the sample rather than on pre-existing ideas. The translation's ambiguities and meaning are the main subjects of the examination. According to the research, translating books that are intricately entwined with culture, history, and religion, like Iqbal's works, offers difficulties that call for a thorough comprehension of the target language. According to the research, Iqbal's works, such as "Shikwa" and "Jawab-i-Shikwa," ought to be included in the national curriculum to help revive Muslim history. The study highlighted the value of translations in modern culture, especially in the age of digital resources as well as



intercultural contact. It emphasized how crucial it is for people to grasp various cultural, political, social, and religious traditions.

Mehmood and Umar (2019) looked at the translators' lexical decisions and syntactical maneuvers in the three English translations from Iqbal's poems, "Shikwa" as well as "Jawab-e-Shikwa". The source text and target texts were both analyzed using Vinay and Darbelnet's (2004) stylistic analysis model as part of the current study's approach. Using this method, the study investigated how the translations contrasted with the original text to show both parallels and discrepancies. The research showed that different methods are used by translators to render the Source Text (ST), producing various translation results. However, some parallels between the translations are also found. The study concluded that it is difficult to achieve accurate verse-to-verse translation, especially when there are linguistic and cultural differences. According to the research, translation inherently entails both loss and gain since translators must decide between keeping the original meaning as well as maintaining poetic beauty. According to the study, translators should try to maintain a balance in translating both content and form.

Zahra (2024) examined Allama Iqbal's poem *Kabhi Ae Haqeeqat-e-Muntazir* with the help of dynamic equivalence model of Eugene Nida (1964). Textual analysis is adopted as the methodology of the study in order to explore the interplay of literal and metaphorical expression for the representation of cultural dimensions. The findings of the study revealed that the translation of Iqbal's poetry has preserved philosophical themes, including the pursuit of truth, the transcendent power of music, the soul's significance, sacrifice, peace, and sincerity in prayer. Moreover, the translation also maintained the sense of the source text in the target text. Additionally, the translation also highlighted the problems faced while creating a balance between the metaphorical richness and cultural adaptation.

Furthermore, Gvili and Nawaz (2023) explored the Chinese translation of Allama Iqbal's poetry. The research adopted the historical and textual analysis of Iqbal's translation. The findings of the study highlighted that the Chinese translators presented Iqbal as someone who resists and challenges imperialism by downplaying the religious connotations in the poetry. Moreover, the study also highlighted that Iqbal's ideological framing was also done in such a way that it supported China's political narratives.

Shakeel and Maan (2020) examined two translated versions of Iqbal's Urdu poems, *Shikwa* and *Jawab-i-Shikwa*, to analyze the translators' positions through the lens of Venuti's (2008) theory of translator visibility and invisibility. The study explored how the boundaries between foreignization and domestication are blurred in translation and how ideological influences shaped the process. By applying Venuti's theoretical framework along with supplementary scholastic perspectives, the research investigated the extent to which the translators-maintained fidelity to the source text while maintaining their ideological and cultural standpoints. The study provided a revised understanding of the concept of (in)visibility, highlighting the intricate interplay between linguistic adaptation and ideological positioning in translation. The methodology adopted in the research involved a comparative analysis of both translated versions, focusing on structural, lexical, and ideological choices. The study systematically examined the translators' strategies to determine how they navigated between domestication and foreignization. The findings revealed that both translators employed domestication and foreignization to varying degrees. Singh's translation, despite its structural simplicity, occasionally introduced idiomatic expressions that distorted the representation of Muslims. On the other hand, Arif's translation maintained a stronger connection to cultural and religious elements, making his translator's role more visible. While Singh's approach emphasized semantic precision without additional commentary, Arif's choices reflected subjective intervention through lexical additions and omissions.

Malik (2021) examined the transference of ideational meaning from *The Reconstruction of Religious Thought in Islam* by Allama Iqbal to *Tajdeed-e-Fikryat-e-Islam* by Waheed Ishrat. They investigated how functional equivalence in translation involved strategic choices from the available linguistic systems in the source text (ST) and the target text (TT). By employing Systemic Functional Linguistics (SFL) as a theoretical framework, the study particularly focused on the lexico-grammatical feature of transitivity to analyze the way ideational meaning was constructed in both texts. The researchers aimed to determine whether the translator's choices reflected structural, functional, or ideological influences. The methodology adopted in the research included a mixed-methods approach, integrating both quantitative and qualitative analyses. The researchers first conducted a statistical examination of the frequency of different transitivity processes, particularly relational and existential processes, in the ST and TT. The quantitative results are then supported by qualitative analysis, where textual

examples illustrated the reasons behind the differential use of these processes. The study examined whether the translator's selection of process types is influenced by linguistic constraints, structural considerations, or ideological positioning. The findings revealed that there are significant differences in the use of relational and existential processes between the ST and the TT. The TT employed relational processes at a higher frequency (47.20%) compared to the ST (39.90%), whereas the use of existential processes was lower in the TT (0.95%) than in the ST (2.72%). The qualitative analysis further explained how these variations stemmed from structural constraints in the Urdu language and the translator's strategic choices. Moreover, the translator's ideological stance influenced the selection of transitivity processes, impacting how ideational meaning was conveyed.

Javed, T., & Kousar, R. (2024) critically examined Allama Iqbal's poem *Khizr-e-Rah* through the lens of neo-historicism, which explored the hidden meanings within historical and socio-political contexts. Delivered in Lahore on April 16, 1922, the poem presented a dialogue between Iqbal and Khizar, reflecting on global politics and the state of the Muslim world. By analyzing the political, social, and cultural conditions of its time, this study investigated the circumstances that influenced Iqbal's thoughts and poetic expression. The research addressed key questions: What political and historical events shaped Iqbal's worldview, particularly in India, Iran, and the Ottoman Empire? How did cultural trends and geographical changes impact the Muslim world? What challenges did colonialism and Western influence pose to the East? Iqbal's poetry encapsulates these concerns, offering a critique of prevailing conditions and a vision for revival. Employing a mixed-methods approach, this study combined literary analysis with historical research to uncover the deeper significance of *Khizr-e-Rah*. The findings suggested that the poem symbolically represents Iqbal's philosophy of *khudi* (selfhood) and serves as a call to action for the Muslim Ummah. It emphasized that intellectual awakening, self-reliance, and relentless struggle are essential for the resurgence of Muslim identity and power. This research concluded that *Khizr-e-Rah* is not merely a poetic expression but a historical and ideological commentary, urging Muslim youth to embrace knowledge, hard work, and perseverance. By revisiting this work through a neo-historicist perspective, the study highlighted Iqbal's relevance in contemporary socio-political discourse and his enduring influence on Muslim thought.

Allama Iqbal is regarded as one of the masters of both thinking and communication. He is unquestionably one of the foremost architects of the contemporary region who additionally roused the nation from its slumber. Through his poems, he also urged them to take action. It is difficult to fully comprehend Iqbal's intellectual growth and the development of his ideas in Iqbalism since they differ in their ways of being understood. For this reason, the pupil, instructor, critic, and commentator of Iqbal will just be able to fully comprehend Iqbal when they are given knowledge of the foundation of Iqbal's ideas. As a result, the scope of this study piece is restricted to the development of Iqbal's ideas, for which eminent poets such as Dr. Syed Qasim Jalal, Asad Multani, and Hafeez Jalandhari are among those chosen. The reason for this is that Iqbal's expansive ideas predominate across his entire body of work and philosophy. Partially or fully, Iqbal's intellectual growth is evident in these poets' styles. Although this intellectual development is expressed in a logical manner by certain poets, it is conveyed in a disorganized manner by others. Despite the fact that the paper under discussion is qualitative in nature, it also considers historical perspective as well as descriptive method according to the premise of necessity in order to draw reasonable inferences based on the combination of ideas, data, theories, along with evidence.

As Allama Iqbal appears to be under the influence of Sufi poets Rumi, Hafiz, Shirazi, Urfi, Firdausi and others on account of oriental tradition, Islamic values and his own typical bend of mind, so does his thought bear a strong resemblance to Khawaja Ghulam Farid. This article explored the intellectual similarities between Iqbal and Khawaja Ghulam Farid. In this regard, not only the books have been used, but also the opinion of experts and critics have been taken into consideration. The philosophy of Self which forms the basis of Iqbal's poetry also flows through the entire work of Ghulam Farid. Both Emphasize and urge of total awareness of one's ego and self in their poetry with mysticism as the predominant ambience of their creative work. The relationship of the creator, the Universe and Man has also been elaborately explained by the two. Ghulam Farid reminded a believer of Pantheism as long as he lived and so did Iqbal for greater part of his life. Both have strong conviction for love and preach unity and harmony of faith and while poetry of Iqbal imparts the message of oneness to the rejection of distinctions of race and color, so does Ghulam Farid say! "The fruit is ripened mate! Let's pick it together. Their poetry also carries a dominant streak of

austerity of living and asceticism. In this research, mix methodology will be used. Both are true devotees of the prophet (S.A.W) and to them the well-being of entire human race lies in following his from South Punjab, Ghulam Farid, in countless ways be it longing, seeking, parting and unison or sociology, ethics, brotherhood, compassion, culture, etiquette and human greatness. Research has come to the conclusion that Iqbal and Khawaja Ghulam Farid have a lot of intellectual similarities.

Urdu literature particularly poetry is very rich in traditions of patriotic and nationalistic sentiments, which took root and flourished along India's Struggle for freedom. The latter half of the 19th century and early 20th century saw an impetus in nationalistic and patriotic activities in the movement for freedom drawing people from all walks of life into its fold including men of letters. The strands of progressive movements in Indian literature specially poetry provided fillip to many modern ideas of patriotism, freedom, equality, equity and justice that formed the core of this movement's edifice. Young and budding Indian poets enthusiastically took to expressing their nationalistic ideas in simple and lucid poems. Their writings clearly demonstrate how nationalist ideologies can instrumentalize literature towards its lofty ends, turning patriotic feelings and love for the motherland into a constructive force. Even so many Indian writers such as Iqbal were swept away by the nationalist frenzy. Allama Iqbal was a pioneering poet of Urdu and a fiery poet of patriotism. Iqbal was the founder of a new school of Urdu poetry, which blossomed, in the first quarter of the 20th century. Iqbal's poetry evolved from nationalism, and he remained a poet of patriotism till the end, although, switching his loyalties to different levels from being a zealous nationalist in early period of his career to Pan-Islamism in later years. This paper examined in detail the above cited and other patriotic themes in Urdu literature with special reference to Allama Iqbal's poetry, which inspired the sub-continental movement for national awakening and struggle. Examples of such poetry including the thematic poems and couplets of Allama Iqbal is cited and illustrated in Roman transliteration and their translation into English for benefit of English readers.

This study examined the translation of Allama Muhammad Iqbal's concept of 'Khudi' in selected English translations of his poems through the lens of Relevance Theory, a framework rooted in cognitive pragmatics developed by Gutt (1991). Relevance Theory posits that the relationship between a source text and its translation is determined by interpretive resemblance rather than strict equivalence. The sample

has been comprised of three poems from *Zarb-e-Kaleem* (1936), translated by Syed Akbar Ali Shah as *The Rod of Mosses* (1983) and the sample has been taken by applying the purposeful sampling technique. The selected poems, *Khudi ki Zindagi* (The Life of Selfhood), *Agahi* (Awareness), and *Hayat-e-Abdi* (Eternal Life), serve as case studies to examine the extent to which the translator's choices reflect cognitive and optimal relevance. The study found that while the translation maintains a surface-level resemblance to Iqbal's original metaphors and imagery, it somehow falls short of conveying the full cognitive and philosophical depth of 'Khudi'. The findings indicated that while the translation align with Relevance Theory in terms of preserving general ideas, it lacked the deeper cognitive relevance and interpretive depth necessary to fully convey Iqbal's intricate philosophical ideas. The study concluded that translation is an interpretive act that involves balancing linguistic fidelity with the cognitive and cultural resonance of the original text.

This study explored the thematic interpretation of Allama Iqbal's *Shikwa* and *Jawab-i-Shikwa* through Khushwant Singh's translations, employing Molina and Albir's analytical techniques. A conceptual framework is developed, focusing on fundamental aspects such as meaning, uncertainty, thematic dedication, and translation distinction. The theoretical foundation draws on Saussure's theory of meaning, complemented by insights from translation theories proposed by Jacobson, Nida, and Baker. Utilizing a qualitative approach, the study applied content analysis as its analytical technique. Categories emerged through in-depth examination of text samples, facilitating the analysis of meaning and identification of ambiguities. The findings highlight the significant challenges inherent in translating texts deeply rooted in cultural, historical, and religious contexts. They emphasized the importance of possessing in-depth knowledge and understanding of the target language. Furthermore, the study advocated for the integration of Iqbal's works into national educational frameworks, positing that such inclusion could significantly contribute to the preservation and broader understanding of Muslim history.

This study aimed at identifying the cultural elements in Urdu language with purpose to evaluate the success of conveying nuanced culture from Urdu to English language. Various researchers in this field have investigated the idea of cultural transfer from the source language to the target language through translation focusing on the challenges in finding equivalence. This study contributed to the broader understanding

of cultural transfer utilizing Nida's (1975) theory of cultural exchange. Following a qualitative research method, a poem of Iqbal titled "Tarana-e-Milli" from his book *Bang-e Dara* is considered as a semantic and linguistic whole in order to find out cultural transfer through translated text in target language. The analysis focused on identifying cultural elements such as religious references, historical allusions, ecological and traditional symbols specific to the source culture. The extent to which they retain their original cultural significance is explored. The study revealed that some concepts which are deeply rooted in Urdu language and culture could not be effectively conveyed in English language as their idea does not resonate with the English-speaking audience. In the process of gaining functional equivalence, the true religious, historical, emotional essence of the source culture lost in the translated product.

## 2.7 Conclusion

The review of the existing literature clearly indicates that the practice of translation has been widely used to address the similarities and differences across various languages and cultures. The translation of conceptual metaphors is an intricate phenomenon since it is difficult to understand the cognitive domain of ST metaphors and then re-express the same idea in TT. The chapter also takes into consideration the literature in which cognitive semantics plays a major part in the construction of meaning and conceptualization. The review also explores different discourses pertaining to the target language culture and their impact on translation. It has been found with sheer identification and enough evidence that linguistic and cultural differences associated with the source text get affected in the process of translation. Therefore, translation of the ST is quite challenging for the translator.

## **CHAPTER 3**

### **RESEARCH METHODOLOGY**

This chapter focuses on the selected theoretical framework and method for conducting this research. The basic theoretical underpinnings associated with the selected theoretical framework and method have been highlighted. The application of the selected framework provides insights into the nature or type of the metaphors and the way these metaphors have been translated by the translator in the TT.

#### **3.1 Research Design**

This study follows qualitative research design, wherein a comprehensive analysis is conducted to examine all areas of the research topic thoroughly. According to Alase (2017), qualitative methodology is a research strategy that focuses on comprehending and interpreting people's or groups' individualized experiences, meanings, and social situations. Draper & Swift (2010) suggest that it is often utilized in various fields, including business, psychology, sociology, education, and healthcare. Qualitative research focuses on non-numerical data including interviews, observations, and textual analysis, while quantitative research emphasizes numerical data and statistical analysis (Alase, 2017; Draper & Swift, 2010). Moreover, thematic and inductive content analysis are two primary methods used in qualitative data analysis (Vears & Gillam, 2022; Iloh, 2022). Qualitative research lays focus on the 'humanistic' (Pathak, Jena, and Kalra) approach and allows the integration of people's beliefs, cultural values, morals, behaviors, experiences and generates non-numerical data. It gives insight into the problem and helps explore new possibilities or ideas for research. Through the in-depth analysis, the researcher critically interprets and evaluates the data instead of mere description. It is also worth mentioning that poetry is an aesthetically realized literary phenomenon with the least empirical or scientific underpinnings.

##### **3.1.1 Textual Analysis**

This research has been carried out with the help of textual analysis i.e., in-depth analysis of the text, a primary domain of qualitative research. Through the textual analysis, the selected data has been critically interpreted by comparing the source text



and the target text. As the fundamental constituent of translation is ‘text’, in the written form, therefore, textual analysis provides foundation for interpreting data. Textual analysis provides an objective approach to the text. Objectivity can be achieved through the application of textual analysis to the texts.

It is also worth mentioning that poetry is an aesthetically realized phenomenon as it is not based on empirical or scientific principles, therefore, it is necessary to use textual analysis for attaining results based on objectivity. To deal with the non-scientific and subjective nature of the data, qualitative textual analysis has been used so that a fuller and more inclusive understanding of the conceptual metaphors may take place. According to Altheide et al (2013), qualitative textual analysis focuses on gathering information about texts to make sense of the world. This approach recognizes the variety of ways in which a text can be interpreted. The focus is on how meanings are experienced, with an emphasis on sense-making, description and detail.

There is no consensus among translators and scholars for analyzing metaphors since it is an area of great unpredictability. Metaphors are required to be given due consideration in translation studies. Newmark (1988) believes that ‘metaphor is the epitome of all translation’ as ‘it epitomizes the complexity of communication which is highlighted when two languages are involved in the process’ (Rojo, A., & Ibarretxe-Antuñano, 2013). In Translation Studies, the two main issues concerning metaphor are: the translatability of metaphor and the metaphor translation procedures. Some of the most recent articles on metaphor translation talk about the issue that whether a metaphor can strictly be translated as such or reproduced in some way. Most of the proposals elucidate the degree of lexicalization of the metaphors as a classifying feature. The translatability of any given source language metaphor depends on both the cultural experiences and the semantic associations and structural distinctions between the languages involved. Understanding and communicating cultural subtleties and context is part of textual analysis in translation research. Translators must consider cultural diversity and ensure that the translated text accurately conveys the intended meaning and any relevant cultural allusions (Ho et al., 2019; Wong & Poon, 2010). Newmark’s list of metaphor translation procedures (1988) is often quoted and used profusely. The basic procedures for the translation of metaphor are given below:

#### 1. Replacing the SL image with a standard TL image

The SL metaphor is replaced with a TL cultural equivalent. If the metaphor is culturally compatible in TL, then this type of replacement takes place.

#### 2. Translating metaphor by simile

In this procedure, the SL metaphor is translated as a simile. The translator retains the properties of the image in the TT through the use of simile.

#### 3. Translating metaphor as simile along with its sense

In order to minimize misunderstanding, the translator prefers gloss here by giving additional information about the SL metaphor so as to inform the target readers. The SL metaphor appears in the form of simile in the TL and the translator provides some basic information to the readers through the use of gloss.

#### 4. Converting the metaphor into sense

This procedure is preferred by the translators when it is really difficult to translate the SL metaphor. The translator focuses on the sense of the metaphor and incorporates the meaning of the SL metaphor in the TT.

#### 5. Deleting the metaphor

The translator prefers to delete the metaphor from the TT by considering it redundant.

#### 6. Translation of metaphor by the same metaphor combined with sense

For better comprehension on the part of the readers, the translator translates the SL metaphor and provides gloss or an explanation as well.

#### 7. Reproducing the same image/metaphor in the TL

If the equivalent is available in the TL, then the translator conveniently translates the SL metaphor.

### 3.1.2 Metaphor Translation Procedure

Various theories on metaphor translation in Translation Studies analyze the advantages of a cognitive approach to metaphor transfer, giving illustrative examples of how some authentic texts in political discourse have been translated from one language into another. From a cognitive point of view, not all individual manifestations of conceptual metaphors in a ST are accounted for in the target text using the same metaphorical expression. So, from a cognitive perspective, metaphor translation is not merely a translation practice from one text to another, instead it is an intertextual phenomenon. Through the application of Newmark's metaphor translation procedure

as a methodological layout, this research work attempts to address the issue of translatability regarding conceptual metaphors. The in-depth analysis of metaphors and their translation provides sufficient source of knowledge in understanding the relationship between meaning and mind, as Lakoff (2008) states that ‘meanings are mental entities, characterized by mappings’. So, this research work attempts to examine the translation of metaphors and the way they establish links between meaning and mind in the TT. Through the comparative study of the ST and the TT, the similarities and differences between the selected texts have been highlighted. As every language is governed by a different set of principles, so the cognitive-semantic study of the conceptual metaphors in both the texts will provide insights into the process of translation. The changes that take place in cognition through metaphorical processing in the TT have been highlighted and further discussed through the application of the afore-mentioned theoretical framework and the selected research methodology.

### **3.2 Sample**

The word ‘sample’ describes a group of objects chosen from a population that represent the traits of that population. Using the information acquired from the sample, one may infer information about a broader population or make predictions about it (Pandey & Pandey, 2015). Moreover, Blackstone (2012) states that a sample is a group of people or events that the researcher uses as the basis for data gathering. Using specific sampling strategies, researchers may draw solid conclusions about populations more significant than the sample size. Additionally, alternative sampling techniques allow researchers to contribute theoretically rather than making broad generalizations about populations. The sample for this study has been taken from the well-known philosopher-poet Allama Iqbal’s “Kuliyat-e-Iqbal” (Bukhari, S. 1990), a compilation of his poetry, coupled with the accompanying translations of poems and odes provided by Mustansir Mir in his book “Tulip in the Desert.” “Kuliyat-e-Iqbal” is selected as the source text (ST) for the current research. Moreover, Mustansir Mir’s “Tulip in the Desert” is chosen as the target text (TT) to examine the metaphor translation in English. This research examines the source texts, including a thorough analysis of metaphors that facilitate comprehension of their intended meanings. The identification of the types of metaphors used by Iqbal in the ST is followed by the comparative analysis of the

metaphors in the source text and the target text. Through this methodical analysis, the issue of translatability of metaphors has been focused on.

### 3.3 Theoretical Framework

Translation studies emerged as a challenging field of research having strong connections with other disciplines such as critical discourse studies, postcolonial studies, cultural studies, sociolinguistics, critical theory, and postmodernism etc. It invited new debates concerning relationship of translation to identity, power, and control, cognition, meaning, and understanding extra-lingual elements. All the developments in translation studies have added labor to the translators and researchers to examine their concerned objectives more profoundly and critically. Taking socio-cultural and political considerations into account, it has become essential for researchers to have a more nuanced understanding of the source text and the target text.

The present study conceptualizes a research framework wherein the subject of inquiry can be studied thoroughly. Considering the shift in language while translating from ST to TT, it becomes evident to analyze and discuss the differences in both source and target texts via viable research methodology. Lakoff and Johnson's Conceptual Metaphor Theory (2008) has been used in this research work to bring to light the similarities and differences in metaphorical representations in both the texts. The theory has helped to identify the types of metaphors used by Iqbal in ST, which helped the researcher to understand the originality and reason of employing the various conceptual metaphors. It brought objectivity into the understanding of metaphors because each metaphor was culturally and inherently guided by our cognition and environmental influence. Lakoff and Johnson (2008) suggest that metaphors are not only used in literature for artistic purposes rather they are also used abundantly in neutral language e.g., *exploding* with anger, *defending* an argument, *fire* in someone's eyes, *foundering* relationship etc. These linguistic metaphors are a part of native speakers' mental lexicon. According to Lakoff and Johnson (2008), metaphor is not simply a stylistic feature of a language, rather thought itself is fundamentally metaphorical. According to this view, the conceptual structure is organized by cross-domain mapping (correspondence) where some mappings occur due to pre-conceptual embodied experiences (pre-developed experiences relative to an individual's self) while others build on these experiences to form more complex conceptual structures. For instance,

quality can be talked about in terms of vertical evaluation e.g., her progress in studies is going *up*, now ‘up’ here does not literally refer to height rather it signifies improvement. The conceptual metaphor theory explains this relation in terms of conceptual domain of quality which is conventionally structured and expressed and understood in terms of vertical evaluation.

According to Zoltan Kövecses (2010), a conceptual metaphor is a systematic set of correspondences (mappings) between two domains (source and target domains) of experiences i.e., understanding one domain of experience in terms of another (Kovecses, 2010). Therefore, the conceptual mappings have provided a concrete understanding to the underlying contextual and literal meanings of the conceptual metaphors under discussion. By mapping the conceptual domains of both source and target text metaphors, our embodied cognition and inherent knowledge about the conceptualizations of the metaphors is highlighted which is not only semantically guided but has cultural relevance and understanding as well. For instance, in the conceptual metaphor *anger is fire*, anger is conceptually mapped with fire to create a particular conception of anger relative to the view of fire. This means that a particular source domain is used to conceptualize a particular target domain. According to Lakoff & Johnson (2008), conceptual metaphors are the result of mental construction used as analogous principles involving the conceptualization of two elements. Mapping correlates with our culture, knowledge, language, experience, and physical activity. According to Zhang & Gao (2009), metaphor is basically mapping in the conceptual domain and the mapping function is a set of ontological correspondence that remains between entities in the source domain and the target domain. The conceptual metaphors have three types, namely structural, ontological, and orientational metaphors (Lakoff & Johnson, 2008).

**Structural Metaphor:** According to Lakoff & Johnson (2008), structural metaphors are culturally based entities that have systemic correlation to our personal experiences. Structural metaphors are the relationship of systemic correlations in everyday experience based on two domains, which are the target and source domains. Metaphors are embodied in nature and this embodiment of the conceptual metaphors is the focal point of this research work.

**Oriental Metaphors:** Oriental metaphors relate to the orientation of human experiences, such as up/down, in/out, front/back etc. (Kovecses, 2010) The

orientation of space arises because of human physical experience in regulating direction in daily life. Lakoff & Johnson (2008) provide details regarding spatial orientational concepts. These metaphors bring about extension in the cognitive domain and increase the level of comprehension. My research work is directed towards the identification and in-depth analysis of such metaphors in the selected source texts. It is a challenging task to translate such metaphors by using the target language because these metaphors play a very significant role in cognition. The comparative study of the source and target texts brings to light the way such metaphors have been handled by the translator in the selected target text.

**Ontological Metaphor:** An ontological metaphor is a conceptual metaphor that enables us to conceptualize something abstract as a concrete one (Evans & Green, 2006). Lakoff and Johnson (2008) believe that abstract phenomena can be easily understood through tangible things or experiences. My research work attempts to identify the ontological metaphors embedded within the selected source text and the way these metaphors create links between cognition and meaning. Moreover, the translated text is compared to the source text regarding the translatability of the metaphors.

The analysis of the translation process entails a great deal of complexity. It is constrained by intrinsic difficulties inherent in translation and cognitive processing. Additionally, the difficulties related to the investigation of the translation process are magnified by the different phases through which the process gets unfolded. Therefore, this research uses the interpretive theory of translation (ITT). The Interpretive Theory of Translation, presented by Seleskovitch and Lederer (2003), is a pioneer effort in the cognitive approach to the study of translation (cited in Munday, 2001). ITT identifies three interrelated phases of the translation/interpreting process namely; reading and understanding, deverbalization and re-expression (Lederer, 2003).

**Reading and Understanding:** It is conceived as an interpretive process geared to the comprehension of sense. According to ITT, experience in translation and interpreting has shown that linguistic knowledge alone does not suffice, and it needs to be supplemented by other cognitive inputs, encyclopaedic knowledge and contextual knowledge. The product of the process of understanding is called sense and it results from the interdependence of all linguistic and non-linguistic elements which play a role in the process. Understanding among translators and interpreters is different from understanding among normal receptors, since it is a deliberate and analytical act.

According to Lederer (2003), translators are privileged readers in the sense that they are called on to understand the facts and feel the emotional connotations associated with the source text. In this research, one of the basic objectives is to analyze the extent to which the translator has understood the conceptual metaphors employed by the poet in the source text. The target text reflects the comprehension level of the translator as well.

**Deverbalization:** For ITT, sense is the non-verbal synthesis resulting from the process of understanding. Therefore, ITT postulates the existence of an intermediate phase of deverbalization resulting from the phase of understanding and marks the beginning of the phase of re-expression. This phase plays a fundamental role in the scope of ITT since it considers that re-expression is achieved through deverbalized meaning and not based on the linguistic form.

**Re-expression:** Like the process of understanding, re-expression involves the whole cognitive apparatus of an individual and generates an association between linguistic and non-linguistic knowledge. This phase presupposes a non-linear movement from a non-verbal level (the phase of deverbalization) to verbalization in a natural language and it is like the process of expression in monolingual communication: from the sender's intended meaning to its linguistic formulation. Intended meaning is the preverbal origin of linguistic form and, therefore, of sense. In the context of translation, the intended meaning of the sender of the source text is the point of reference aimed at by the translator. This research work emphasizes this final stage in the process of translation. The basic purpose of this research study is to analyze the way the conceptual metaphors have been translated or re-expressed by the translator in the target text.

Through the application of this theoretical framework, the issue of translatability about conceptual metaphors is investigated. The selected theoretical framework enables the researcher to conduct comparative analysis of the source and target texts with special focus on the types of conceptual metaphors. Hence, the theoretical framework provides a roadmap for conducting this research.

Metaphors often encapsulate specific societal norms and experiences that differ across communities. For instance, Hoa and Thu (2017) explore how metaphors of love vary significantly between English and Vietnamese poetry, illustrating how cultural aspects shape the interpretation of metaphors. The challenge emerges when poets utilize universally understood metaphors that carry different connotations in varying cultural

contexts, potentially leading to misunderstandings or misinterpretations by a diverse readership. Consequently, translators also face challenges as they are required to show fidelity to the original metaphor with concerns about clarity and cultural resonance in the target language (Asghar, 2021). Another critical issue in metaphor mapping involves the cognitive processes underpinning metaphor comprehension. Kenett et al. (2018) argue that individuals with varying creative capacities interpret metaphors differently, impacting the flexibility of their semantic memory structures. This suggests that the effectiveness of a metaphor may vary significantly amongst readers based on cognitive flexibility, leading to diverse interpretations that can be different from the poet's intended meaning. Such cognitive variability raises questions about the relational dynamics in metaphorical mapping, as personal experience and creativity heavily influence understanding (Kenett et al., 2018). This also points to a broader understanding of how metaphors function in poetry as tools for both emotional expression and cognitive engagement. The emotional potency of metaphors adds another layer of complexity to their mapping in poetry. Metafiction and metapoetic expressions, as discussed by Subba, showcase how poetry often employs metaphor as a means of healing and exploring complex emotions (Subba, 2024). However, this emotive aspect may lead to an over-interpretation or misreading of metaphors based on personal experiences, potentially shifting the meaning away from the author's original intent. Thus, establishing a standardized method of interpreting these metaphors becomes challenging, as emotional responses can dramatically shape individual interpretations (Subba, 2024).

Moreover, the methodological approaches to analyzing metaphor in poetry also suffer from several limitations. Many existing frameworks, such as Conceptual Metaphor Theory (CMT), primarily focus on the linguistic manifestation of metaphors, sometimes neglecting the broader philosophical and cultural implications of these devices (Kövecses, 2018). This narrow focus may overlook the intricate interactions between metaphor, context, and individual cognitive processes. Consequently, scholars like Aksenova push for the reconstruction of metaphorical mapping that can serve as tools in the pre-translation analysis of poetry, advocating for more holistic approach to metaphorical comprehension (Aksenova, 2022). So, this research addresses the complex nature of metaphorical mapping and the issue of translatability of different types of metaphors in the target text.



## CHAPTER 4

### ANALYSIS AND DISCUSSION

This chapter provides an in-depth analysis of the selected verses from the ST and the TT. The analysis of the metaphors embedded within the selected verses is dependent upon the application of Conceptual Metaphor Theory (Lakoff & Johnson, 2008), the Interpretive Theory of Translation (Seleskovitch & Lederer, 2003), and Newmark's translation procedures of metaphors (1988) so as to address the research questions. The textual analysis of the selected metaphors focuses on the layers of meanings associated with the conceptual metaphors and the way those metaphors have been translated by the translator. The analysis is divided into four sections, with special focus on the analysis of the ST, analysis of the TT, and the comparison of both ST and TT. The subsections are as follows:

1. Section 1: Reason and Heart
2. Section 2: Man
3. Section 3: Fatimah Bint e Abdullah
4. Section 4: Gabriel and Iblis

#### 4.1 Section 1: Reason and Heart

عقل و دل

#### Reason and Heart

##### Introduction to the Poem

This section of the research work includes the analysis of the selected source and target texts in the light of conceptual metaphor theory (Kovecses, 2008) and metaphor translation procedures enlisted by Peter Newmark (1988). The poem chosen for this discussion is عقل و دل (Reason and Heart). It is basically a dialogue between 'عقل' and 'دل'. In several poems, Iqbal explores the relation between reason and intuition, intellect and emotion, knowledge and love, or, in simple terms, between head and heart. His use of several pairs of correlatives to describe the relation between the two indicates that Iqbal regards it as complex in nature. He recognizes that head and heart are often in conflict with each other, although each has its merits. In the poem 'Reason and Heart'

both assert their preeminence. Reason opens the conversation and claims to be the rescuer and guide of the lost, dismissing the heart as a mere drop of blood. In its reply, the heart acknowledges the merits of reason, but draws attention to its own superior powers; while reason perceives the outward aspect of things, the heart has access to the inmost recesses of reality; reason guides one to truth, but truth without beauty is stark and lusterless. Furthermore, reason must work within the framework of space and time, whereas the heart does not labor under any such restrictions. The heart closes its speech by calling itself the throne of God (Mir, 2000). The analysis of the selected lines has been carried out through the application of the selected theoretical framework and research method.

### 1. a. Textual Analysis of the ST

عقل نے ایک دن یہ دل سے کہا

بھولے بھٹکے کی رہنما ہوں میں

In these phrases, the word ‘عقل’ is an ontological metaphor conceptualized as ‘رہنما’ in the ST because it solidifies an abstract entity into something wishfully concrete i.e., somebody you can rely on (leader). Ontological metaphor involves the projection of something concrete onto something abstract (Veremchuk, 2022). So, here the textual analysis of this metaphor entails that the metaphor is conceptual in a way because it involves our embodied cognition which is the inherent response or knowledge provided by our body. As Lakoff and Johnson (2008) suggest that metaphor is not just a stylistic device used in a text for artistic purposes, instead it can be used in a language which reflects the mental lexicon of a person. Therefore, the cognitive-semantic analysis of the metaphor ‘عقل’ suggests that it is a conceptualized metaphor which embodies a certain meaning that gets generated according to its contextual and cultural usage. It is not a stylistic feature captured to create certain artistic effect in the poetry rather the conceptual domains of ‘عقل’ and ‘رہنما’ have been conceptually cross mapped to understand the role of ‘عقل’ in one’s life. With metaphorical mapping, it is convenient for the readers to understand the target domain in terms of the source domain. The qualities associated

with the source domain are mapped onto the target domain for increasing intelligibility of the readers. Through this cross-mapping between the source domain and the target domain, the readers develop an understanding regarding 'عقل' that it has the power to lead others or guide others. It is, in fact, a 'رَبِّمَا' or leader or guide to direct the potentiality of individuals towards the suitable path. A leader possesses a multidimensional personality. Some of the major attributes associated with a leader are empathy, humility, confidence, courage, compassion, readiness, responsibility, active listening, decision-making ability, intelligence and co-operation. It means that 'عقل' is powerful enough to guide the ones without any vision. A visionary person can easily reach a set destination. In other words, Iqbal emphasizes the use of 'عقل' by the members of Islamic community for their own betterment. A better future can be secured using reason or 'عقل'. Here, Iqbal prefers the use of a concrete domain for the abstract one. Phenomena of life can be easily understood through the concrete nature of things. Mapping between the source and target domains is powerful as it creates a link between cognition and meaning. In other words, language and human cognitive abilities are intertwined.

#### **b. Textual Analysis of the TT**

One day reason said to the heart:

'I am a guide for those who are lost.

#### **Reproducing the Same Image in TL**

Through the application of the interpretive theory of translation (ITT), it becomes clear that the translator translated 'عقل' as 'reason' in order to retain its meaning in the TT. The process of understanding the ST is conceived as an interpretive process. Through the process of understanding, the translator takes certain decisions for translating the source text. The translator has used his linguistic and cultural knowledge to come up with an understanding of the concept 'عقل' used in the source text. To move on with the process of translation, the translator then deverbilizes the sense he develops regarding the poetic work during the first stage of translation. He gradually moves from the phase of deverbilization to the phase of re-expression by translating 'عقل' as 'reason' and 'رَبِّمَا' as 'guide. In this phase, the translator has used his cognitive apparatus and built

a convincing association between linguistic and non-linguistic knowledge. Considering Newmark's postulate about reproducing the same image in TL, the translator has understood the image or concept of 'عقل' created in reader's mind because of its specific features. Again 'reason' is an ontological metaphor mapped onto the other domain 'guide' to solidify the inherent abstraction of reason. Considering the basic tenets of the conceptual metaphor theory, the translator has cross-mapped the domains of 'reason' and 'guide'. The target domain can be understood in terms of the source domain. The translator has selected appropriate translations for the Urdu words 'عقل' and 'رہنما'. The translated words 'reason' and 'guide' retain the actual essence associated with the source text. The readers experience the same metaphorical mapping in the translated text as well. The term 'guide' also indicates the presence of a person who takes responsibility for leading or guiding others. The role associated with the 'guide' is positive in nature and the readers develop understanding through these conceptual metaphors that 'عقل' must be given primary significance for achieving set targets and goals. The didactic message embedded in the source text has been well retained by the translator in the TT. The cross-domain mapping of both the concepts indicates understanding of one domain of experience in terms of another. There is no inherent relation between the conceptual domains, but correlation with respect to culture, knowledge, shared experience and physical activity has formed connections between cognitive abilities and language.

However, the use of English word 'guide' for 'رہنما' has certain limitations as well.

The English word 'leader' for 'رہنما' has positive and strong connotations. Keeping in mind the semantic differences between the two words 'guide' and 'leader', the word 'leader' appears to be more appropriate for the Urdu word 'رہنما'. The Urdu word 'رہنما' is all-inclusive as it refers to the qualities associated with both the terms 'guide' and 'leader'. So, the translator has reproduced the same metaphor or image in the target text, but the metaphoricity gets effected in the translated version.

### **c. Comparison of the ST and TT**

Translations are often considered problematic for those who read and decode them because they have little or no access to actual meaning associated with the original text. The practice of translation is intricate and is usually studied in relation to target

language culture rather than the source language culture. Iqbal's poetry is immeasurable both qualitatively and quantitatively due to its literary and historio-cultural significance. The analysis of the text indicates that the translator has selected an appropriate procedure for the translation of conceptual metaphor embedded in the selected lines. A significant fact related to Mustansir Mir (2000) is that he is a Pakistani translator and is aware of Pakistani culture. The Pakistani culture is guided by the Islamic rules and principles. The background pertaining to the partition of the sub-continent is reflected in Iqbal's poetry. Mustansir Mir (2000), being a notable Pakistani scholar, therefore, understands the cultural and linguistic references used in the source text. The in-depth textual analysis of the TT justifies the translatability of the conceptual metaphors. The same metaphor or image has been reproduced by the translator in TT. However, the linguistic differences affect the reproduction of the SL metaphor in the target text to some extent. The conceptual metaphor in the source text broadens the vision of the readers about the role of 'عقل' while the translated metaphor provides limited knowledge to the target readers about the role of 'عقل' in one's life.

## 2. a. Textual Analysis of the ST

کام دنیا میں رہبری ہے مرا

مثل خضرِ فحشہ پاہوں میں

In these lines, Iqbal has used a structural metaphor i.e., 'خضرِ فحشہ پا' which has a specific cultural and religious reference. Structural metaphors may account for, both, conceptual stability and dynamics in culture. Some religious metaphors are guardians of 'the sacred canopy' (Kimmel, M. 2004). Khizr is prophesized as an angel, or Wali who guides and aids the lost ones. Through the textual analysis it is observed that the said metaphor is structural because here the conceptual domain of 'عقل' is mapped with the conceptual domain of 'خضرِ فحشہ پا' to allocate another property to reason i.e., guiding the lost. 'فحشہ پا' is a metaphorical phrase which means sanctified and holy steps (Ferozuddin, M. 2000). 'Reason' here thus claims to be a deliverer from doubt or uncertainty just as blessed steps of Khizr which guide those who have lost their way and rescues people in

distress (Mir, M. (Ed.). (2000). The cross mapping of source domain 'خنجر فحشیا' and the target domain 'عقل' shows that 'عقل' presents a more convincing solution to our confusions and irrationalities by guiding us through the life.

According to the Quranic narratives, Musa was going on a journey with his servant to 'majma al-bahrayn' i.e., 'the meeting of the two oceans', upon reaching they realized that they had forgotten the dried fish they were taking with them. While searching for it, they met the servant of God who appears to be much wiser than Musa. Most of the Muslim commentators call the servant of God, 'Al-Khadir', the 'Green One', although he is not named in the Quran. From this name, many vernacularized forms are given to him from the different Muslim cultures where he is worshipped. For example, "Hızır" in Turkey, 'Khadir' or 'Khodr' in Arabic areas, 'Khezr' in Iran, and 'Khwaja Khizr' in the Indian subcontinent (Snehi, 2023). In Persian literature, Khizr is awarded as a mythological figure of Iskander (Alexander). Nizami's version of the story of Iskander written around 1202 follows a direct pattern that on his way for reaching Rum, Iskandar visits the Land of Darkness in search of the Fountain of Life, with Khizr as a guide (Hanaway 2006). As a result, Khizr drinks from the spring and becomes immortal and Iskander loses his way and never finds the elixir. Therefore, the cross mapping of 'عقل' with 'خنجر فحشیا' alludes to a specific cultural undertone which is only understandable in Muslim community.

#### **b. Textual Analysis of the TT**

My task in the world is to guide and lead

I am like the Khizr of blessed steps

#### **Translating Metaphor as Simile Along with Its Sense**

The significant translation in TT i.e., 'Khizr of blessed steps' suggests that the translator has retained the sense of the structural metaphor 'خنجر فحشیا' used in ST due to being culturally informed about it. This metaphor is translated as simile along with its sense i.e., 'like the Khizr of blessed steps'. ITT states that deverbalization occurs when the sense of a word or metaphor has been understood therefore the suggestive cultural and Islamic allusion used by Iqbal in ST is very much comprehended by the translator, so he has delivered the right sense. 'Blessed steps' is self-complementary because it ensures safety and guidance. Here, the cognitive domains of both ST and TT have been cross mapped to make a certain image of Khizr's guide in TT. The parallelism drawn

between ‘reason’ and ‘Khizr of blessed steps’ is an artistic way of conceptualizing the task applied to both.

However, Khizr appears to be a much more complex figure in literature and iconography, at the crossroads of two figures, the Quranic figure of the servant of Musa who has no proper name and the mythological figure of Iskander, Alexander, as described in Persian literature. Khizr was a “paradigm for the possibility of sainthood” (Halman 2013: 13). By interpreting Khizr as a guide to saints and spiritual masters, interpreters consider this Quranic narrative as validating the social structures of sainthood.

### c. Comparison of ST and TT

As a matter of fact, two languages cannot project the same level of semanticity and coherence considering the obvious differences in linguistic system, abstract schema and cultural allusions (Lachgar, 2023). Therefore, the translation of ‘خضر خُستپا’ as ‘Khizr of blessed steps’ does not entirely project the conceptual domain of this structural metaphor in TT. Even though the translation of SD and TD is based on comprehension of meaning and sense, consequently this does not seem to be enough information for readers outside the relevant cultures to understand the suggestive implication posed by Iqbal in ST. During translation, the one-to-one correspondence for different religious or cultural figures is not quite possible due to linguistic and cultural barrier, therefore, the translation seems redundant and immobile due to complexity of such an elusive mystical figure in different cultural contexts.

### 3. a. Textual Analysis of the ST

ہوں مفسر کتاب ہستی کی

مظہر شان کبریا ہوں میں

In these phrases, ‘عقل’ is metaphorically represented as ‘مفسر’ which means interpreter, someone who interprets and explains the realms of life whereas ‘مفسر کتاب ہستی’ literally means ‘the interpreter of book of life’. ‘مفسر’ is an ontological metaphor because it solidifies the abstraction of reason as interpreter. It is an ontological metaphor as it is a solid representation of reason (an abstract entity) which is semantically structured

around the characteristics of reason. The metaphorical use of 'مفسر' represents a sophisticated interplay between language and thought, reflecting how abstract concepts are grounded in concrete experiences. Reason is not just prestigiously vast, but it also attempts at understanding the dark and implicit realities of life (Mir, 2000). The source domain of 'مفسر' is mapped onto the target domain of 'reason' to elucidate the conceptual meaning of it. Textual analysis sheds light on the fact that the poet has economically specified the information about reason by mapping our embodied cognition of 'مفسر' with the 'interpretive property of reason'. Iqbal, being the progressive and philosophical writer of his times, has metaphORIZED a very intellectual ability of reason within the domain of 'مفسر' to exhibit the role of reason in our lives.

In literary and philosophical contexts, such metaphors are essential as they provide a tangible framework through which abstract ideas can be understood and analyzed. The metaphor extends beyond a mere linguistic device embodying a cognitive process through which our perception of reason can be shaped. Through semantic analysis of this metaphor, it becomes clear that 'مفسر' is characterized around reason in such a way that it encapsulates the interpretive function of human mind, condensing its role in deciphering and making sense of the complexities of life. Reason has an inherent ability to make a man ponder over the truths related to life (Shuren & Grafman, 2002). The metaphorical portrayal of reason as interpreter shows that understanding the world is like reading and interpreting a text therefore reason helps in deciphering the hidden meanings and uncovers the deeper truth about the universe. The intricate cross mapping between source domain 'مفسر' and target domain 'reason' is a testament to the poet's ability to convey profound philosophical insights through carefully crafted linguistic expressions. It is through such metaphors that complex philosophical ideas are rendered and accessible, making the reader grasp the multifaceted nature of reason and its significance in our quest for knowledge.

#### **b. Textual Analysis of the TT**

I interpret the book of life,  
And through me Divine Glory shines forth.

#### **Converting the Metaphor into Sense**



As per Newmark's (1988) translation procedures, it becomes apparent that the translator has converted the metaphor into sense in the TT. The translation of 'مفسر' as 'I interpret' shows that the translator has converted the metaphor into sense in target text (Newmark 1988). According to ITT (2003), reading and understanding the sense is the first step to recreating some expression in the target language. Here, the translator has understood the sense of source text metaphor considering the linguistic background of the translator that he is aware of linguistic and cultural expressions of source language yet due to linguistic incompetency of target language it is somehow difficult to reproduce the exact same image metaphor in TT. Therefore, the translation of ST metaphor shows that the sense has been retained in the TT, the translator has understood the recurring property of reason which is to explain the knowledge and familiarities of life and sustained that information in target text (TT) during translation. The reexpression of this metaphor advocates that the sense of ST metaphor is understood by the translator and consequently using the pronoun 'I', the referred property of reason is well incarcerated in TT.

However, the metaphoricity of the ST metaphor is compromised due to indistinct representation of 'مفسر' in TT. In the given verse, 'مفسر' translated as 'I interpret' highlights the inherent differences in the metaphorical expression between two languages. The term 'مفسر' is categorically a noun in Urdu which means a person or an entity embodying the attributes of an interpreter as understood in our embodied cognition whereas translating it as 'I interpret' in English results in the shift in the category from a noun to a verb. The cognitive semantic analysis shows that the cross mapping of source domain 'مفسر' and target domain 'I interpret' reflects a profound understanding of the cognitive mechanisms underlying human thought and communication. This cognitive approach to understanding metaphors aligns with contemporary theories in cognitive linguistics, which emphasize the role of metaphors in structuring our conceptual framework.

### c. Comparison of ST and TT

Translation from ST to TT is albeit a difficult phenomenon and it does not actually grasp the real sense intended in the ST (Lachgar, 2023). Even though the translation of ST metaphor 'مفسر' as 'I interpret' in TT seems probable, addressing the

categorical identification of metaphors in both the languages precedes the differences in the translatability of metaphors. 'مفسر' is categorically a noun, and it exhibits a bodily representation of a person or an entity encompassing the all-inclusive properties of an interpreter (as sustained in our embodied cognition), whereas its translation as 'I interpret' marks the change in category of this metaphor. Hereby 'interpret' is a verb which suggests a task needed to be performed by a subject 'I' which is synonymous to reason over here. This shift is significant because it changes the representation from a static identity (an interpreter) to a dynamic action (the act of interpreting), which can influence the reader's perception of the subject's role and essence. The difference may not semantically be unnerving but for obvious reasons translating SL into TL deranges certain aspects of language in which the original text has been produced (Díez, 2021).

Therefore, it is safe to assert that language barrier produces a certain gap in the projection of an idea while translation and it might change the overall demonstration of a lexical concept presented in ST (Toury, 2021). Furthermore, 'مفسر' is deeply embedded in the cultural and religious context of Urdu speaking audiences, who may associate this word with scholarly or spiritual connotations suggesting that it is not just any interpreter but a person with deep insight in the 'book of life' possibly alluding to divine or metaphysical understanding. In contrast, 'I interpret' while accurate, lacks these layered connotations and might be perceived as any interpreter. The difference scores how translation can strip a metaphor of its cultural and contextual richness, leading to a potential loss of depth.

#### 4. a. Textual Analysis of the ST

بوند اک خون کی ہے تو لیکن

غیرت لعل بے بہا ہوں میں

In these lines, 'بوند اک خون کی' is an ontological metaphor which refers to 'heart'. The heart metaphorically points towards the innermost realities and emotions confined in the soul of a person even though it has a very objective purpose in the body (D'Angelo, 2018). Hereby, the conceptual domain of the heart is not exactly mapped according to our embodied cognition and predefined knowledge about the heart; rather it is delimited to a mere drop of blood. The heart is conceived as a centralized organ in our body which

is subsequently the most important part of oneself (Wehrle, 2020), but Iqbal projected different meaning of heart by labelling it a drop of blood which has a bodily representation. Cognition is associated with mental content and with an intentional relation between mental content and external world states; it requires an inner, situation-independent environment (Gärdenfors, 1992). Here, cognition plays a central role in understanding the conceptual meaning of this metaphor.

#### **b. Textual Analysis of the TT**

You are no more than a drop of blood,  
While I am the envy of the priceless pearl!’

#### **Reproducing the Same Image in TL**

The translation of ST into TT is sometimes a questionable practice wherein the translator is trying to commence the real feelings and phenomena happening in ST into TT (Kembaren, 2019). According to ITT (2003), when the sense and understanding of a certain metaphor or lexicon is understood by the translator, it becomes easier for him to recreate the same image in TT. Here, the translator has reproduced the same image in TL by addressing the reality of heart as just a drop of blood just as exhibited by Iqbal in ST. The source domain of ‘drop of blood’ is mapped onto the target domain ‘heart’ to accentuate the same idea which is constructed by Iqbal. A drop of blood generally exhibits the bodily exhibition of the heart but the embodied cognition and subjectivity of the heart relays on its importance not as an organ but as a substance of realizations and realities. The delinquent representation of heart hints at the contrasting nature of reason and heart and places reason at a higher level.

#### **c. Comparison of ST and TT**

In the ST, ‘بوند اک خون کی’ focusses on the simplicity of heart and its insignificance in a physical sense, expressing is as just a drop of blood. The said metaphor suggests the minimalistic view of the heart’s physicality which is in stark contrast with the insightful and complex emotional and spiritual connotations associated with it. The translation successfully preserves the original metaphor’s intention and impact. The translator has reproduced the ST metaphor by highlighting the potential insignificance of heart from a physical perspective. This alignment between the ST and TT demonstrates that the translator has understood the metaphor, and he has conveyed its essence in the target language.

### 5. a. Textual Analysis of the ST

علم تجھ سے تو معرفت مجھ سے

تو خدا جو، خدا نما ہوں میں

In these verses, Iqbal has highlighted another dimension to reason and heart. The first verse contrasts two types of knowledge, 'علم' which refers to bookish knowledge and learning in association with reason whereas 'معرفت' explains the intuitive knowledge, an insightful understanding linked to the heart. Considering these attributes about reason and heart, Iqbal has mentioned the relevant metaphors linked to them. 'خدا جو' and 'خدا نما' are the two ontological metaphors linked with reason and heart. Ontological metaphors, as discussed by Lakoff and Johnson (1980), involve understanding abstract concepts through more tangible entities. So, in this verse, the cognitive domains of reason and heart are mapped to conceptualize them as concrete entities performing specific functions i.e., seeking God and leading to God respectively. Reason as 'علم' is cognitively mapped with 'خدا جو' which literally translates to 'seeking God' because 'علم' represents rational, logical and intellectual understanding. Heart as 'معرفت' is cognitively mapped with 'خدا نما' which literally means 'leading to God' since 'معرفت' symbolizes a deeper, more enacted and spiritual comprehension. Here the metaphorical mapping plays a crucial role in this translation, as it involves understanding how these concepts are mentally structured and conveyed in the ST. The cognitive mapping of reason which 'خدا جو' and heart with 'خدا نما' reflects how abstract concepts like reason and the heart are understood and structured in terms of their concrete roles in the pursuit of divine knowledge.

### b. Textual Analysis of the TT

Knowledge comes from you, gnosis from me

You seek God, I reveal Him.

### Reproducing the Same Image in TL

Translation of metaphors is indeed a difficult phenomenon especially when the target text language has insignificant lexical choices for concepts deeply embedded in

culture and language of source text language (Su, 2021). So, the translation here needs to retain the philosophical and spiritual depth of Iqbal's poetry. As per the Interpretive theory of Translation (ITT), the lexical content in both ST and TT provides rich information about the underlying concept and ideas within the cultural and cognitive framework of source text language. The metaphorical representation of both the concepts represents a contrast. The textual analysis shows that the translation of 'علم' as knowledge is perhaps a lucid representation of learned knowledge and behaviour that is very much aligned to the working of mind i.e., reason whereas gnosis is a solemn and grave understanding of what lies within. Here the translator has reproduced the same image in TT by projecting the attributes of knowledge and gnosis as done in the source text. Seeking God is perhaps a manualized scripted follow up designed with sheer care and knowledge about the world, religion and its prospects whereas revelation comes in when a person is mentally prepared to follow the path of God. Here the translator has positioned the image and tried to handle the concept drawn in ST. The ST uses 'مُحَاجِز' to emphasize the rational, methodical approach to seeking God, akin to traditional scholarly pursuits. Meanwhile, 'مُحَاجِز' suggests an intuitive, heartfelt approach, where the heart itself becomes a reflection or manifestation of divine knowledge. These distinctions are crucial for the TT to capture, as they convey the layered and multifaceted nature of spiritual pursuit in Iqbal's poetry. The TT, by maintaining these cognitive and ontological metaphors, can effectively communicate the intricate balance between reason and heart in the quest for divine knowledge.

### c. Comparison of ST and TT

Translatability of conceptual metaphors is complex, and it involves careful understanding of not only languages it involves but rather the conceptual domains it explains (Cheetham, 2016). In this translation, the Urdu phrase 'مُحَاجِز' and its English translation 'reveal' employs a significant shift in conceptual metaphors. 'مُحَاجِز' suggests an entity that embodies divine qualities like serving as a guide to God. This phrase carries a strong positive connotation and retains the literariness of the ST. Shifting from one language to another drops the essence and sometimes meaning as well then, the text becomes deceptive and ambiguous (Brookes & Etkina, 2007). Here, 'مُحَاجِز' is literally a person or an entity which guides oneself to God, whereas the translated word

‘reveal’ lacks depth. Therefore, the text loses its musicality and credibility during the process of translation. The metaphor in ST is seen as a bridge or a medium emphasizing a relationship and interaction between the divine and the human. On the other hand, the word ‘reveal’ in the English translation focuses more on the act of uncovering or making something known. It lacks the relational and guiding nuances present in ‘خدا نما’. This shift results in a loss of the deeper, embedded meanings and nuances that are crucial to the original text’s impact. The original Urdu verse uses metaphors deeply rooted in Islamic spirituality and mysticism, where ‘علم’ (knowledge) and ‘معرفت’ (gnosis) have distinct roles. ‘علم’ is conventional knowledge, often associated with scholarship and learning, whereas ‘معرفت’ is deeper, mystical knowledge that involves inner realization and spiritual insight. The English translation attempts to capture this distinction, but the depth and cultural resonance of ‘معرفت’ are challenging to convey. The term ‘gnosis’ in English has similar connotations but lacks the immediate cultural and spiritual weight it carries in Urdu.

Moreover, the ontological metaphor in the original verse where knowledge and gnosis are personified as interacting entities becomes diluted in translation. In the Urdu version, ‘تو خدا جو، خدا نما ہوں میں’ creates a parallel structure that emphasizes a profound, intrinsic connection between the seeker (you) and the revealer (I). This structure suggests a duality and a collaborative journey toward the divine. In contrast, the English translation, ‘You seek God, I reveal Him’, simplifies this relationship, focusing on a more linear action rather than a mutual, intertwined process. This simplification can lead to a loss of the intricate layers of meaning present in the original text.

## 6. a. Textual Analysis of the ST

شمع تو محفل صداقت کی

حسن کی بزم کا دیا ہوں میں

In these verses there are two ontological metaphors ‘شمع’ and ‘دیا’ which provide insights into the domains of feelings as well as logic. The application of the textual

analysis is insightful as it facilitates understanding of the intentional meaning of an author via close reading of a text (Ayoub, 2016). Here the source domain 'شمع' (candle) is mapped onto the target domain of 'reason' because reason illuminates the grouping of truth and leads people towards understanding and simplicity. Allama Iqbal describes reason as the flame of the assembly of reality, since reason is what separates truth from untruth. The logical abilities of reason contribute to a cognitive comprehension of truth, which is consistent with the search for divine truth. This use of metaphor highlights the importance of logic in intellectual endeavors as well as the search for knowledge. On the other hand, the source domain 'heart' is mapped onto the target domain 'lamp', signifying its function in recognizing and appreciating beauty. Iqbal contrasts the heart's emotional and intuitive capacities with reason's rationalism by describing the heart as the torch of beauty. his mystical map emphasizes how passion along with intellect are intertwined in the quest for spiritual enlightenment. The heart uses intuition as well as emotional resonance to recognize the divine quality of beauty, whereas reason uses logical processes to understand reality. The heart permits a closer relationship with the spiritual and artistic aspects of life, while reason directs one toward the truth. This all-encompassing perspective implies that the search for greater truths along with spiritual fulfillment requires the use of rationality as well as feelings. These lexical elements and their cognitive domains are mystically connected with heavenly truth and divine beauty. This means that while reason employs its logical abilities to have access to knowledge, love is the only force capable of intuitively seeing the Divine quality of beauty.

#### **b. Textual Analysis of the TT**

You are the candle of the Assembly of Truth;

I am the lamp of the Assembly of Beauty

#### **Reproducing the same image in the TL**

The translation of 'شمع' as 'candle' and 'لَا' as 'lamp' indicates that the translator has understood the intended meaning of ST metaphors and reproduced the standard metaphors in TT. The question whether the translator has accurately mapped the cognitive areas of the English language is raised by this translation of ST. The translator has translated the identical picture into TT while maintaining the feel of ST. Through the use of CMT, it can be seen that the source domain 'candle of the assembly of Truth' is mapped onto the target domain 'reason' to accentuate the logical representation of

reason that how it functions to bring Truth to the surface. Similarly, the source domain ‘lamp of the Assembly of Beauty’ is cognitively mapped onto the target domain ‘heart’ to represent the idea that heart encapsulates all the hidden beauty and recognizes the mystic relation of divine within it.

The ST metaphors depict truth and beauty. Even though, the translation seems understandable yet a closer examination exposes the socio-religious and cultural undertones that are included into these analogies. Within Islamic as well as mystic traditions, beauty is not limited to what is seen on the outside but also includes the heavenly beauty that is mirrored in the heart. This deep appreciation of beauty is deeply entwined with spiritual ideas and precepts, influencing people’s cultural and mental frameworks within these traditions. Although the translation conveys the ST’s general meaning, it can fall short of capturing the deep cultural along with spiritual value that the Islamic idea of beauty possesses.

### **c. Comparison of ST and TT**

When translating literature, translators frequently encounter difficult tasks, especially when the source text (ST) has unique references. An individual’s social setting greatly influences how concepts like innocence as well as honesty are seen and interpreted. For example, the Islamic concept of beauty is entwined with mysticism and goes beyond physical appearance, embodying the heavenly beauty of God that dwells in a person’s heart. This complex sense of beauty needs to be kept in translation since it is both deeply cultural and religious. It is essential to take into account the cultural and sociological references woven throughout the text in order to produce a translation that faithfully captures the meaning of the source material. In order to guarantee that the translated material connects with the intended audience while preserving the authenticity of the original message, translators must traverse these complex levels of meaning. This calls for a profound respect and comprehension of the cultures of the source language, in addition to the capacity to communicate nuances and meanings that may not have exact translations in the target language. As a result, accurate translation needs more than just language skills; it also needs cultural awareness and understanding to successfully translate the references from the original text while preserving their essential meaning.

In addition, the ST’s metaphorical portrayal of innocence and honesty reveals an inner cognition that is well ingrained in the sociocultural milieu of the Urdu-speaking society. In addition to evoking visual connections, the imagery of the candle and lamp



also has emotional as well as spiritual resonances connected to cultural conceptions of beauty and truth. It is essential to take into account the potential differences in the target language considering different cultural values and cognitive frameworks of source language. The TT faithfully captures the ST's metaphorical meaning, although it falls short in capturing the cultural undertones and meanings of ST metaphors.

#### 7. a. Textual Analysis of the ST

تو زمان و مکاں سے رشتہ بپا

طائر سدرہ آشنا ہوں میں

Another significant structural metaphor used by Iqbal in ST is 'طائر سدرہ'. Iqbal has presented reason as an entity limited by time and space which are necessary for its operation. The word 'طائر' literally means 'tree' and here it is structural because it does not represent an ordinary tree rather that tree represent heart's higher capacity to approach Allah. The conceptualization of reason as a restrained entity hobbled in the chains of worldly time constraints explains that these are the essential prerequisites of experience. Whereas he calls heart i.e., intuition as the bird which flocks in the sky, nevertheless, 'طائر سدرہ' is a structural metaphor because it is an Islamic reference which is the Quranic name of a tree, Sidra Tul Muntaha suggesting the boundary i.e., the farthest celestial regions assessable to human beings. According to the holy Quran, the prophet Muhammad (P.B.U.H), during his ascension to the heavens, saw Gabriel. Muslims find great resonance in the meaning that this cognitive mapping generates. Association with the heavens, Gabriel and Muhammad ﷺ enables the heart to stay calm and composed. The heart hereby claims to be a bird of Lotus Tree when compared with reason. It has the power to fly as high as the skies. The heart says that for all its power of flight, reason remains confined to the four corners of the physical universe, whereas the heart has access to the highest celestial regions. The cognitive semantic analysis of this metaphor suggests that Iqbal has conceptualized the properties of heart by cross mapping it with a very profound and rich metaphor which has its own religious value. Sidrah Tul Muntaha has been mentioned in the Quran several times in different Surahs and it highlights the highest accessible point to Allah, but the heart as it contemplates

has far more penetrating power and the Truth to understand the mighty powers associated with Allah.

#### **b. Textual Analysis of the TT**

You are hobbled by space and time,  
While I am the bird in the Lotus Tree

#### **Replacing the SL image with a standard TL image**

Here the translation of the second verse is important. The translation of 'طائر سدره' as 'Bird in the Lotus Tree' explains that it is not an ordinary tree rather it explains the superiority of heart that it has its access to the divinity. The sense has been understood by the translator, but religious and cultural allusions can only be felt and understood by the practitioners of same religion or culture. Through the use of CMT, the translator has cognitively mapped the source domain of 'bird of Lotus Tree' onto the target domain of 'heart's ability to connect with the divine', a notion that has its roots in Islami mysticism and Sufi philosophy. The conceptualization of SD 'طائر سدره' with 'Bird of the Lotus Tree' creates a meaning which is attainable by followers of Islam. Although cross mapping is difficult to maintain considering the obvious differences in the language and culture, upon careful consideration one can understand the deep emotional and solemn meanings associated with the metaphor. Here the translator has tried to communicate the sense, but due to language constraints and the limitations followed by poetic content it is therefore difficult to explain whatsoever. Even if the translation may get close to the original sense, it can never fully capture the range of meanings and associations apparent in ST. Therefore, in addition to translating words, a translator must also navigate the complex web of cultural and religious connotations in order to give the intended readers a glimpse of extensive cultural details in TT.

#### **c. Comparison of ST and TT**

The sense of ST metaphor has been preserved by the translator, yet there is a disparity in the recreated version. The tangible linguistic boundaries make it difficult to preserve the references in translation. Since 'طائر سدره' is a firm and respectful belief in the Islamic society (Malik, 2021), it is impossible to include and recreate the same idea in English. The translation has retained the sense as well as comprehension of ST, but it is impossible to comprehend the embodied cognition that clearly demonstrates the Islamic as well as cultural references. Maintaining historical and religious in translation

is challenging due to the physical borders between languages. It is difficult to include and reproduce the same idea in English since the Urdu term “Tair e Sidrah” takes the target readers to the past phase and makes them comprehend the religious depth associated with the metaphor.

Metaphors such as ‘طائر سدره’ are difficult to translate due to the difficulties of communicating across cultural boundaries and the limitations of language equivalency. Cognitive semantics focusses on the way language forms our perception of the outside world. In Islamic thinking, the term ‘طائر سدره’ refers to both a visual representation and a deeply embedded religious metaphor. It represents an escape from the limitations of this world as well as an entry into heavenly spheres, ideas that might be difficult to translate into English. As a result, even while the TT makes an effort to represent the spirit of the ST, it is unable to fully portray the intricacy as well as depth of the original metaphor. Additionally, the contrast between the ST and TT highlights how crucial it is to translate certain metaphors keeping in mind the sociocultural context. A non-Muslim may find the TT to be a successful means of understanding the surface level meaning of metaphors, but Muslims who are aware of the historical and religious allusions included in the original language may find it unimpactful and superficial.

#### 8. a. Textual Analysis of the ST

کس بلندی پہ ہے مقام مرا

عرش رب جلیل کا ہوں میں

In these verses, ‘عرش’ is a structural metaphor used to represent heart as the embodiment of glory and highness. Arsh literally means ‘roof/shelter or eighth sky’ (Ferozuddin, M. 2000) whereas ‘عرش رب جلیل’ means ‘the throne of Allah’, the eighth sky where it is believed that Allah watches and rules the world. Jalil is an attributional name of Allah which means ‘mighty’. In these verses, the heart is complementing its reach and status by calling itself the throne of God. Iqbal, in this verse embodies a very deep and unfathomable concept about the grandeur and majestic nature of the heart. He has conceptualized heart as something overtly grand and sanctified that it can house Allah. It is believed in Islamic tradition that Allah lives in the heart of a believer, which means

that a believer's heart is sanctified to House Allah and be mindful of His presence. Muslims believe that the world and whatever is in it is too small of a place to house Allah, but the heart of believer is immense and large enough to house Him. The semantic cognitive analysis of this metaphor shows that it is also a structural metaphor since it grounds a very intricate concept about the beliefs of Muslims. Arsh does not just represent 'roof' or 'eight sky' it also represents His Majesty and His relevance to the highest authority. Here the conceptualization of 'عرش' as SD with 'heart' as TD signifies our embodied cognition about heart that it is a place of deep gratitude and recognition about God and a believer is said to feel that connection so that it can be labelled as 'عرش رب جلیل' (the throne of God). The semantic correlation with the conceptual domain in ST unveils the dynamic properties of language that how far it takes away the minds of readers to understand the grand concept as projected in this poem.

#### **b. Textual Analysis of the TT**

My status is so high-

I am the throne of the God of Majesty!

#### **Reproducing the same image in TL**

Language barrier is one of the fundamental reasons due to which translated text loses its quintessence. According to Johnson and Lakoff (2008), deverbalization occurs when the sense has been retained by the translator so here, due to the same religious and cultural beliefs the translator has understood the grandeur of the metaphor used by Iqbal in ST. However, due to linguistic dissociation and a language barrier, it is hard to encapsulate the great idea of 'housing God'. Here, the translator could not exactly translate the metaphor used in Urdu text, but the sense has been delivered by complementing the status of heart. Newmark (1988) explained how a translator can reproduce a metaphor by retaining its sense so here Mir labelled heart as the throne of God of Majesty because of its vastness. The source domain 'the throne of the God' is conceptually mapped onto the target domain 'heart' to represent the grandness and purity of heart which was originally imposed by Iqbal in ST. Yet, this information in TT metaphor is limited to grasp the all-inclusive properties of ST metaphor which is structural in nature.

#### **c. Comparison of the ST and TT**

The translatability of conceptual metaphors is a matter of deep understanding and intricacy. The translators must pay extra heed to the linguistic and non-linguistic

phenomenon occurring simultaneously thereby creating a safe representation of ST in TT. In the quoted lines, the translator has tried to retain the meaning of the SL in TL, yet the language barrier and cultural and religious undertones bring about an obvious change in the representation of a metaphor in TT. Metaphoricity gets affected due to the cultural differences inherent in the two languages.

## 4.2 Section 2: Man

### Man

انسان

#### Introduction to the Poem

This poem is taken from one of the famous and notable books of Iqbal, *Bang e Dara*, part II (1905-1908). *Bang e Dara*, part II (1905-1908) has comparatively few poems than the other parts because Iqbal was predominantly busy in his studies and during that time, he considered poetry an uneventful and insipid activity, but his friends restored his faith on poetry again (Ramzan, 2022). The book includes several poems and odes (ghazals) which provide insight into nationalism, religion, western civilization, condition of man and many more profound ideas.

Iqbal, being an ardently reflective person, was aware of the painful realities of human existence and used this knowledge to build a semantic portrayal of it in the poem 'Man'. The poem is suggestive in nature. It contrasts human existence with nature how distinguished they are from each other. Nature has a willingness to accept the laws laid down for it and it doesn't question its fate or discover the meaning of existence whereas man is inherently made to question everything that he finds disturbing and unsettling. To lexicalize this purpose, Iqbal has used several metaphors in the poem to elucidate the meaning concurrent to this idea. He has demonstrated the paradoxical situation of human beings in the universe.

### 1. a. Textual Analysis of the ST

قدرت کا عجیب یہ ستم ہے

انسان کو راز جو بنایا

Iqbal presents the idea that the sincere endeavor of man is to introspect himself and see the truth by contemplating the ultimate reality including the world and beyond (Dar, M. A. 2013). 'راز جو' literally means (raaz talash krny wala or تجسس کرنے والا) (Ferozuddin, M. 2000). Textual analysis shows that 'Raaz jo' is a structural metaphor since it exhibits a bodily representation, an embodied cognition of 'Iqbal's Man' i.e., Mard e Momin (a deeply cultural concept) whose greatest qualities are power, vision, action and wisdom. 'راز جو' as taken by Iqbal here is the person who seeks the truth and secrets of life. Structural metaphor as explained by (Lakoff, G., & Johnson, M. 2008) allow us to use one highly structured and delineated concept to structure another. So here, Iqbal has used 'راز جو' as source domain metaphor to explain 'man and his characteristic nature' i.e., target domain. To explain this in simple terms, one concept has been structured metaphorically to explain the other lexical target domain and the related cultural association. Iqbal's Perfect Man is not at the mercy of his divine fate rather he consumes all his superlative powers to develop divine vicegerency. He introspects the realms of nature to bring innumerable glory to himself. Iqbal likes to see the individual in the shape of a 'mard-e-kamil' who has creative qualities, who finds nature inquisitive and looks for the answers (Truths) hidden in the world (Dar, 2013). Moreover, it is structural metaphor in a way because it corresponds to our genetic knowledge about 'man' and its quest for finding his existence and the secrets of world. 'راز جو' is subsequently used for human beings that man is an entity by himself and is a manifestation of God and universe (Dar, 2013). Man is the main objective behind the creation of the entire universe, because no other creation has the requisite qualities to find the deep truths of life. Man occupies a very dignified place in Iqbal's above stated concept of the universe, because this universe is just a place of tests and turmoil, but the real importance belongs to Man that how he attempts to unravel the truths hidden in the universe. To him, this universe is no more than an examination hall which God has created for man. All the modulations of nature are for the purification of Man's

character and for the enhancement of his greatness, by which Man benefits from God's essence and feels His reflection within himself.

Lakoff (2008) suggests that meaningful construction arises from two sources, i.e., the structured nature of a bodily social experience and our innate cognition to imaginatively project from certain well-structured aspects of bodily and interactional experience to abstract conceptual structures (Lakoff, G. 1988). Therefore, the CS analysis of this metaphor suggests that 'the quest for secrets' is an inherent ability of man, this is the structured nature of a bodily social experience that arises from our cognition. The cross mapping of SD 'سُورِ' with TD "انسان" is a conceptualized way of understanding the intrinsic nature of man that how he curiously finds the deep and intricate realities of life.

#### **b. Textual Analysis of the TT**

Nature has played a strange and Wanton Joke-

Making man a seeker of secrets

#### **Reproducing the same image in TL**

Translation is interpretive, it aims at achieving accuracy, but no two languages are equivalent (Qiang, K. A. N. G. 2013). It is important to realize the sense of the text or the metaphor in order to translate a text and relate it with the context. According to Newmark's (1998) postulates, 'سُورِ' as 'seeker of secrets' has been translated exactly as the sense is retained by the translator in the TT. This process of understanding ST is regarded as an interpretive process. Through the process of understanding the cultural and linguistic knowledge, the translator has come up with an understanding of the concept of 'سُورِ' and to make the readers understand its inherent implication, the translator translated it as 'seeker of secret'. Iqbal believes that man is a dynamic center of energy pleaded in a dynamic universe. He is known for his own imperfections, his insignificances and the imperfections of this world. But he is bestowed with intuitive and creative abilities which help him to understand as well as find the concurrent realities of life and is not fettered by time and space (Dar, 2013). The textual analysis reflects reality (Fernández-Vara, C. 2019) here, Iqbal has harnessed all the intellectual brilliance to rescue man from hopelessness and negativity, giving him enough bravery to bring on the truth that nature beholds. To him, a man is inherently bestowed with the ability to transform both his being and his surroundings according to his own desires

and inspirations (Dar, 2013). The translator has used his cognitive abilities to understand the linguistic and non-linguistic knowledge related to it and reproduced the same metaphor in the target language. The translator has re-expressed the same ideology put forth by Iqbal in the target text.

### c. Comparison of the ST and TT

Translation is often considered to be a cognitively challenging practice because it is hard to recreate the same level of lucidity and semanticity in another language. Borshchovetska (2022) also views translation as a difficult task since it requires advanced proficiency and expertise to preserve the authenticity of the text while conveying it in a different context. If the translator has potentially understood the language of source text, it becomes easier for him to reproduce the same idea in target text by finding the relevant lexical expression if present in target text. As explained by El-Hameed (2022), translation poses difficulties because of cultural allusions or connotations, and comprehending the source language assists in accurately replicating concepts in the target language. Semantic cognition requires mapping of source domain with target domain, here the mapping of 'رازجو' with 'seeker of secrets' encapsulates the same idea. Even though, the translation seems plausible still it is very intricate and difficult to cater the original idea created by the great poet and philosopher Iqbal in ST. Iqbal's vision of man, universe, nature and existence is way more profound and deep to be understood and recreated as it is. Therefore, the translation lacks the essence of source text meaning creating a hollow in the actual meaning associated with the target text metaphor 'Seeker of Secrets'.

## 2. a. Textual Analysis of the ST

حیرت آغاز و انتہا ہے

آئینے کے گھر میں اور کیا ہے

This stanza contains an ontological metaphor 'آئینے کے گھر' which presents a concrete representation of the abstract World. The said metaphor is an ontological metaphor because it provides a physical representation of the concept of world or universe i.e., a house made of mirrors (آئینے کے گھر). Lakoff and Johnson (1980) believed that the conceptualization of our experience under the conceptual domain of material



or tangible things helps us extract abstract experiences and ideas out and see it as objects or concrete substances. The metaphor is said to be conceptual in a way because it involves our embodied cognition or inherent knowledge about mirror and its reflecting properties. 'آئینے کے گھر' literally means 'munh dykhny ka sheesha, hairan, zahir, saaf, ujla' (Ferozuddin, M. 2000), so 'آئینے کے گھر' as mentioned by Iqbal is the concrete representation of world and its encompassing realities which leave a man at the heart of bewilderment and surprise. The cognitive-semantic analysis of this metaphor suggests that it is conceptualized in a way which embodies a certain meaning that gets generated according to its contextual and cultural usage. A mirror represents the universe, the temporariness of life. As this world is just a place of tests and ordeals and whoever finds the truths of life is successful in the world hereafter. Mirror refers temporariness, a fake appearance of an idea, a fragile truth which can be questioned. The attributes of source domain 'آئینے کے گھر' are mapped onto the target domain 'world/universe' to understand the enigmatic nature of world i.e., surprise, amazement, fragility and reflection. Through this mapping, the readers can understand the way this world refers to the undiscovered secrets and unsolved mysteries of existence.

#### **b. Textual Analysis of the TT**

Wonder is at the beginning and the end

What else is there in this house of mirrors?

#### **Reproducing the same image in TL**

Translating 'آئینے کے گھر' as 'house of mirrors' suggests that the translator has retained the sense and reproduced the same metaphor in the target text. Laverdure (2022) views understanding source text in translation as an interpretive process. A mirror is a metaphor because it precisely reflects the image of the world, and one can see the genuine depiction of themselves as well as the environment around them. This quality may be thought of as a combination of feelings and emotions, such as surprise and awe, that are experienced by human beings. Additionally, mirrors expose facts that may remain hidden for a long period of time. The house of mirrors, therefore, is a conceptual metaphor as it signifies the reality of this world. The cognitive domain 'house of mirrors' is conceptually mapped onto the target domain 'world' to explain the meaning of the universe. The world and whatever it encompasses forces a man to

look for the evidence to unsolved mysteries of this world. The translation of 'آئینے کے گھر' as 'house of mirrors' suggests that it is translated as it is in the source text because the translator is well-aware of the connotations implied by Iqbal in source text. The textual analysis of the this translated metaphor suggests that English language does not have its own cognitive idiomatic expression or metaphor to conceptualize world and its surprising nature due to the lack of metaphysical depth in the English language (Anthony, 2003). The translator has translated the Urdu metaphor 'آئینے کے گھر' as accurately as possible to convey the theme developed by Iqbal in the source text.

### c. Comparison of ST and TT

Translating poems is an incredibly difficult task due to the difference in the syntactic structures of languages. Matiu (2023) also maintains that translating poetry is difficult as it requires keeping the original features of the poem in the target text. The differences between languages pose a challenge in preserving the essence of a poem after translation. Moreover, the obvious differences between Urdu and English make it difficult to adopt word-for-word translation procedures. Ali et al. (2017) adduces that Urdu and English exhibit notable disparities in syntax as well as grammar. Therefore, it is not recommended to use direct word-for-word translation or artificial standards for rhyming. Consequently, the translator has tried to convey the denotative and the connotative meanings with the help of the translated version. Another notable gap in translation is about the stylistic quality of poem, i.e., inclusion of rhyming scheme. Poetry is aesthetically appealing due to the presence of rhyme schemes and rhythm while prose lacks such qualities and is composed of natural patterns found in human speech (Leech & Short, 2015, pp. 109–124). The source text employs a perfect rhyming scheme which creates an artistic effect while reading whereas the target text lacks such a scheme, resulting in a translation that appears to be devoid of rhyme and it seems to be a piece of prose writing which significantly lacks rhythm.

### 3. a. Textual Analysis of the ST

تارے مست شراب تقدیر

زندہان فلک میں پایہ زنجیر

The ontological metaphors used in this stanza are 'شراب تقدیر' and 'زندان فلک' which are used by Iqbal to metaphorize the principles of nature and its commandment. Ontological metaphor represents anything concrete, such as an item, substance, container, or person, using an abstraction, like an activity, emotion, or concept (Eubanks, 1999). Here, 'شراب تقدیر' refers to nature and its laws. The metaphor is ontological because it provides some concrete form to the principles of nature thus occupying a physical embodied cognition. 'تقدیر' as fate (nature) or universe is not static but constantly susceptible to change e.g., the twinkling of stars in the sky at night or the revolution of the moon around the earth. The textual analysis of this ontological metaphors explains that the source domain of 'شراب تقدیر' (fate) is cognitively mapped onto the target domain of nature and its physical existence. Nature is dependent on 'تقدیر' just the way a drunk person is dependent on alcohol. The changes in nature exhibit predefined rules. Oceans, seas, and clouds show movement according to the designated manual. It is believed that the universe is not indebted to matter for its existence (Wielenberg, 2005), on the other hand, material macrocosm has a real existence, and its knowledge also deserves reliance (Strawson, P. F. 1992). According to Iqbal, matter is not a permanent entity per se but is a series of interlinked occurrences and creations. However, science itself cannot be the only method for unfolding the secrets of the universe and the Truth cannot only be unraveled through the technicalities explained through science rather the whole universe is merely a reflection of Reality and is unfinished.

*"This universe is perhaps unfinished, still*

*Because the ethos of 'Kun fa yakoon' are responding constantly"* (Hassan, 2022)

Iqbal has harnessed the objectivity of nature very perfectly by sourcing it with 'شراب تقدیر' (fate) whatever it governs, is ardently obeyed by every entity be it mortal or immortal. It controls the working of this universe and everything that is present in it, and nobody questions the decision of 'تقدیر' rather its every order and disposition is drunken like wine (Choudhury, 2019). Here, the conceptualization of nature creates unique image in reader's mind that we are under the control of تقدیر (fate).

Similarly, 'زندان فلک' places an emphasis on the similar concept that nature is incapable of bringing about any change in the set order. Iqbal has used the term 'زندان' which means 'prison'. It refers to the limited power that the universe possesses. Here again the textual analysis reveals that the source domain of زندان (prison) is cognitively mapped onto the target domain i.e., fixed position of stars in the sky. This power renders all the creations of this universe helpless and subservient, like prisoners who are unable to use their own power and are compelled to obey the judgment of the jail. Through the textual analysis, it is identifiable that a comprehensive explanation of the 'ruling of sky' is provided by Iqbal and this concept effectively refers to the solar system, galaxies, clusters, and all the dynamic realities of the sky that are functioning simultaneously.

#### **b. Textual Analysis of the TT**

The stars are drunk with the wine of fate,  
And lie chained in the sky's prison;

#### **Reproducing the same image in TL**

Translation is a cognitively challenged practice and it needs careful consideration of conceptual mapping between source and target domains. A literal translation of the original text is employed to translate the metaphors 'شراب تقدیر' and 'زندان' into the English language and these metaphors are translated as 'wine of fate' and 'sky's prison', respectively. Understanding the sense of any metaphor is a significant step in ITT, so here the translator has been able to re-express the intended sense of metaphors used by Iqbal in ST. Lakoff and Johnson (1980) state that the re-expression of a specific idea or a concept is only viable when the translator has gained a knowledge of the meaning of the original text. Cenac (2023) also claims that for the translation to be correct, the translator must comprehend the source message and understand the cultural context to translate meaningfully. Furthermore, the translator has cognitively mapped the source domain of 'wine of fate' onto the target domain of 'working principles of nature' to replicate the same image metaphor as in ST. Similarly, the source domain of 'sky's prison' is mapped cognitively onto the target domain of 'ruling of sky' to ensure the reproduction of same idea as generated by Iqbal in ST. According to this mapping, the meanings in ST correlate to the meaning in TT, and this implies that the two meanings are equivalent to one another. The fact that these ST metaphors

have been translated into TT metaphors illustrates that the languages, regardless of how unlike they are to one another, can convey the same notion in a manner that is analogous to one another.

### c. Comparison of the ST and TT

Every individual possesses linguistic and non-linguistic knowledge about nature regardless of their cultural and linguistic dissociation. Hence, it becomes slightly easier for translators to re-express the same idea about nature created by the poet in one language (SL) to another language (TL). Droz et al. (2023) claim that translating concepts related to nature across different languages can be difficult, as cultural and linguistic subtleties might affect the precise transmission of meaning in the translation process. Here 'تقدیر' as 'fate' is a grounded embodied concept which is practically accepted by everyone except atheists or other such extremists who do not conform to this ideology. Therefore, re-expression of 'شراب تقدیر' and 'زندانی فلک' and as 'wine of fate' and 'sky's prison' generated in TT refer to the literal translation. However, the expressions used by the translator in TT are simplistic and unrhythmic in nature.

## 4.3 Section 3: Fatimah Bint e Abdullah

### Fatimah Bint e Abdullah

فاطمہ بنت عبد اللہ

عرب لڑکی جو طرابلس کی جنگ میں

غازیوں کو پانی پلاتی ہوئی شہید ہوئی

1912ء

### Introduction to the Poem

Fatimah Bint e Abdullah written in Bang e Dara III (1912), commemorates an event during the battle of Tripoli (Libya). The Ottoman Empire as well as Italian armies fought each other in the fall of 1911 over control of the region known as Tripolitania (modern-day Libya) (Demir et al., 2004). The Muslim army was joined in combat by

the village's Arab head, Sheikh Abdullah, along with his whole community. Women participated in the fight as well, giving the injured medical attention and giving the soldiers water to relieve their thirst. Fatima, the youngest daughter of Sheikh Abdullah, also participated on another front. An Italian soldier came near Fatima and stopped her from giving water to a wounded Ottoman soldier. She attacked, as well as, wounded him with a nearby sword. The Italian took up his revolver and shot her just as she turned to return with water for the soldier (Demir et al., 2004). Fatimah's sacrifice serves as evidence of the country's persistent sense of chivalry. Her bravery and faith serve as light of optimism for the Muslim community. Iqbal finds comfort in the thought that the Muslim society may still create such shining examples of courage because of her example. The poem purposefully revives optimism by implying that there is no cause for pessimism for a country that can produce heroes such as Fatimah. Rather, it has numerous motivations to continue living with a newfound sense of purpose and optimism. The Muslim community uses Fatimah's narrative as a call to action, encouraging people to reflect on their brave history and to have faith in their ability to achieve excellence even through times of hardship (Mir, 2000).

### 1. a. Textual Analysis of the ST

یہ کلی بھی اس گلستان خزاں منظر میں تھی  
 ایسی چنگاری بھی یارب، اپنی خاکستر میں تھی

In this stanza, there are two important ontological metaphors i.e., 'کلی' and 'چنگاری' which stand for hope as well as bravery of the Arab child Fatimah. Washbourne and Liu (2023) view ontological metaphor as the process of adapting culturally particular methods of comprehending abstract concepts with physical realities. The word 'کلی' literally means 'bud', a young flower with the capacity to open into a full blossom. It represents vulnerability, hope, as well as innocence. As textual analysis is the process of deciphering the underlying meaning of a text as well as deeper importance by looking closely at its signs, imagery along with narrative devices (Sharma, 2021), so here the textual analysis brings to surface that 'کلی' is associated with Fatimah's purity, expressing

her young courage and fresh hope through difficult circumstances. Here, it can be seen that an abstract idea of new beginning and hope acquires a tangible shape through the use of the metaphor 'کئی'. This metaphor captures how Fatimah stands for a ray of hope among the destruction the Muslim community has to endure, much like a blossom in a barren garden. The Muslim community is shown in the work of literature as having shed its vigor, and Fatimah, resembling a flower just beginning to bloom, represents a glimmer of hope amidst devastation. Through the application of the cognitive metaphor theory, it becomes apparent that the source domain 'کئی' is mapped onto the target domain 'hope and beginning' to create a certain image of optimism needed for the awakening of Muslim community. In addition to this, the 'کئی' also alludes to the possibility of progress and change, implying that hope for rebirth always exists, even in the most hopeless circumstances. This is in line with the periodicity of existence along with the idea of continual rebirth found in Islamic philosophy, which holds that every end is a prelude to a fresh start.

Similarly, 'چنگاری' which roughly translates to 'spark' is another ontological metaphor used in this stanza. This metaphor shows how Muslims may also appear to be ferocious and destructive as fire, illustrating their vigor and ardent spirit against the opponents of Islam. Here, the tangible representation of 'چنگاری' represents an abstract concept of 'valor', exhibiting a similar cognitive process. The textual analysis highlights that the source domain 'spark' is cognitively mapped onto the target domain 'چنگاری' to emphasize the powerful and booming capacity of the Muslim community. This spark represents the inner fortitude as well as resiliency that the Muslim community needs to rise over all others across the globe. Moreover, 'چنگاری' expresses the concept of dormant force and the possibility of a revolutionary upsurge. It suggests that there is a spark hiding in the ashes of the present despair that has the power to bring about a profound transformation (Niemand, 2020). This metaphor relates to the historical account of Islam, which describes how Muslims emerge from times of oppression and devastation by an enduring faith and unconquerable spirit. Thus, the poem combines both metaphors to convey that, like Fatimah, every Muslim person possesses a 'چنگاری',

spark of bravery along with resistance and a 'کلی' a capacity for fresh starts. The ontological metaphors used here actively create a mental structure that promotes optimism and the ability to overcome misfortune rather than just describing it.

### **b. Textual Analysis of the TT**

There were flower buds like this

O that a spark like this, dear lord

### **Reproducing the same image in TL**

The translation of 'کلی' as 'bud' explains that the translator has retained the information given in ST in the TT. ITT (interpretive theory of translation) processes the act of translation as systematic entailing sense as the most important step in translating any text. Here, Mir (2000) has understood the sense that Iqbal has delivered in ST considering the shared religious spirit and context, therefore, he has reproduced the same image in TT. 'Bud' in English is a noun which literally means 'blooming flower' but metaphorically it represents innocence, hopefulness and a new beginning. The metaphor 'bud' frequently denotes potential as well as the prospect of future development in English literature. It captures the early phases of growth, signifying purity, youth, as well as the hope of developing into adulthood. Moreover, a sense of optimism and the inherent potential seen in the early stages of existence are conveyed by this word (Altschuler, 2023). This elevated metaphorical representation ensures that the translator has cognitively mapped the source domain of 'کلی' with the target domain of 'bud' to represent the same idea used by Iqbal in ST. The characteristic qualities of 'کلی' are mapped onto 'bud' to specify the message of optimism and hopefulness.

Another metaphor used in ST is 'چگاری' which is translated as 'spark' in TT. Here again the translator has reproduced the same image. 'Spark' in English literally means flare or flash which gives rise to lightening. The translator has deliberately used the same metaphor to represent the idea created by Iqbal in ST. The metaphor 'spark' is often used in English literature to signify the beginning of an important thought, emotion, or action. It represents the first spark of inspiration, dedication, or conflict that may eventually burst into more significant, revolutionary events. This artwork emphasizes the dynamic and sometimes unforeseen character of such events,



illustrating the ability of modest beginnings to bring about significant change (Dwyer, 2019). The source domain of 'چنگاری' is mapped onto 'spark' to consider the similar idea presented in ST.

### c. Comparison of the ST and TT

It is indisputable that translation is a difficult process that calls for a deep comprehension of the source text (ST). The translator should know the linguistic along with cultural nuances that are present in ST to translate it in TT (Qassem & Gurindapalli, 2019). It is much easier for a translator to translate metaphors from the source text (ST) into the target text (TT) once they have an understanding of the metaphor's meanings along with origins (Rudhel, 2020). This is especially evident when translating from Urdu, which is known for having a large as well as expressive vocabulary. Urdu has linguistic metaphors with a profundity that English struggles to capture, even with its own collection of serious terms derived from ancient and modern literature. The reason for this disparity is that Urdu metaphors are linked to emotive along with cultural situations that cannot always be easily translated into English (Rafique, 2021). Urdu's profundity especially in its metaphorical expressions often pushes translators to move past literal translation, demanding an interpretative strategy that honors the emotional impact of the source (Ali, 2023). As a result, even if English translations may make an effort to capture the richness of Urdu metaphors, yet they might not be able to fully capture its emotional as well as relational significance.

## 2. a. Textual Analysis of the ST

اپنے صحرا میں بہت آہوا بھی پوشیدہ ہیں

بجلیاں برسے ہوئے بادل میں بھی خوابیدہ ہیں

The first verse of this stanza carries a structural metaphor 'آہو' which literally means a deer (Ferozuddin, M. 2000). As a rule, the cognitive function of metaphors is determined by how they are embedded in cultural discourse. Consequently, seemingly identical metaphors may have opposing emotional, evaluative, and normative entailments or accomplish opposing ideological functions, therefore 'آہو' here is a

structural metaphor with a specific entailment (Kimmel, M. 2004). The metaphor is structural because it represents Muslims with firm belief and stoic resilience just like Fatimah, the Arab girl. Here the metaphor alone does not convey the intended meaning until the context of this poem is known. Iqbal has juxtaposed the Muslim nation with 'صحرا' (desert) to address the plight of Muslims faith. Yet again, the presence of 'میرزا' (deer) in desert signifies that there is still hope presence in the Muslim World which can revive the glory and honor of Muslims (Ali, 2018). The textual analysis of the metaphor explains that the characteristic qualities of 'میرزا' (deer) which are 'hope, resilience, adaption to unfavorable conditions, ability to protect itself from predators and a fighter, are cognitively mapped onto the Muslims with great faith and courage like Fatimah who can turn the desert into a lively habitat. The attributes of the source domain 'میرزا' are mapped onto the target domain 'faithful Muslims like Fatimah' to understand the purging need of hope in the Muslim world. These qualities are embodied in Fatimah, who shows faith as well as resiliency in the face of hardship, comparable to the deer that survives in the harsh landscape of the desert. Iqbal presents Fatimah as a remarkable girl, whose unshakable faith and determination give other Muslims a sense of optimism. Fatimah, as described by Iqbal in this poem is a ray of light in darkness who has outshined the Muslim world, due to her unwavering faith and optimism.

Another structural metaphor in this stanza is 'جلیاں برسے ہوئے بادل'. Structural metaphors are a type of conceptual metaphor and they play a crucial role in various contexts (Zhulavska, 2018), so here the metaphor is structural because it exclusively hints at the 'courageous and fearless Muslims' who have strength and bravery to overcome challenges and they do not fear to do what has been commanded by Allah. Iqbal here envisions such a nation and people who do not fall in the face of adversity rather they have ability to stand for justice and truth. Thundering clouds represent an unstoppable power, reflecting Iqbal's desire for the Muslim society to possess a strong will and fearsome might. By making this comparison, Iqbal highlights the ability of Muslims to overcome obstacles as well as the need of emulating these traits in order to defend justice along with the truth (Faulkner, 2021). The whole poem is contextually based around the Muslims therefore it is significant to understand the background of the poem. Iqbal has transcended the hopeful message to Muslim world that Muslims

can still overcome their enemies if they have fearless blood like Fatimah. The textual analysis of the metaphor shows that the attributes of thundering clouds are mapped cognitively onto fearless, courageous and heroic Muslims who have thundering valor to fight against the enemies of Islam. By implying that the strength along with resilience required to overcome challenges are innate qualities of the Muslim identity, the metaphor therefore helps to inspire as well as motivate.

#### **b. Textual analysis of the TT**

In our desert many deer still hide!  
And in the spent clouds  
Many flashes of lightning still lie dormant!

#### **Reproducing the same image in TL**

The translation of 'میر' as 'deer' explains that the translator has retained the sense delivered by Iqbal in ST and reproduced the same image in TL. Understanding the sense is an interpretive process, once the sense is understood it is easier to deverbilize and reexpress the same idea in another language while translating. The re-expression of 'میر' as 'deer' is slightly easier since it refers to an animal with the qualities like innocence, hope, resilience and optimism hence there is no semantic difference in 'میر' and 'deer'. According to Newmark's translation procedure (1988), the translator has reproduced the same image of 'میر' (deer) in TT to illustrate the same idea expressed by Iqbal in ST.

The other metaphor 'بجلیاں برسے ہوئے بادل' translated as 'And in the spent clouds, many flashes of lightning still lie dormant!' explains that the translated has understood the sense of the ST metaphor and tried to reproduce the metaphor by combining the sense. In contrast to Urdu, English does not necessarily have a comprehensive vocabulary that may express sophisticated concepts in a single phrase. To guarantee that readers understand the target text (TT), Mir rephrased Iqbal notion of 'بجلیاں برسے ہوئے بادل' into a sentential form i.e., 'And in the spent clouds, many flashes of lightning still lie dormant!'. There are a number of ways to translate metaphors, and merging the senses is frequently seen as a trustworthy way to rephrase, according to Newmark (1988). The source domain 'spend clouds and flashes of lightning' is mapped onto the target domain

‘courage and resiliency of Muslims’ to page the readers on to same level of accessibility of conceptual idea created by Iqbal in original text (ST). Since the metaphor is structural in nature as it is culturally enriched with the religion Islam, so the said message can potentially be understood by Muslims only. The translator preserves the original imagery’s richness and complexity by rephrasing the metaphor in a way that is understandable to the readers. This approach emphasizes the interpretative ability of the translator in overcoming the difficulties brought about by the language as well as cultural disparities between Urdu and English. The metaphor has been modified to preserve the spirit of Iqbal’s message while highlighting dormant power as well as latent potential. This successfully closes the gap across both the source and the target languages. This method demonstrates that merging the sense is a legitimate and successful method for translating metaphors, which is consistent with Newmark’s postulates.

### **c. Comparison of ST and TT**

Translation is a matter of preciseness and delicacy and it is important to avoid ambiguous and false translation strategies so as to convey message appropriately in TT. From a cognitive point of view, it is clear that not all individual manifestations of conceptual metaphors in the ST are accounted for in the target text using the same metaphorical expression. Bridging cultural and linguistic barriers is a necessary part of the translation process, particularly when working with languages whose vocabulary as well as expression differ greatly. Here the similarity lies in the first metaphor translation when the translator had an opportunity to reexpress ‘خیر’ as ‘deer’ exactly thereby nullifying any hinge of doubt in the manifestation of ST conceptual meaning. The translator seamlessly and directly communicated the intended conceptual meaning by selecting ‘deer’, a natural element with globally recognized attributes such as innocence, and hope, perseverance, as well as optimism. Whereas in the second verse the exact translation of ST metaphor is not possible considering the difference in vocabulary. The literal translation into English, however, is difficult in the second stanza with the metaphor ‘جلیاں برسے ہوئے بادل’ because English functions differently. Urdu is a ‘lashkari zaban’ and it gives providence to diverse conceptual ideas which can be expressed in a single word or phrase (Farhang-e-Aryan, 2010). In comparison, English frequently needs a more complex structure to communicate the same broad meaning.

Therefore, some metaphors may require a more interpretative approach in order to successfully represent the varied ideas inherent in the ST, whereas the translation of metaphors like 'آب' to 'deer' can be clear and accurate, ensuring faithfulness to the original purpose.

### 3. a. Textual Analysis of the ST

رقص تیری خاک کا کتنا نشاط انگیز ہے

ذره ذره زندگی کے سوز سے لبریز ہے

In these verses, Iqbal has used a structural metaphor 'رقص تیری خاک' to explain the struggle of Fatimah in the battlefield of Tripoli that how she quenched the thirst of Ottoman soldiers and provided them with medical aid. Here, the poet has called it 'رقص' which provides a visual demonstration of her physical struggle. The metaphor is structural because it narrates a cultural story of a strong Muslim Arab girl who was martyred in the battle of Tripoli due to volunteering the Muslim soldiers. This metaphor enhances the account of her efforts by highlighting the elegance and resolve with which she performed her tasks in addition to the severity of her labor. The textual analysis of this metaphor explains that the conceptual domain 'رقص' is mapped onto the 'physical labor' to honor the performance of Fatimah. The metaphor separately does not convey the actual sense, in fact the context and the style of writing project the actual message associated with it. Iqbal's use of 'رقص' demonstrates how well he manipulates language to arouse feelings consistent with the larger story of sacrifice along with struggle. All conventionalized linguistic expressions (morphemes, words, idioms, phrases etc.) are connected with "meaning potentials". In this instance, 'رقص تیری خاک' captures Fatimah's selflessness, sacrifice as well as the respect and dignity that she displayed as she fulfilled her duties. Iqbal's use of metaphorical language goes beyond simple description to give readers a greater comprehension of Fatimah's valiant deeds and the importance of her efforts in the context of the war.

## **b. Textual Analysis of the TT**

How thrilling is the dance of your dust

Every atom of which is charged with life

### **Reproducing the Same Image in TL**

The translation of 'رقص تیری خاک' as 'dance of your dust' is a representation that the translator has understood the metaphor used by Iqbal in the ST and he wanted to create a similar expression in TT. Language barrier creates a hollow in translated text especially in translation of poem because of dynamic rhythmic style of every language (Grenier, 2022). Here, the textual analysis shows that the sense is rightly propagated in TT yet the prose like description of ST metaphor subsides the admiring tone used by Iqbal in ST. Considering Newmark (1988) postulates about translation of metaphors it is obvious that the translator has reproduced the same metaphor in TT. Semantics is cognitivistic, meanings are mental expressions sourced from linguistic expressions to cognitive structures (Alsayed, 2020). Here, the translation seems probable but lacks a certain style and tone yet the translated expression enables the readers to understand the basic meaning associated with the metaphor.

## **c. Comparison of ST and TT**

Word for word translation at times changes the meaning in any poetic reference. Here the translation of ST into TT suggests that the structure of a sentence and its semantic coherence can overall affect the meaning of the translated metaphor. The phrase 'dance of your dust' in TT attempts to capture the grandeur of 'رقص تیری خاک' but the English rendition may not fully encapsulate the weight and resonance that the original Urdu phrase carries within its cultural and linguistic context. 'رقص تیری خاک' is loaded with cultural reverence and spiritual magnitude, resonating deeply its cultural and philosophical undertones. In contrast, 'dance' is a similar term, it fails to evoke the same depth of cultural resonance in English. This highlights the challenge in translating metaphors that are steeped in cultural and linguistic specificity. It is difficult for the translator to create balance in the target language.

#### 4. a. Textual Analysis of the ST

ہے کوئی ہنگامہ تیری تربت خاموش میں

پل رہی ہے ایک قوم تازہ اس آغوش میں

Iqbal uses the structural metaphor 'ہنگامہ' in the first verse of the poem to signify movement and activity in contrast to 'تربت خاموش' which means 'silent grave'. The oxymoron employed in this juxtaposition creates a powerful figurative statement that represents igniting enthusiasm and optimism despite the projected demise of the Muslim nation. Metaphors transfer one area of experience onto another, according to Conceptual Metaphor Theory (1980). The conceptual mapping of source domain 'ہنگامہ' onto the target domain agitation, dynamism, passion suggests hidden promise as well as optimism in an apparently static setting. Textual analysis highlights that the source domain 'ہنگامہ' is characterized by characteristics of motion, sound, and activity, implying life and a strong, dynamic force to bring in the idea of Muslims reviving their glory. In ancient times, it was difficult to defeat Muslims in the battle due to their undefeated bravery and unwavering faith in Allah. So, here Iqbal transcends and rejuvenates the same spirit in Muslim nation that Fatimah's grave is quiet but her life struggle and sacrifices still have the power to motivate the Muslim community. The cognitive domain of 'ہنگامہ' is mapped onto 'aggressive and stirring zeal'. Iqbal illustrates the concept that Fatimah's silent and still grave symbolizes her lasting life challenges as well as sacrifices, which keep on echoing with faith and perseverance, by mapping these opposing worlds. This symbolic mapping suggests a fierce and inspiring passion that has the power to fully rouse the Muslim nation. Muslims have always shaken the foundations of their opponents with their steadfast trust in Allah and indomitable bravery. Iqbal wants to take this same attitude and bring it back to life in the Muslim community of today.

#### b. Textual Analysis of the TT

There is a stirring in your quiet grave:

Within it a new nation is being reared.

### **Replacing the SL image with a standard TL image**

The Interpretive Theory of Translation (ITT) states that once the original text's meaning is understood, re-expression is simpler. Translation necessitates a thorough comprehension of the original text's meaning. According to this idea, before re-expressing the text in the intended language, the translator first needs to comprehend its underlying meaning, including any cultural quirks as well as signals (Alwazna, 2017). For example, to communicate the same degree of understanding as well as effect, the term 'مُتَلَبِّدٌ' which denotes high activity as well as tumult, is translated as 'stirring'. This translation efficiently communicates the original idea by substituting a conventional target language (TL) metaphor for the one found in the source text (ST). As a result, translating metaphors requires carefully determining the source and target domains as well as making sure that the core of the original metaphor is translated into the target language (Sargsyan, 2023). By doing this, the translator makes sure that the translated content retains the relevance and effect intended, speaking to the intended target group in the same manner as the original. This method supports ITT's emphasis on maintaining the spirit of the source text, through re-expression in the target language.

#### **c. Comparison of ST and TT**

It can be observed that subtleties and cultural implications could continue to be lost in translation (Moran, 2022), even when translating 'مُتَلَبِّدٌ' as 'stirring' offers the encyclopedic information and conveys the intended interpretation of the source text (ST) metaphor. In Urdu, the word 'مُتَلَبِّدٌ' has great cultural and emotional significance and is frequently linked to a feeling of zest, valor, and vivacious vitality. It conjures up a clear picture of frenzied activity and chaos that is engrained in the collective mind. While it is useful in expressing movement as well as enthusiasm, the English language is not culturally rich (Albari & Yamin, 2020), due to which the English term 'stirring' falls short of expressing the same passion or the depth of cultural as well as emotional meaning that are inherent in 'مُتَلَبِّدٌ'. This disparity highlights the difficulties in translating metaphors that have a strong cultural as well as linguistic foundation. The term 'مُتَلَبِّدٌ' reflects the shared experiences along with ideals of the culture, as well as a sense of physical activity and, psychological and historical connection. Translators of such



metaphors have to tread carefully on these cultural complexities in order to maintain the effect of the original (Joshua & Xiao, 2022). Even with the best of intentions, the translation could fall short of many things (Arefin, 2022) just as ‘stirring’ fails to convey the sense of fervor, boldness, and exuberant vitality that ‘گامز’ embodies. This brings to light a more general problem in translation studies, that is, translator must strike a balance between the constraints of the target language along with faithfulness to the source material.

#### 4.4 Section 4: Gabriel and Iblis

##### Gabriel and Iblis

جبریل و ابلیس

##### Introduction to the poem

This poem has been taken from the book ‘Bal e Jibril’ by Iqbal. It includes a dialogue between Gabriel and Iblis who have been friends in the celestial spheres. They met each other long after the fall of Iblis. Gabriel opens the conversation by asking Iblis about his current state, and the conversation continues as Iblis explains his life briefly but pungently focuses on the agony he is in. As the conversation continues, Gabriel asks Iblis if he can still mend his way to heavens to which Iblis gives a very proud response as he recalls how momentous his defiance of God proves to be. Iblis responds that how his act has changed the fate of Adam as he will be facing conflict between vice and virtue throughout his life. His defiance causes excitement and chaos in the world, which is in contrast to the heavenly spheres where dead silence prevails. By the end of the poem, Iblis suggests that how his disobedience has caused suffering to him, but he justifies his opposition against God by being proud about it. Iblis further incriminates himself in contrast to Adam who repented on his sin and was forgiven by God. His proud refusal to show obedience to God has been highlighted by Iqbal in the poem (Zandvakili & Shirkhani, 2017).

### 1. a. Textual Analysis of ST

جبریل

ہمدم دیرینہ! کیسا ہے جہان رنگ و بو؟

ابلیس

سوز و ساز و درد و داغ و جستجوے و آرزو

In these lines, there is a structural metaphor ‘ہمدم دیرینہ’ which refers to the story of Iblis when he was banished from the heavenly world. This Urdu expression is used by Gabriel for Iblis since he was once an angel like Gabriel. The textual analysis of the metaphor indicates that Iqbal has created link between certain conceptual domains about Iblis and Gabriel through a single lexical metaphor. The contrast between Gabriel, the obedient servant, as well as Iblis, the fallen one, is emphasized by this structural metaphor. Like Gabriel, who is still a dependable messenger of God, Iblis was once a highly regarded angel until he fell from grace. The literal meaning of ‘ہمدم دیرینہ’ is ‘old friend’ (Farhang-e-Aryan, 2010) which shows there was a strong relationship between Iblis and Gabriel and that the two characters coexisted in the celestial world. Iqbal’s use of ‘ہمدم دیرینہ’ alludes to a certain kind of sadness that is experienced by both the angels. The cognitive mapping of source domain ‘ہمدم دیرینہ’ and target domain ‘Iblis’ focuses on a relationship between Gabriel and Iblis which is everlasting. The meaning which this metaphor generates furthers an irony that Iblis, who previously sided with the angels, is now against them, driven on exploiting his vast knowledge for evil. Furthermore, this metaphor may also be seen as a reminder that Iblis has selected a different route. The metaphor enhances reader’s comprehension about Islamic theology as well as Iqbal’s philosophical investigation of such concepts. Here, the metaphor is structural in nature because it has its roots in religion. According to Lakoff & Johnson (2008), structural metaphors are culturally based entities that have systemic correlation to our personal experiences. Structural metaphors are the relationship of systemic correlations in everyday experience based on two domains, which are the target and source domains. So, Iblis just like Gabriel was once an angel

who worshipped Allah in his best stature but fell from heavens due to his disobedience against Allah's commandment for not bowing before Adam because Adam was made of mud (clay) whereas Iblis is born of fire (Farooq & Ijaz, 2022).

Iqbal has used another structural metaphor 'جهان رنگ و بو' (the world of color and smell) to describe the essence of life on the Earth. The said metaphor is structural because it represents the idea of life on the earth which Allah has created for human beings. He created this world and introduced dichotomy in everything. For example, the idea of truth can only be observed if we are informed by lies, similarly love can only be felt if there is hate on the opposite end (Li, 2002). The metaphor conceptualizes the fascination of world that how colorful, aromatic and lustrous it is that it could completely take a person in its awe but at the same time it also brings pain, agony and turmoil in a person's life to make him understand the dichotomic nature of this world. This metaphor has several intended meanings based on the significance of the context which the conversation between Gabriel and Iblis provides. The source domain 'جهان رنگ و بو' is mapped onto the target domain 'colorful life on the earth'. On the one hand, it compares the colorful, sensory rich existence of life on the earth which is different from the simple and peaceful life in paradise. The metaphor suggests that in spite of Iblis's fall, he emerges as a successful who seems to be ruling over the world that is full of temptations for human beings. It is due to his existence as a rebel that the Earth appears to be a seductive and enthralling realm, rich in tangible beauty as well as sensual delights. Moreover, the phrase 'جهان رنگ و بو' implies dishonesty and transience. Iqbal presents the colorful world as a facade that hides the darker, more real essence of the terrestrial realm which is influenced by Iblis. This view is parallel to the idea that earth is a place of hardships as well as ravishment of sensual pleasures and delights which can divert a person from morality. In addition, Gabriel's use of this image can be seen as a criticism of Iblis's achievement in deceiving and diverting people from their spiritual aspirations and soulful connections. Furthermore, Iqbal has captured the essence of life on this earth in this structural metaphor that the way people live on Earth, which is one of the wonders along with physical pleasures, can be both a blessing and a burden. The metaphor here also highlights Iqbal's intellectual investigation of the reality of this world. He metaphorized the core of human existence which is a constant

battle between right and wrong, between the earthly demands and spiritual ambitions by drawing a contrast between the colorful and aromatic world and the consistent and unchanging nature of the holy realm. Iqbal's concept of self-realization along with the development of a deeper, more comprehensive awareness of one's mission in the world revolves around this concept.

## **b. Textual Analysis of the TT**

Gabriel

Old Friend, how goes the world of color and smell?

Iblis

Burning and suffering, scars and pain, seeking and longing!

### **Reproducing the same image in TL**

The translation of the source text metaphor 'همدم دیرینه' as 'old friend' shows that the translator has preserved the literal meaning of the ST metaphor as it is easily comprehensible for readers of the target language. The interpretation of ST metaphor reveals that it is a multifaceted complex metaphor which needs a common and similar lexical representation in the target language. Through cognitive semantic analysis, it becomes obvious that the source domain of 'همدم دیرینه' is mapped onto the target domain of 'old friend' to evoke a historical tie between Gabriel and Iblis. The TT metaphor reflects the main idea associated with ST metaphor but it does not convey all the subtleties of the original metaphor. The translator has reproduced the ST metaphor with a target language equivalent but the translated metaphor fails to capture the actual essence. Within the cultural prospects and context of the ST, the ST metaphor refers to a relationship that is more than simply a casual acquaintance. It has a deep, convoluted bond between two important Islamic personalities. The interpretation of 'همدم دیرینه' is linked to the cognitive domain. It mainly depends upon shared knowledge and historical linkage but the richness of ST disappears when it is translated simply as 'old friend' in the TT.

Similarly, the ST metaphor 'جهان رنگ و بو' translated as TT metaphor 'world of color and smell' obscures the complex and multifaceted meaning of ST metaphor. The term 'rang o boo' refers to more than simply just color as well as fragrance in the original

text. It represents everything of the worldly pleasures of this universe including beauty, charm as well as deceitfulness of the material pleasures. The translation obscures the cultural overtones in the TT, with its straightforward and literal translation. Here the translator has reproduced the ST metaphor with a target language equivalent by focusing on the literal sense of ST metaphor. Through the use of CMT, it is apparent that the re-expression of TT metaphor is based on word-for-word translation. The source domain ‘world of color and smell’ is mapped onto the target domain of ‘pleasures and temptations of the world’ to generate the idea expressed by Iqbal in ST. Even though the translation of ST metaphor ‘جهان رنگ و بو’ is appropriate, yet the cognitive semantic analysis brings to fore the fact that the TT metaphor functions inadequately. The translated metaphor does not trigger the embedded meanings associated with the ST metaphor. It fails to convey the duality as well as the metaphor’s wider meaning.

### c. Comparison of ST and TT

ST metaphors ‘مهم دیرینه’ and ‘جهان رنگ و بو’ are inadequately translated by translator as ‘old friend’ and ‘world of color and smell’. As both the ST metaphors are complex, multifaceted, encompassing both historical and emotional dimensions implying deep cultural meanings rendered by Iqbal in the form of a relation between Gabriel and Iblis. It is, therefore, quite challenging to convey the same messages to the readers in TT in just one phrase. The term ‘مهم دیرینه’ refers to a dramatic fall of Iblis from grace along with a complicated shared past with Gabriel and heavens, both of which are not adequately expressed by the term ‘old friend’. Similarly, ‘جهان رنگ و بو’ is a metaphor that conveys more substantial and philosophical meaning i.e., ‘exciting stimulation as well deceitfulness of this world’ which was reduced in the exact translation of ‘world of color and smell’ thereby ignoring the embedded meanings. Semantic coherence and interpretation of such complex and culturally diverse metaphors is difficult to maintain in the TT. The ST metaphors in Iqbal’s writings cannot be exactly translated in the target language because they are deeply ingrained in Islamic philosophy as well as cultural background which causes ambiguities in the translation. It is, therefore, difficult to transmit such challenging and complex meanings in the target language in just one phrase. Language and cultural barriers cause such intricacies in translation. So, here the translation of ST metaphors is insufficient due to cultural, linguistic and religious differences.

## 2. a. Textual Analysis of ST

جبریل

ہر گھڑی افلاک پر رہتی ہے تیری گفتگو

کیا نہیں ممکن کہ تیرا چاک دامن ہو رنو؟

In these verses, Iqbal uses another structural metaphor 'چاک دامن ہو رنو' to illustrate the serious and long-lasting effects of Iblis's disobedience. 'چاک دامن' literally translates into 'ripped garment' and 'رنو' means 'to mend or repair' (Ferozuddin, M. 2000). This metaphor is structural in nature because it symbolizes a profound cultural allusion i.e., Iblis's misconduct and transgression from the right path by refusing to bend before Adam as instructed by Allah. The textual analysis of this metaphor magnifies the fact that source domain 'چاک دامن' is conceptually mapped onto the target domain of 'Iblis's disobedience'. Iqbal conveys the concept that Iblis's disobedience is like a shred in his clothes, providing us with a mental image of profound moral and spiritual harm along with irreversibility. A rip in clothes, especially in a traditional attire, is indicative of a fault or an imperfection that cannot be readily repaired. Gabriel's rhetorical question 'کیا نہیں ممکن کہ تیرا چاک دامن ہو رنو؟' (Is it not possible for your tear to be mended?) highlights how serious Iblis's disobedience is and how it has caused him irreversible spiritual harm and that this grave mistake cannot be ignored easily. Through the metaphor 'چاک دامن' Iqbal draws attention to the concept that some deeds, especially those that involve disobedience to divine commands and laws, have long-lasting substantial consequences. The concept that some offenses cause wounds that are exceedingly difficult to heal is powerfully illustrated by the picture of a ripped garment that has to be repaired but can never be properly repaired. Furthermore, the next verse 'ہر گھڑی افلاک پر رہتی ہے تیری گفتگو' (your utterance reverberates across the skies all the times) highlights how constant Iblis's authority and stature are. He is still considered to be the prominent character who is frequently talked at the skies despite his disobedience. The structural

metaphor of the ripped cloth alludes to the implications of his disobedience that can be felt today as well, implying that his actions are not limited to the past.

### **b. Textual analysis of TT**

They are all talking about you in the celestial spheres.

Could your ripped garment still be mended?

### **Reproducing the same image in the TL**

Translation of ST metaphor 'چاک دامن ہو رُو' as 'ripped garment still to be mended' entails that the translator has understood the intended meaning of ST metaphor and conveyed the same meaning in TT. The textual analysis explains that the TT metaphor is made understandable to the intended readers by providing equivalent expression in the TT. The Interpretive Theory states that a deep comprehension of the meaning expressed in the source text is significant for reexpression (Sliwa, 2019). In addition to the literal significance, the translator needs to understand the cultural undertones and connotations of the ST as well, therefore, the metaphor 'ripped garment' also suggests a sense of ethical and spiritual harm, picturing an overwhelming damage that has to be repaired. Here, through the cognitive semantic analysis, it becomes obvious that the source domain 'ripped garment' is mapped onto the target domain of 'disobedience of Iblis' to provide a mental picture of Iblis's built-in flaw. The ST metaphor examines the capacity for repentance by the notion of patching a garment which implies for an opportunity for salvation.

### **c. Comparison of ST and TT**

Textuality is a multifaceted phenomenon and textual practices are as varied as contexts covering, a wide range of structures beyond a single word (Munday, J. 2009). Overt translations cater for the situations in which the source text is specifically directed at source addressees and, thus, can be dealt only within the socio-cultural setting of the original. Therefore, the translator prefers equivalence for increasing intelligibility of the target addressees. Here, the translation of ST metaphor into TT metaphor suggests that the translator has attempted to maintain the originality of the source text by providing an equivalent structure in TT. The reexpression of 'چاک دامن ہو رُو' as 'ripped garment could be mended' suggests that the translator has provided the readers with

enough contextual information to understand the ST metaphor. It is noticeable here that even when the translator provides an equivalent TT metaphor for the ST metaphor, the actual understanding of the ST metaphor can only be understood by the practitioners of Islam. Iqbal's writings specifically revolve around culture, religion and philosophy. So, in order to understand the context of his ideas and expressions it is necessary to know the cultural associations and undertones of his writings. Moreover, the aesthetic beauty associated with the ST metaphors diminishes during the process of translation. Resultantly, the readers find the TT less appealing, interesting and meaningful.

### 3. a. Textual Analysis of the ST

ابلیس

گر کبھی خلوت میسر ہو تو پوچھ اللہ سے

قصہء آدم کو رنگیں کر گیا کس کا لہو

Here the textual analysis of the ST metaphor brings to fore that the SD 'قصہء آدم کو' is mapped onto the target domain of 'Iblis's pride' to conceptualize the pride and defiance of Iblis. Structural metaphor has also been frequently discussed as constitutive for injecting religious or other experience into discourse, by grounding the otherwise ineffable in language Kimmel, M. (2004). Kisa e Adam (the story of Adam) refers to the well-known narrative of Adam's creation and the subsequent refusal of Iblis to bow before him. This act of defiance is merely a challenging refusal to the divine order, but also an element to introduce discord and dramatic element into the history of mankind. The use of word 'رنگیں' (colorful) in the metaphor adds layers of meaning, suggesting that the story of Adam has been vividly colored or made dramatic by the resistance of Iblis. The cognitive semantic analysis of the metaphor explains that the imagery used by Iqbal brings to life the turmoil and the intensity of Iblis's prideful action. Iqbal has portrayed Iblis as a strong character with unmatched confidence. Iblis's refusal to prostrate before Adam is just not an act of disobedience but it is shown as a profound assertion of self-worth and autonomy. The metaphor further generates



the meaning that even Allah would acknowledge his contribution caused by his defiance in front of Gabriel that how omnipotent Iblis is that he puts himself on a par with God. Iqbal's use of this metaphor asserts that the recognition of Iblis's sin frames the context of existential struggle and quest for assertion. The story of Adam, marked by the defiance of Iblis, becomes a microcosm of the broader human experience, where acts of defiance and disobedience play a significant role in shaping events and narratives.

#### **b. Textual analysis of the TT**

If you are ever alone with God, ask Him:

Whose blood colored the story of Adam?

#### **Reproducing the same image in TL**

The translation of 'قصہء آدم کو رنگیں کر گیا کس کا لہو' as 'whose blood colored the story of Adam' entails that the sense of the ST metaphor is well understood by the translator. After interpreting the metaphor, the same image has been reproduced in the TT. Metaphors are viewed in cognitive semantics as a means of conceptualizing one experience in terms of another. The cognitive semantic analysis of the metaphor explains that the source domain of 'whose domain colored the story of Adam' is cognitively mapped onto the target domain of 'disobedience of Iblis and his subsequent chaos' to increase the readability of the TT. The connotations associated with ST metaphor are well represented in the TT. The translated expression 'whose blood colored the story of Adam' allows reader to see the scope of the historical as well as spiritual disgrace caused by Iblis. Here Iblis's disobedience and his prideful refusal to submit to divine order is the target domain. Through this mapping, the reader's understanding regarding the story gets developed.

#### **c. Comparison of ST and TT**

The comparison of ST and TT highlights the fact that the translator has mapped the cognitive domains onto each other aptly, however, the context of the poem and the inherent meaning should be known by the readers to understand the multifaceted interpretations of these metaphors. The cross mapping of the story of Adam and Iblis's disobedience shows that the essential elements of the original metaphor are well

balanced, but the contextual understanding of the poem is required to fully grasp the main ideas associated with the ST metaphor. Hereby, a notable difference in the poetic composition can be clearly seen between ST and TT. The rhythmic flow introduced by Iqbal in the ST clearly indicates that not only he has conceptualized a very rich cultural metaphor in the ST but also attended the pre-defined rules of poetic composition to make it sound aesthetically pleasing which is in contrast to TT metaphor due to its simple proselike structure. The metaphor employed by Mir in TT only conveys the meaning but it lacks the meter and rhyme which makes a poetic composition aesthetically pleasing.

## 4.5 Discussion

The main threads of the discussion revolve around the fundamental questions regarding the conceptual meanings of ST metaphors and their translations in the TT. Furthermore, the appropriateness of Mir's translation of Iqbal has also been discussed. The conceptualization of ST metaphors has been analyzed through the use of textual analysis. The analysis of cross mapping of conceptual SD domains and target domains brings to fore the underlying and intended meanings. Metaphors are not just stylistic devices used in the text for aesthetic purposes rather they have embodied meanings according to our inherent cognitive knowledge. Mir's translation of Iqbal is carefully interpreted through the use of the selected theoretical framework and research methods. Textual analysis imparts objectivity to the meanings that get constructed. Moreover, the application of Newmark's translation procedures helps in precisely identifying the techniques used by the translator for translating metaphors in the TT.

The analysis of ST and TT metaphors clearly indicates that there are certain noticeable similarities in the representation of ST metaphors in TT. Even though, there is a linguistic and cultural barrier between Urdu and English, yet the conceptual domains of the ST metaphors are aptly reproduced in the TT. The use of Newmark's metaphor translation procedure helped in the reexpression of the sense delivered by Iqbal in ST. The source text metaphors especially the ontological metaphors have been translated through deverbilization of their sense and reexpression in the TT. By understanding the conceptual domains of ST metaphors used by Iqbal, appropriate translations of the conceptual metaphors have been provided by Mir in the TT.

In poetic compositions, the metaphorical mapping plays a crucial role in elucidating and enhancing human experience through the juxtaposition of disparate conceptual domains. Cognitive Metaphor Theory, foundationally articulated by Lakoff and Johnson, contends that metaphor transcends mere linguistic ornamentation as it serves as a cognitive mechanism that allows individuals to make sense of abstract experiences by mapping them onto tangible domains. This interplay between the source and target domains amplifies meaning and facilitates emotional resonance in poetic texts (Fan, 2023). The richness of metaphorical language allows poets to engage readers actively, prompting participatory interpretation that hinges on personal and cultural responses to metaphor (Owoseni, 2022). Aligning with this notion, the concept of "embodied cognition" posits that our physical experiences significantly influence our abstract thinking, making metaphors not merely rhetorical devices but foundational to how we articulate and perceive meaning in poetry (Kharchenkova, 2018). The mapping of metaphor in poetry presents a multitude of complexities and challenges faced by scholars across literary, linguistic, and cognitive disciplines. One significant issue is the variability in the conventionality and novelty of metaphoric expressions. As highlighted by Ngọc (2022), many poetic metaphors are deeply rooted in conventional frameworks, which can affect how these metaphors are processed and understood by readers. The blending of conventional and novel metaphors can lead to ambiguity, as readers may struggle to navigate between familiar interpretations and innovative associations (Ngọc, 2022). Moreover, the cultural dimensions of metaphorical language pose challenges in metaphorical mapping.

However, translations are often considered problematic due to linguistic and cultural barriers between two languages. The process of translation emphasizes how intricately language, culture as well as religious symbols interact. Here, the analysis highlights that the cultural undertones, inherent knowledge of the ST metaphors and especially the religious intricacies of the ST metaphors are a bit challenging to reproduce in the TL i.e., English. During translation, the essence of the source text gets affected in the TT. Most importantly, the translator fails to maintain poetic composition of ST metaphors in the TT. Poetry is an aesthetically realized phenomenon with meter and rhymes. The philosophical yet rhythmic presentation of ST metaphors generated by Iqbal has been compromised in the translation provided by Mir. Moreover, it is difficult for the translator to magnify the religious undertones and connotations in

the TT due to the difference in culture, religion and language. It has been established in the analysis that even if the translator belongs to the same religion, culture and linguistic environment, yet the reexpression of some complex and difficult ideas in ST is not quite possible.

## CHAPTER 5

### CONCLUSION

The basic objective of the study was to find out the nature of the conceptual metaphors used by Iqbal in his poems and the way these metaphors have been translated by Mir (2000) in the target text. The identification of the source and target domains in metaphorical mapping paves way for better comprehension. Translations of the source text are challenging in nature because the translator is expected to show fidelity to the source text by taking into account the nature of the language and specific culture. So, translation is less of a scientific practice and more of an interpretive art which focuses on the linguistic and non-linguistic factors and cultural nuisances. Translations are intercultural and they are the site of contact and conflict.

Cognition plays a vital role in meaning making process. it is one of the fundamental processes in shaping our embodied knowledge and mental schema. This research has specifically followed cognitive semantic textual analysis of ST and TT metaphors to explain how cognition helps in meaning making process by mapping the source and target conceptual domains. The analysis highlights that every language follows its own linguistic and non-linguistic factors to conceptualize a certain concept. Metaphorical sense results from the use of an expression in a specific linguistic and situational context, therefore, the sets of associations and connotations are fixed in the consciousness of the native speakers of a given language. A metaphor is decoded and understood by the reader on the basis of certain associations and undertones of a certain lexical phrase. Therefore, the textual analysis of the data indicates that the use of metaphors by Iqbal relates to the embodied and encyclopedic knowledge of our native language, that is, Urdu. Moreover, cultural and religious beliefs are intricately embedded in the metaphors, revealing the society's underlying values and traditions.

Translation is inevitably a challenging practice especially if the metaphors are translated from one language to another. Difficulties relate to the translation of the metaphors and the interpretation of the translated metaphors. Language boundaries define the boundaries of distinct culture and literature. Here, the closed textual analysis of the source text indicates that metaphors are decodable and interpretable to the readers of the same language having the same cultural background. Whereas, the scope of presumed 'common knowledge' gets narrower when the reader of the translated text

belongs to a different cultural and linguistic background. Thus, the myopic ‘common world’ of the target reader makes it difficult to understand the hidden or implicit meanings associated with the metaphorical mappings. The cross mapping of conceptual domains in TT reveals that the richness which the ST metaphors have could not be potentially translated and delivered in TT which is one of the significant findings of this research.

## **5.1 Major Findings**

Following are the major research findings as per the research questions:

Iqbal is believed to be a profound philosopher and religious scholar whose writings are inspired by Islam, mysticism, philosophy and culture. Iqbal’s poetic discourse is highly philosophical and linguistically rich. The first question of the research was specifically about the identification of the metaphors and their types used by the poet in ST. The textual analysis of the source text brings to fore that Iqbal has used various types of metaphors mainly ontological and structural metaphors to present sublime concepts or ideas into one frame. Through metaphorical cross mapping, the attributes of one conceptual domain are mapped onto the other to have an ennobling effect on the readers. The employment of specific structural and ontological metaphors by the poet facilitates the reader in understanding complex ideas.

The second research question focused on the appropriateness of the translation of ST metaphors in TT. Factors such as socio-cultural background, linguistic differences and the overall semantic differences seem to have a direct influence on the translated metaphors. The cognitive semantic analysis of the TT metaphors highlights the fact that the basic or the literal sense of the original metaphors is visible in the TT, however, the underlying embedded meanings pertaining to ST metaphors have not been properly presented by the translator. The practice of translation is quite challenging especially the translation of metaphors. The translated metaphors transmit the most basic messages to the readers. The translator used different techniques to translate the metaphors. According to Newmark, there are seven translating procedures that the translators may use for translating metaphors. The analysis of the translated metaphors clearly indicates that the translator mainly reproduced metaphors in the TT. In some cases, the SL image has been replaced with standard TL image.

The third research question focuses on the comparison of ST and TT. Translatability is no longer a question of the individual metaphorical expression, as identified in ST, but it is linked to the level of conceptual systems in source and target culture. The analysis of the ST and TT metaphors reveals that the metaphors used by Iqbal, are more often replaced or reproduced in TT by expressions which have explicit entailments. Furthermore, the analysis reveals that the metaphors in TT appear to be less appealing and suggestive. The translator fails to retain the actual essence associated with the ST metaphors. Moreover, the act of translation mars the beauty of the original text. The ST sounds musical due its spontaneous poetic expressions. The translation of the metaphors in the translated text is more of a deliberate act by the translator that negatively affects the poetic quality of the translated work.

## **5.2 Recommendations**

The following suggestions are made for the future researches in this discipline.

- This research was limited to Urdu poetry of Iqbal; however, the future researchers may select the translation of Iqbal's Persian poetry and compare it with the original text so as to gauge the effectiveness of the translated work.
- The English translations of other Urdu poets, for example, Faiz Ahmed Faiz and Attiya Dawood can also be studied under the same domain.
- The English Translations of Iqbal by V.G Kiernan and R.A Nicholson can also be studied for further exploration of the translation techniques employed by the translators.
- Different other genres of literature can also be selected for conducting research on the translated works.
- As Iqbal's poetry is a collection of distinct themes, so the future researchers may focus on broader sociopolitical considerations other than just linguistic and grammatical aspects.

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