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Exploitation of construal operations in evaluating poetic translated works

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Abstract---Poetic translation is one of the most debatable areas in translation and applied linguistics. It is not an easy task to translate a poetic text because of peculiarity and cultural aspects of poetry. Therefore, how one can evaluate a poetic translation is an applied linguistic area that deserves to be studied. Cognitive Grammar (CG) has provided the field of linguistics with a new perspective by relating language to all other human cognitive activities and faculties. Recently, this grammar provides literature with different tools that can be used in literary analysis. Construal operations are among these tools that can play a role in literary analysis. The basic question of this paper is: can construal operations play a role in evaluating poetic translations? To what extent Middleton and Garza-Falcón (1993) succeeded in translating Ibn Zaydún's Poem "Al-Zahara"? The fundamental aim of the current work is to employ construal operations in evaluating poetic texts and to evaluate the English translation: Ibn Zaydún's Poem "Al-Zahara". It is hypothesized that construal operations play a role in the evaluation of poetic translation. Regarding Al-Zahara, it is assumed that the translation maintained the general aspect of the original text, but it is not accurate in many places.

Keywords---construal operations, poetic translation, Al-Zahara, cognitive semantics.

Introduction

Poetic translation is one of the most debatable areas in translation and applied linguistics. It is not an easy task to translate a poetic text because of peculiarity and cultural aspects of poetry. Therefore, how one can evaluate a poetic

translation is an applied linguistic area that deserves to be studied. Cognitive Grammar (CG) has provided the field of linguistics with a new perspective by relating language to all other human cognitive activities and faculties. Recently, this grammar provides literature with different tools that can be used in literary analysis. Construal operations are among these tools that can play a role in literary analysis. The basic question of this paper is: can construal operations play a role in evaluating poetic translations? Did Middleton and Garza-Falcón (1993) succeed in translating Ibn Zaydún's Poem "Al-Zahara"? The fundamental aim of the current work is to employ construal operations in evaluating poetic texts and to evaluate the English translation Ibn Zaydún's Poem "Al-Zahara". It is hypothesized that construal operations play a role in the evaluation of poetic translation. Regarding Al-Zahara, it is assumed that the translation maintained the general aspect of the original text, but it is not accurate in many places.

This paper tries to build a bridge between CG and evaluation of poetic translation through the construal principles or operations. The paper suggests a construal-based model as a tool for evaluating the poetic translation. It consists of three steps. Firstly, *elaboration* is used to measure the ability of the poet to specify the described entity by giving more details about it. The second step is *relatedness* which gauges the unity of the poem subjects. The third step is *Focal Adjustment* which tackles whether the poet covers all the scenes through his description. The two versions of the poem, Arabic and English, will be analyzed according to this model, then, the two analyses will be compared.

Cognitive Semantics

Cognitive linguists have used language as a means of studying the aspects of the mind, such as knowledge representation and meaning construction in the field known as *cognitive semantics*. This realm is originally emerged in the 1970s as a result of the formal objectivist approach. Cognitive semantics interests in the relationship between linguistic semantics as a manifestation of the conceptual system embodied in the human mind (Talmy, 2000: 4).

Cognitive semantics is governed by four guiding principles. First, language is embodied in our cognition. It indicates that the world is not objectively given, but the physical body is influenced by the human mind (Evans, 2011: 73-74). Another principle is that meaning is encyclopedic. It means that semantic structure forms an access to a large inventory of structured social and individual knowledge (i.e., the conceptual system), rather than bundles of word meaning (Krüger, 2015: 127-8). The third principle is that semantic structure and conceptual structure are equated. The semantic structure is language-specific that refers to the semantic properties of a sentence, while the conceptual structure is universal and represents the linguistic and nonlinguistic mental phenomena (Langacker, 1987: 98).

The final principle of cognitive semantics is that meaning is conceptualization. It means that "the way in which symbolic units are combined during language understanding gives rise to a unit of meaning which is nonlinguistic in nature and relies, in part, on nonlinguistic processes of integration" (Evans, 2012: 134). This common process is defined as the capacity to generate concepts from shared

aspects of human cognition. A fundamental core to cognitive semantics is how human can conceptualize the same series of events in different ways, through a process called 'construal'. As it plays a vital role in poetic translation, the next section is assigned to explain this semantic phenomenon.

Construal Operations

The theoretical notion of 'construal' captures the idea that humans have the ability to interpret or conceptualize an entity or situation in alternate ways (Langacker 2008: 43). Evans (2007: 40-1) defines construal as the way that the speaker chooses to encode conceptual representation by language. Utterances in turn evoke consequences in the hearer's mind for the conceptual representation. Achievement of this process passes through a specific "focal adjustment" and "organizing" the conceptualized scene, linguistically, in a particular way. For instance, the differences between the active and passive constructions regarding 'focus'. The active construction draws the attention to the agent, while the passive concentrates on the patient. The two constructions construe the same scene differently. Croft and Cruse (2004: 103) mention that "it is by means of a series of processes of construal that an essentially non-semantic purport is transformed into fully contextualized meanings." Meaning of an expression is not only a matter of evoking conceptual content, but also the way of construing that content.

Three cognitive linguistic frameworks concern with classification of construal operations, as shown in follows:

- A. Ronald Langacker's (1987, 2008) *focal adjustments* include four operations. First, *specificity* is precision and detail of an event. Second, *focusing* is the emphasis on some aspects of an event and ignore others. Third, perspective refers to the viewpoint from which a particular event is viewed, including four aspects: figure-ground alignment, viewpoint, deixis, subjectivity and objectivity. Finally, *prominence* relates to the saliency of particular aspects of an event over others, including the categories of profiling and trajector-landmark alignment.
- B. Talmy's (1988, 2000) *imaging systems* also consist of four major systems. The first system, configurational structure system, differentiates among six aspects: plexity, boundedness, dividedness, degree of extension, pattern of distribution and axiality. The second system has five schematic aspects, including location, distance, mode and direction. The third system includes three factors: strength, pattern and mapping. The final system distinguishes between two factors: agonist and antagonist.
- C. Croft and Cruse's (2000, 2004) *model of linguistic construal operations* reclassify Langacker's and Talmy's categories of construal operations, since they share many common categories. Croft and Cruse's classification consists of four categories. The first category is attention/salience which consists of selection (profiling and metonymy), scope (scope of predication, search domains, and accessibility), scalar adjustment (quantitative and qualitative), and dynamic (fictive motion and summary/sequential scanning). The second category, *judgement/comparison* includes categorization, metaphor, and figure/ground. The third category is *perspective/situatedness*, consisting of viewpoint (vantage point and

orientation), deixis (spatiotemporal, epistemic, empathy), and subjectivity/objectivity. Finally, *constitution/gestalt* has six aspects, including structural schematization, individuation (boundedness, unity/multiplicity, etc.), topological/ geometric schematization (container, etc.), scale, force dynamics, and relationality.

Construal forms a central concept in Langacker' (1987, 1988, 1991a, 1991b, 1999, 2002 and 2008) approach. He (2008: 55-85) indicates that construing a scene depends on four aspects. First, the closeness between the conceptualizer and the scene; he uses the term *specificity* for this aspect. Second, which part of the scene the viewer chooses to look at, *focus*. Third, to which element in the scene the conceptualizer pays more attention, *prominence*. Fourth, the point from which the viewer looks, *perspective*. Langacker explains specificity in terms of *schematicity* and *granularity*. Schematicity refers to a general description of a situation while granularity indicates more specific or detailed description. For example, *temperature* and *rat* can be described schematically as *hot* and *rodent*, and in terms of granularity, as *95 degrees* (or more specific *95,2 degrees*) and *large brown rat*. Talmy (2000) and Croft and Cruse (2004: 103) propose different classifications of construal operations.

Focusing is explained in terms of *foreground* vs. *background* and *scope* which are involved within the term *selection*. In construing, our focus will be directed to specific parts of the scene, these parts are foregrounded and the others fade into the background. 'Scope' can be tackled in terms of two aspects of selection. First, any selected expression gives an access to particular domains or scopes. Second, within the scope itself, the selected expression activates specific area. For instance, the word *elbow* affords an access to a general domain of human body. But it is obvious that this word is not characterized in respect to this general domain. Within this domain, a major part *elbow* is related to the arm Croft and Cruse (2004: 103).

Focusing is highly connected with and can be studied within prominence. Prominence can be explained in light of *profiling* and *trajector/ landmark alignment*. An expression activates a specific area of the conceptual content which represents the basis of its meaning. Langacker calls this area as the *base*. The base of an expression is its direct domain within the activated domain that is accessed by this expression. Within the base, the focus will be on a certain part called the *profile*. Returning to the previous example, the word 'elbow' activates the general domain of human body, its maximal domain. Within this domain, it selects a particular scope as a base for its meaning, the arm. Within the scope of arm, *elbow* profiles or refers to a very limited part. Profiling is not related only to nouns, but also verbs, relationships and other aspects of language. Prominence in profiling is a relationship which involves various degrees. One participant will be more prominent, trajector (TR), than the other, land mark (LM). Classifying participants as TR and LM depends on *focal prominence*, primary and secondary. It is not based on kinds of semantic role (Langacker, 2008).

The last aspect of construal is perspective, which is the point from which the conceptualizer construes the scene. It is an aspect of *focal adjustment*. Evans and Green (2006: 541) argue that the viewpoint from which the scene is

construed is related to prominence of its parts. Langacker (2008) points out that *subject* and *object* as grammatical functions reflect perspective and they have conceptual basis. Subject is viewed as an “active energy source (AGENT)”, this energy is transferred to the object which is seen as “an energy sink (PATIENT).” The subject can be dealt as TR because it is always dynamic, while the object is regarded as LM because it is static and stationary. However, classifying TR (subject) and LM (object) is affected by perspective. In the case of passive sentences, where the perspective is from the opposite direction, the object will be the TR and the subject will be the LM.

A Construal Based Model of evaluating poetic translation

In the recent period, a number of studies have witnessed; they employ some aspects of cognitive grammar as tools for analyzing literary texts, as in (Harrison et al., 2014). This model goes in the same direction with some differences. It is designed to evaluate poetic translation. It is derived from Langacker’s cognitive grammar, especially ‘construal’. The model suggests three steps of analysis. Each of them tackles the poem from a different point of view, and at the end, all of them share the same goal. The two versions of the poem, tackled in the current study, will be analyzed according to the proposed model, then; the two analyses will be compared to show the differences between them.

Elaboration

This step is based on Langacker’s construal aspect ‘specificity’. Sometimes a poet describes a scene by giving its general or schematic properties. This kind of description will not attract the reader/listener’s attention because the scene which is drawn by general properties will be foggy. The more descriptive poem is the more attractive is. A poem is more descriptive if it gives more details about the entity being described. Within one poem some lines are more descriptive than the others. For example, a poet can describe *a summer night* by referring to its whether as *worm night*. This description can be elaborated by adding other properties such as *moonlit worm night*. Still, this expression can get elaboration more and more by saying *moonlit worm night where sky is full with stars and the spread smooth stones reflect moonbeams*.

There are some linguistic and conceptual tools that help the poet to give more precise description, like simile and metaphor. Talking about something in terms of something else, or making similarity between features of two entities, will clarify the entity or the idea that the poet tries to describe, especially in talking about abstract terms in terms of the concrete ones. Lakoff and Johnson (1980) indicate that people refer to abstract concepts through concrete or physical ones to make them more obvious because our physical experience has more specified and clear features than the abstract ones. Using metaphor and simile compensates for many descriptive words because they reveal many features of the described concept.

Relatedness

Relatedness is based on Langacker's 'scope', and it is about the poem's unity of subject. Describing something perfectly requires focusing on it. The more descriptive poem adheres to a general scene and the lines depict its different areas. The general topic of the poem activates a particular scope and each expression or a group of expressions activates a certain scope. This step investigates the relatedness of the activated domains one to each other and then to the most maximal scope of the general topic. In the previous scene of *summer night*, it is clear that the scopes are activated by the expressions *moonlit, worm night, sky, stars, and moonbeams* related one to each other and then to the maximal scope of *summer night*.

Focal Adjustment

Filming a scene requires that the cameraman moves his camera from one part to another within the scene to show all its details. The poet is a cameraman but with words rather than a camera. He moves from describing an area to another within the real or imaginary view he is looking for or imagining. A poem is more descriptive when the description comes across more sub-scenes. This step depends on Langacker's 'perspective' which is explained in the previous section. Focal adjustment or moving from one part to another can be traced through the change of TR and LM. Since the TR is the most prominent entity in the sentence, one can trace only it in order to see the focus shift. The relationship between TR and LM, typically, corresponds the relationship between doer and patient, subject and object or subject and predicate. In our previous example, *where sky is full with stars and the spread smooth stones reflect moonbeams*, in the first clause *sky* is the TR and *stars* represent the LM. The poet moves directly from this sub-scene to another in the next clause. This movement is represented by the change in profiling new TR (*stones*) and LM (*moonbeams*).

Ibn Zaydún's Poem "Al-Zahara"

Ahmad Ibn Zaydún al-Makhzumi was an Arab and Andalusian poet. He was also a politician in Cordoba and Seville. Politics was the main source of his problems and the reason behind the separation with his beloved, Princess Wallada bint al-Mustakfi. She was the daughter of the Ummayyad Caliph Muhammad III of Cordoba. Most of his poems are about his beloved who also was a poet. "Al-Zahara" is one of these poems that are translated from Arabic to English by Middleton and Garza-Falcón (1993).

الزهراء	Al-Zahara
<p>إِنِّي ذَكَرْتُكَ، بِالزَّهْرَاءِ، مَشْتَقًا وَالْأَفْقَ طَلَقَ وَمِزَايَ الْأَرْضِ قَدْ رَاقًا</p> <p>وَلِلنَّسِيمِ اعْتِلَالٌ، فِي أَصَابِلِهِ كَأَنَّهُ رَقِيَ لِي، فَاعْتَلَّ إِشْفَاقًا</p> <p>وَالرَّوْضُ، عَنِ مَائِهِ الْفَضِّي، مَبْتَسِمٌ</p>	<p>With passion from this place I remember you. Horizon clear, limpid</p> <p>The face of earth, and wind, Come twilight, desists, A tenderness sweeps me</p>

<p>كما شَقَقْتَ، عن اللَّبَّاتِ، أطواقًا</p> <p>يَوْمٌ، كَأَيَّامِ لَدَاتِ لَنَا انصَرَمَتْ بِنْتًا لَهَا، حِينَ نَامَ الدَّهْرُ، سَرَّاقًا</p> <p>نَلُهُو بما يَسْتَمِيلُ العَيْنَ من زَهْرٍ جَالَ النَّدى فِيهِ، حَتَّى مَالَ أَعْنَاقًا</p> <p>كَأَنَّ أَعْيُنَهُ، إِذْ عَائِنَتْ أَرْقى بَكَتْ لِمَا بِي، فَجَالَ الدَّمْعُ رَقْرَاقًا</p> <p>وَرَدُّ تَأَلَّقَ، فِي ضاحِي مَنابِتِهِ فازدادَ مِنْهُ الضَّحَى، فِي العَيْنِ، إِشْرَاقًا</p> <p>سَرَى بِنَافِخَتِهِ نِيلوفرَ عَبْقٍ وَسَنَانُ نَبَّةٍ مِنْهُ الصَّبِيحُ أَحْدَاقًا</p> <p>كُلُّ بَهِيحٍ لَنَا ذَكَرَى تَشَوَّقًا إِلَيْكَ، لَمْ يَعْذُ عَنْهَا الصَّدْرُ أَنْ ضَاقًا</p> <p>لَا سَكَنَ اللهُ قَلْبًا عَنَّا ذَكَرَكُمُ فَلَمْ يَطْرُقْ، بِجَنَاحِ الشُّوقِ، حَقَاقًا</p> <p>لَوْ شَاءَ حَمَلِي نَسِيْمُ الصَّبِيحِ حِينَ سَرَى وَأَفَاكُمُ بَقْتَى أَضْنَاءَ مَا لَاقَى</p> <p>لَوْ كَانَ وَقَى المُنَى، فِي جَمْعِنَا بِكُمْ لَكَانَ مِنْ أَكْرَمِ الأَيَّامِ أَخْلَاقًا</p> <p>يَا عَليَّ الأَخْطَرَ، الأَسْنَى، الحَبِيبِ إِلَى نَفْسِي، إِذَا ما اقْتَنَى الأَحبابُ أَعْلَاقًا</p> <p>كَانَ التَّجَارِي بِمَحْضِ الوُدِّ، مَذْزَمَنَ مِيدَانِ أَنَسٍ، جَرِينًا فِيهِ أَطْلَاقًا</p> <p>فَالآنَ، أَحْمَدَ ما كُنَّا لِعَبِيدِكُمْ سَلَوْتُمْ، وَبَقِينَا نَحْنُ عَشَاقًا</p>	<p>When I see the silver. Coiling waterways Like necklaces detached</p> <p>From throats. Delicious those Days we spent while fate Slept. There was peace, I mean,</p> <p>And us, thieves of pleasure. Now only flowers With frost bent stems I see;</p> <p>At my eyes their vivid Centers pull, they gaze Back at me, seeing me Without sleep, and a light Flickers through their cups, In sympathy, I think.</p> <p>The sun-baked rose-buds in Bushes, remember How their color had lit</p> <p>Our morning air; and still Breaths of wind dispense At break of day, as then,</p> <p>Perfume they gather up From waterlilies' Half open drowsy eyes.</p> <p>Such fresh memories Of you these few things Waken in my mind. For</p> <p>Faraway as you are In this passion's grip I persist with a sigh</p> <p>And pine to be at one With you. Please God no Calm or oblivion</p> <p>Will occupy my heart, Or close it. Listen To the shiver of wings</p> <p>At your side—it is my Desire, and still, still</p>
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	<p>I am shaking with it [...]</p> <p>Pure love we once exchanged, It was an unfenced Field and we ran there, free</p> <p>Like horses. But alone I now can lay claim To have kept faith. You left,</p> <p>Left this place. In sorrow To be here again, I am loving you.</p>
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The Arabic Version

Elaboration

In the Arabic version of the poem the poet elaborates by giving more details of every entity or scene he mentions. Such details are found in many places, such as: the breeze (النسيم), the garden (الروض), his current and past days (ايام لذات), their past enjoyment (نلهو), flowers (زهر), waterlilies (نيلوفر), the poet's heart (قلبا), morning breeze (نسيم الصباح), his beloved (حبيبته), and their running in past (التجاري). However, in some places, he does not describe widely; these places like: horizon (الافق), the view of ground (مرأى الارض), and their promise (عهدكم). Table (1) shows how these items are described.

Relatedness

The poem consists of three main scopes: (1) the poet's sadness and longing for his beloved who is away from him, (2) the nature of Al-Zahara, and (3) their memories in Al-Zahara. These three scopes includes many other sub-scopes. These three domains are not separated, they are interrelated. The three keys for the domains are) مشتاقا (longing), الزهراء (Al-Zahara), and ذكرتك (I remembered you). The second scope involves the beauty of nature and atmosphere in Al-Zahara. This general domain contain sub-domains like: الافق (horizon), مرأى الارض (face of earth), الروض (the garden), النسيم (breeze), الازهار (flowers) and so on.

These domains triggers the general third domain (memories) which includes many scemas representing their past days and memories in Al-Zahara and their relationship with its nature. The first domain is connected with the second domain in which nature is sympathetic with the poet. This sympathy is shown in the subdomain of nature in which breeze and flowers are sad in sympathy with the poet. The third domain is also connected with the first, because the memories trigger the longing sub-domain. These domains are illustrated in Figure (1).

Table (1): Elaboration aspects of Arabic version of "Al-Zahara"

General concept		M 1	M 2	M 3	M 4	M 5
The poet's situation	ذَكَرْتِكَ	مشتاقا				
The poet's place and circumstances around him	الأفق	طلق				
	مرأى الأرض	راقا				
	للتسيم	اعتلال اعتل	في أصائله إشفاقا	كانه رَق لي		
	الروض	مبتسم عن مائه	الفضي	كما شفتت، عن اللبيات، أطواقا		
The poet's memories with his beloved	يوم	كأيام لذات	لنا انصرمت بنتا لها سراقا	حين نام الدهر		
	نلهو	بما يستميل	العين			
		من زهر	جال الندى فيه كان أعينه	حتى مال إذ عابت أرقى	أعناقا بكت	لما بي
	ورد تألق	في ضاحي منابيه	فازداد منه الصحى	في العين	إشراقا	
	نيلوفر	سرى الصبح	ينافخ تبه منه	عبق سنان	أخدافا	
	The poet's longing and wishes	كل	يهيج	ذكرى	لنا الصدر	نشوقنا ضاقا
قلبا		لا سكن الله لم يطر	عق بجناح	ذكركم الشوق	خفاقا	
نسيه		الصبح وفاكم	لوشاء خملي بفتى	حين سرى أضناه	ما لاقى	
المنى		لو كان وقى أكرم الأيام	في جمعنا أخلاقا	بكم		
The beloved's description	يا علقى	الأخطر	الأسنى	الحبيب	إلى نفسي	
The poet's memories with his beloved	التجاري	بمحض الود	مد زمن			
		ميدان	أنس	جرينا فيه	أطلاقا	
The current situation of their love	عهدكم	بقينا نحن عشاقا سلوئتم				

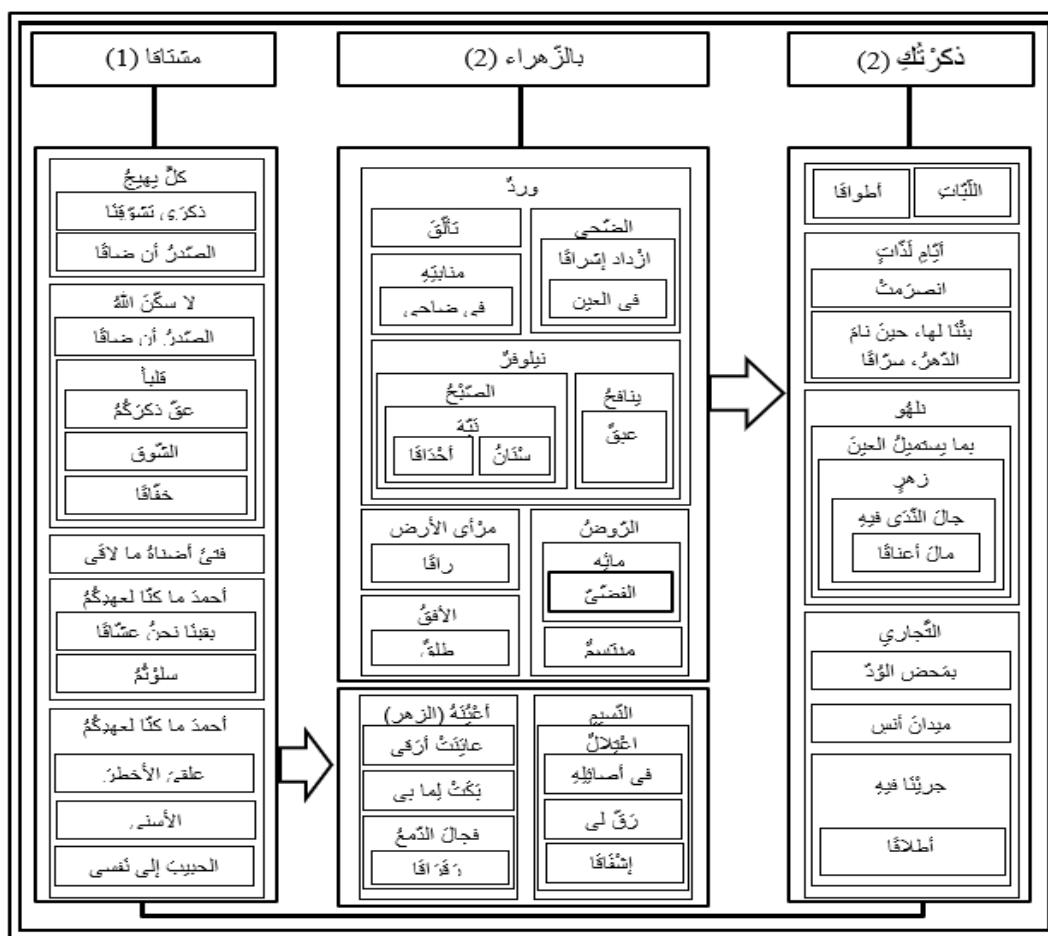


Figure (1): Interrelated scopes of the Arabic version of the poem "Al-Zahara

Focal Adjustment

Concerning focal adjustment, it is clear that the poet moves from one scene to another along the poem. The poet's movements is reflected in the changing of TR. The poem starts with the personal pronoun of the poet as a TR; he is the experiencer. Then, TR changes to be the horisen which is included in another scene the poet describes. This scene does not continue for a long time, because the 'view of ground' pulls the attention as a TR. The TR continues in changing along the poem, as illustrated in Figure (3).

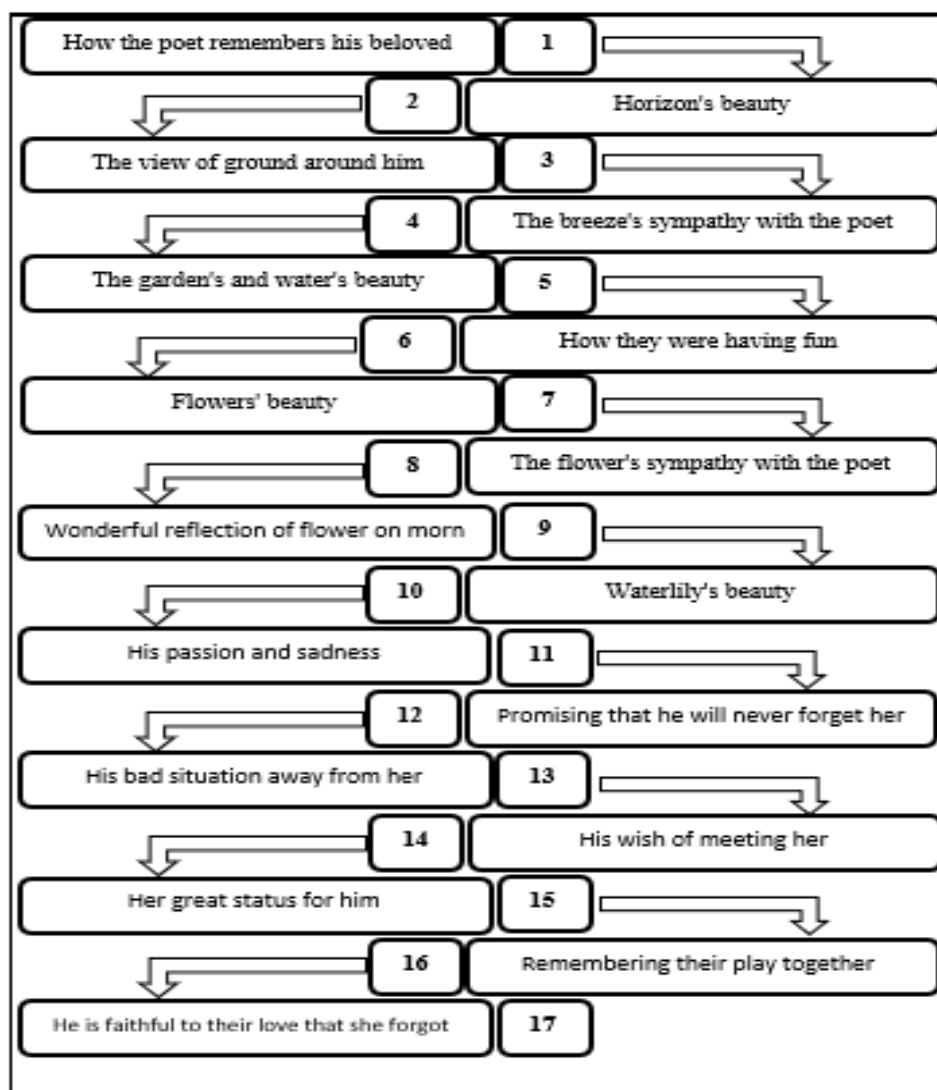


Figure (2): Focal adjustment of Arabic version of Al-Zahara

English Version of the Poem "Al-Zahara"

Elaboration

The poet makes elaborations on many concepts like: *wind, waterways, the past days, flowers, the sun baked rose-buds, breaths, memories, my heart, field, the poet's current love and feeling*. However, there are other concepts that have not received more details or modifiers. These concepts are: *horizon, face of earth, and beloved's love*. Table (2) shows how concepts are modified.

Relatedness

The poem includes three main domains: (1) the domain of the poet's longing and sadness which is triggered by '*with passion*', (2) the domain of Al-Zahara's nature and atmosphere which is triggered by the word '*Al-Zahara*', and (3) the domain of their memories which is triggered by the verb '*remember*'. These scopes involve many other sub-scopes and they are interrelated to form a unified domain. The first domain consists of some domains of sadness and eagerness. The second domain includes many subdomains represent the elements of nature like horizon, ground's face, flowers, and others. The last one is triggered by the first two and it involves schemas of past events and memories that the beloveds have in Al-Zahara. The first and second domains are shared by the sadness elements in which nature is in sympathy with the poet. The scopes of the poem are shown in the Figure (3).

Focal Adjustment

There are many movements the poem involves which are reflected in the TR positions throughout the poem. It starts and ends with the personal pronoun of the poet as the TR. These movements are illustrated in the Figure (4).

Table (2): Elaboration aspects of English version of "Al-Zahara"

General concept		M 1	M 2	M 3	M 4
The poet's situation	I remember you	with passion			
The poet's place and circumstances around him	horizon	clear			
	face of earth	limpid			
	wind	come twilight tenderness	desists sweeps me		
	waterways	silver	Coiling	Like necklaces detached from throats	
The poet's memories with his beloved	those days	we spent	while fate slept	us, thieves of pleasure	
		delicious	there was peace		
	flowers	with frost	bent stems		
		their centers pull	at my eyes	without sleep	
			vivid	seeing me	gaze back
	the sun baked rose-buds	a light flickers	through their cups	in sympathy	
		in bushes			
	waterlilies'	their color	had lit	our morning	air
			breaths	of wind	dispense
		eyes	gather up	perfume	
		half open	drowsy		

The poet's longing and wishes	these few things	waken	in my mind		
		memories	fresh		
			In this passion's grip	persist	with a sigh
	my heart	No calm	no oblivion	will occupy	or close
	my desire	listen	to the shiver	of wings	
at your side					
		I	still	shaking	with it
The poet's memories with his beloved	love	pure	we once exchanged		
	ran	field	unfenced		
		there	free	like horses	
The current situation of their love	The poet's loyalty	alone	kept faith	loving you	
		in sorrow	to be here again		
	The beloved's loyalty	left	this place		

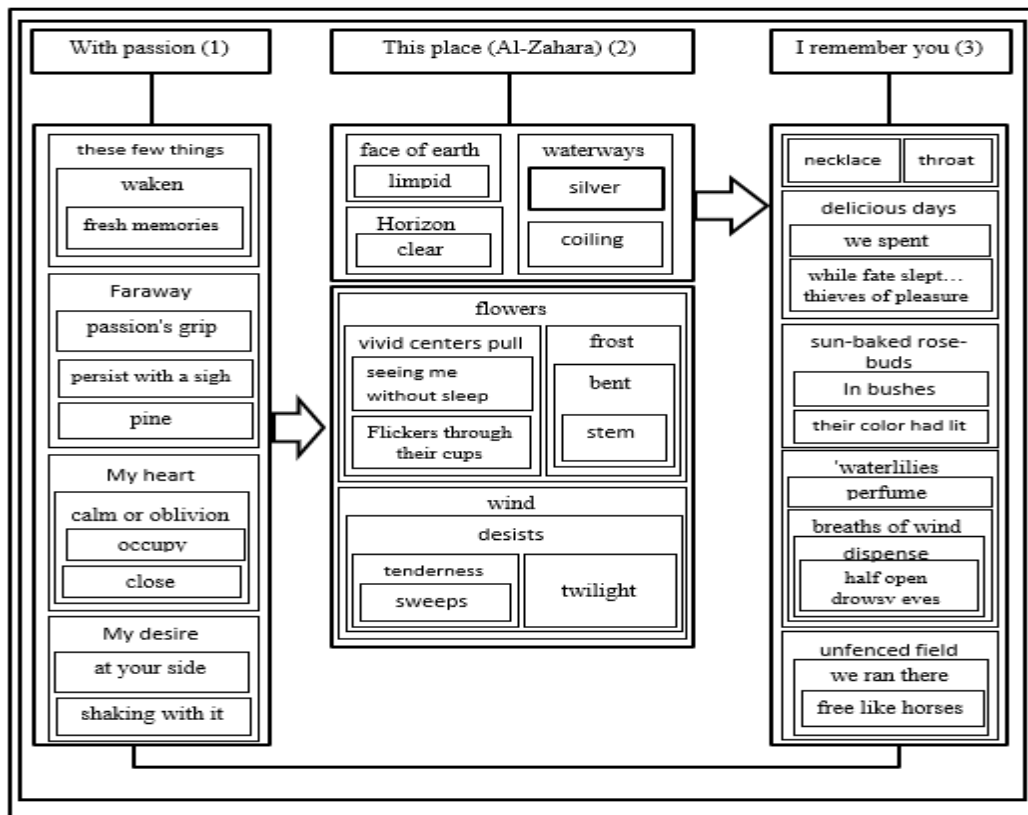


Figure (3): Interrelated scopes of the English version of the poem "Al-Zahara

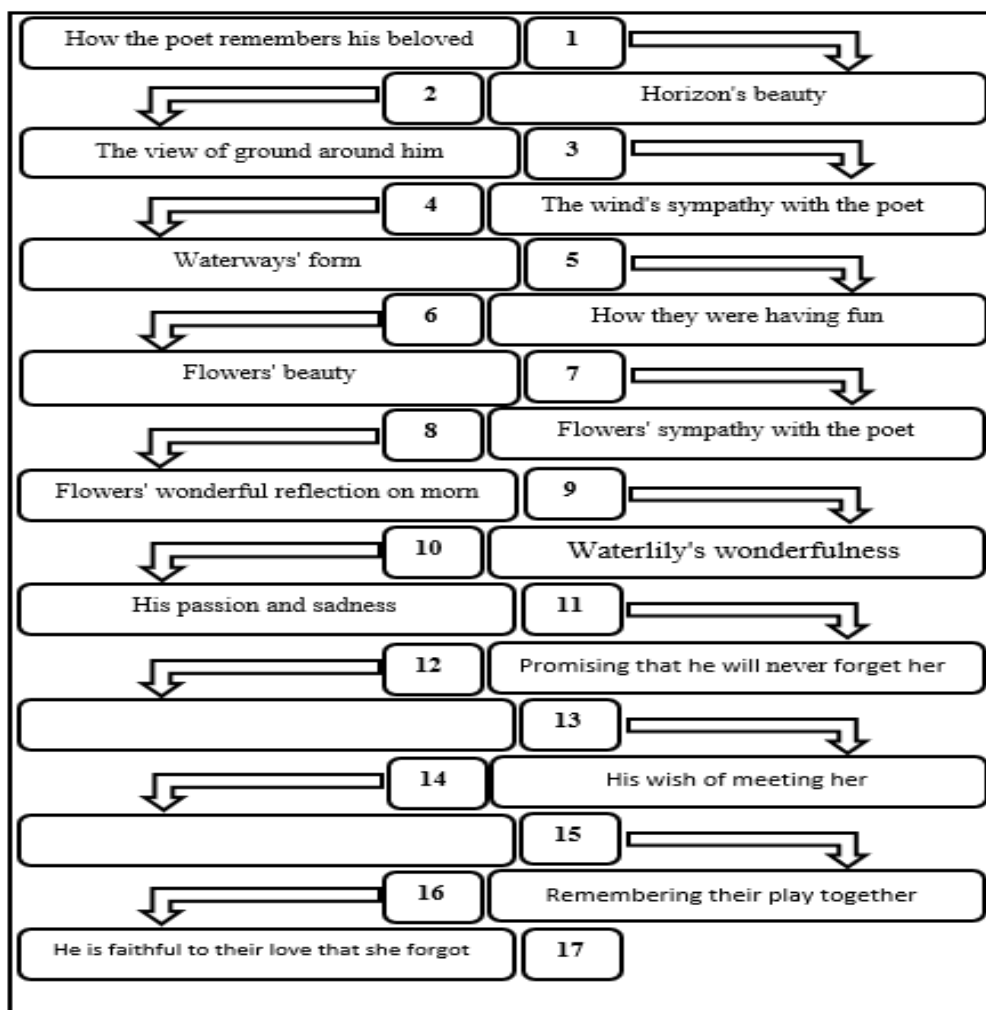


Figure (4): Focal adjustment of English version of Al-Zahara

Comparing the Two Versions

Elaboration

The two versions are similar in their elaboration of some concepts and different in others. They differ in the degree of elaboration of some concepts. The degree of similarity is shown in the following Table (3).

Table (3): The degree of similarity

Elaborated concepts in the two versions	Degree of elaboration
ذكرتك (I remember you)	similar
الافق (horizon)	similar
وجه الارض (face of earth)	similar

مائه (waterways)	slightly different
ايام لذات (those days)	slightly different
زهر (flowers)	slightly different
ورد تالقي (the sun baked rose-buds)	slightly different
نيلوفر ('waterlilies')	similar
كل (these few things)	slightly different
قلبا (my heart)	slightly different
التجاري (run)	different
عهدكم (The poet's loyalty)	slightly different
عهدكم (The beloved's loyalty)	similar

Relatedness

It is clear that the two versions have the same classification of the main domains. However, there are many differences in the relatedness of sub-domains to the general domains. The two sub-domains, ورد (sun-baked-rose-buds) and نيلوفر (waterlilies), are part of the second domain (the current scene of Al-Zahara) in the original text, while they are part of the third domain (the poet's memories) in the translation (English text).

Focal Adjustment

There are some differences regarding the poet's movements through the poem and the scenes depicted in the two versions. The whole number of the scenes in the original text is 17, while it is 15 in the English text. There are two missing scenes in the English version of the poem. In the fifth scene of the original text, 'garden' is the TR is substituted by the 'waterways in the English text.

Results Discussion

The results show the workability of the model which is based on construal operations. They have evaluated the encountered conceptual framed in the two poems (source and target), and how these frames and concepts are transferred with all their details, and connected. They also show whether the translator simulates the poet's movements from one frame into another. The results support the first hypothesis in which construal operations work in evaluating poetic translated works. They also support the second hypothesis in which the translator succeeded to some extent in transmitting descriptions of the majority of the concepts tackled in the original text. In the same time, some concepts are not depicted as they are in the source text. Regarding the structure of the poem, it seems that the two versions are not equal. The poetic images of the source text have been rearranged in the target text. The target text did not cover all the scenes tackled in the source text.

Conclusions

In light of what have been tackled above, the study comes with the following conclusions: first, construal operations are good theoretical and practical tools that can be used in evaluating the poetic translated works. They can be used to

evaluate every single detail in the translation, in addition to the general aspects of poetry like unity and imagery. Second, on the basis of construal operations, the translator of Al-Zahara proves the ability of transferring the general aspects and meanings of the source version of the poem. However, the detailed imagery of the source version has not been transferred. This leads to the conclusion in which the general translation of the poetry is possible, but the perfect translation is questionable.

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