



Towards Some Aspects of Linguistics of Poetic Translation

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Abstract: The present article aims to offer a short report of my continued studies and findings in the field of Linguistics of Translation and the methodology of analysis it may suggest. The studies stem on the one hand from semantics, namely the establishment of a semantic triangle (nomination, concept, referent) suggested by C. K. Ogden and J. A. Richards and previously by splitting the meaning of a word into semas, that successfully developed into componential analysis, and on the other hand from textlinguistics, namely the differentiation of three levels of informative capacity of content (factual, conceptual, subtextual) by I. R. Galperin in his monograph “Text as an Object of Linguistic Research”. It is worth noting that all these approaches have been developed through revolutionary changes in linguistic studies. Concerning the famous semantic triangle I put a question: how does a referent as an extralinguistic phenomenon participate in the formation of the meaning of a word, when we are aware of the fact that any word of a language as a system is a reflection of extralinguistic reality that is implied in its meaning, but in active speech, be it oral or written, with its nomination and concept refers to a concrete object of reality? The paper argues that extralinguistic reality is reflected in the form of a sensuous imprint, but developed into a sensuous image that could be regarded as a Linguistic Image. A linguistic image is enclosed in every word, but is called forth when figurativeness of the word is created. The acknowledgment of a linguistic image in a word permits to present the meaning of a word as a correlation of three main components: the sound form of a word as its nomination, the conceptual image as the significatum and the sensuous image as a linguistic image. The above presented study of the meaning of a word with a linguistic image as one of its components leads to trace the presence of Image Bearing Information in artistic texts alongside with Factual, Conceptual and Subtextual levels of information. The results of studies offered in the article imply first of all the development of the above mentioned trends of linguistics and at the same time an attempt to apply the findings to the phenomenon of translation.

Keywords: Semantic Triangle, Linguistic Image, Componential Analysis, Four Levels of Content

1. Introduction

Literature is the only branch of art that is enclosed within its own linguistic boundaries and is accessible to the bearers of a definite language only. But any estimable piece of literature, and especially poetry, holds a powerful charge, that encourages an appreciative translator to bring a masterpiece to the notice and appreciation of other nations. Indeed, the translator's work and the act of translation itself appear to be enthused by inner compulsion for whatever is felt and reasoned in one language should pass the linguistic limits of the original tongue and become the property of as many nations as possible. Translation is not only a strong challenge to popularize literary masterpieces among other nations, but a difficult task to explain and interpret unique literary phrases,

word-combinations, symbols, enigmas, informative capacity of the text, hidden nuances of content and ways of rendering them in another language. Therefore, the above mentioned two points emphasize the cultural function of translation and permit scholars and translators to declare it a sample of art.

Translatology, as well as history of translation vividly testify to the fact that in every period and in every country translation has been an echo of the lore and culture a certain nation has obtained towards the phenomenon of language and interpretation of a text as a whole. Translatology as a discipline is very young to be compared with ancient history of translation and its extremely rich substance. It is universally acknowledged that first scholarly attempts towards the phenomenon of translation were made in the 17th century when Gaspard De Tende composed “Règles De La Traduction” and Pierre-Daniel Hue published his “De Interpretacione” [10,

16]. In spite of continued efforts and endeavours in this sphere, the achievements made by Tende and Huet remained unsurpassed in the following two centuries and theory of translation started its real existence only in the second half of the previous century.

Translatology underwent great progress when from literary studies it continued development to linguistics and hermeneutics and established itself as Linguistics of Translation. The latter actually followed the achievements of textlinguistics, in which notions of equivalence are grounded in the classification of text types and functions. The linguistic characterization of a global text – selection of its separate features, disclosure of linguo-stylistic and psycholinguistic mechanism of a text as a whole – is now offered by the science of textlinguistics. Therefore, any analysis of a translated version from the point of view of textlinguistics implies first of all the analysis of a source text, its content and informative capacity and then the ways of their transformation in translation. It should be also noted that if nowadays translation is closely connected with linguistics, it took linguists a long period of time to admit such a relationship. As it has been noted, “de Saussur, Jespersen, Sapir and Bloomfield only rarely mentioned the translation process in their writings, and when they did, it was to illustrate other language phenomena” [2]. In this regard, special is the contribution of E. Nida, who succeeded in giving new life to the phenomenon of translation, such as to make a scholar feel unsatisfied with methods of traditional linguistics [23]. Translation itself would be interpreted as a sociolinguistic phenomenon based on cultural crossroads as far as no two languages can ever fully represent the same reality, whether that reality be material, social, ecological or religious.

Since 1990s translation began to emerge as a scholarly discipline in its own right. Translation Studies as a discipline has not only fulfilled the expectations of its experts, but greatly exceeded them when translator and interpreter training established itself academically in the 1990s. *Routledge Encyclopaedia of Translation Studies* documents the dramatic rise in the number of university-level institutions, which offer degrees of translation and/or interpreting [38]. Academic and professional courses and qualifications are becoming the order of the day in a great number of countries of the world. This is caused not only by the raised demand in international communication, but also by new scholarly approaches and achievements, that have been developed in the theory of translation. The first Georgian monograph in translation theory, published by the Tbilisi State University Professor Givi Gachechiladze in 1959, still resonates [13]. Later on a Chair of Literary Relations and Translation as based on Russian and Slavonic languages was established at the University. In 1992 I had the privilege to found a Chair of Translation with West European Languages in our Alma Mater, that has been developed into a Chair of Translatology with MA and PhD programmes. These programmes are based on the achievements of theory of translation and include the contemporary aspects of Linguistics of Translation.

The limits of one article won't permit to avoid schematic

approach in judgements, arguments, conclusions and especially in ways of illustrating them with poetic lines and word-combinations. The reader may put a question: But why of poetic text? There is no need to refer to general characteristics of poetic text and its peculiarities that are universally acknowledged, but it is important to emphasise that poetry reveals the most artistic ways of reasoning through words. Therefore, poetic text creates possibility to discuss all strata of a written text including its translation.

2. A Famous Semantic Triangle

In connection with the problem of the meaning of a word, it is essential to consider a famous semantic triangle suggested by C. K. Ogden and J. A. Richards, according to which the meaning of a word is represented as a relation between the sound form of a word as its nomination (N), its concept as a significatum (S) and a referent (R) as an object of the real world (see figure 1) [33]. All the debates to study the meaning of a word, that span almost 100 years, are numerous attempts to define these three points and correlation between them as in a system of a language as well as in speech [27, 31].

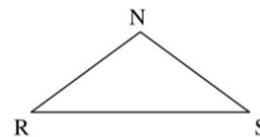


Figure 1. Semantic triangle by Ogden & Richards.

Firstly let us focus attention on the above presented semantic triangle and mostly on a referent, as one of its points. A word with its meaning is a linguistic phenomenon, but a referent as an object of reality is always extralinguistic. The question is: how does a referent as an extralinguistic phenomenon participate in the formation of the meaning of a word? Ferdinand De Saussure's dichotomy became exceptionally important for the studies. Any word of a language as a system is a reflection of extralinguistic reality, that is implied in its meaning. As for an active speech, be it oral or written, a word with its nomination and concept refers to a concrete object of reality.

In current linguistics the most popular term for referent is denotatum. Due to the dichotomy of language two types of denotatums can be distinguished: a general denotatum, implying a class of objects, a certain word stands for in a language as a system, and a concrete denotatum, implying an object of reality, the word refers to in speech. These two denotatums could be indicated by the following two signs accordingly: D and D₁.

When a word is used in its usual meaning, the concrete denotatum represents the corresponding whole class of objects that is implied under the word in a language as a system. This could be indicated in the following way: D≈D₁. E. g. when one says “the book is on the table and you can read the story in it”, i. e. that the concrete denotatum of the word “book” is one of the class of books the word implies. In such cases significatum reflects denotatum and corresponds to it: S≈D.

When an occasional meaning is developed, these two denotatums are not of equal qualities. A word reflecting a certain class of real objects can signify in speech an object of reality, that is not implied by that class of objects, the word stands for in the language: $D \neq D_1$. Therefore, in such cases significatum of a word does not correspond to a concrete denotatum: $S \neq D_1$. The imbalance between the two denotatums results in great changes in the concept of a word, i. e. in significatum that could be proved by componential analysis.

3. Componential Analysis of the Meaning of a Word

It was Michael Breal who by the end of the 19th century offered an absolutely new vision on the meaning of a word, when he presented it not as an indivisible whole, as had been traditionally recognised, but as a unit, consisting of various semas, as its minimal constituents [3]. Through splitting the meaning of a word into semas, linguists realized the perspective of uncovering the mechanism of the relation of words in speech, that seemed very obscure before. Nowadays we may compare this process with the decomposition of an atomic nucleus, especially when it encourages new waves of research. Michael Breal's vision was shared by linguists and found successful development into a popular method of componential analysis, permitting scholars to decompose a significatum of a word into particles of different semantic weight. Semas of maximum weight create the kernel of the meaning, but other semas, that are of less weight, surround the kernel as secondary features [20].

An American poetess Amy Lowell, when describing the struggle of dawn with night in her poem "Night Clouds", attributes the word "sun" not by an adjective, but by the noun "tiger", thus creating an occasional word-combination "the tiger sun":

The white mares of the moon
rush along the sky
Beating their golden hoofs
upon the glass Heavens;
The white mares of the moon are all standing
on their hind legs
Pawing at the green porcelain doors
of the remote Heavens.
Fly, mares!
Strain your utmost,
Scatter the milky dust of stars,
Or the tiger sun will leap upon you
and destroy you
With one lick of his vermilion tongue. [24]

If a word is used in occasional meaning, we observe decomposition of meaning, actually of its significatum into different semas, where under the influence of context they are newly rearranged and create a new kernel, that appears to be surrounded by new secondary semas.

From the point of view of language as a system the noun

"sun" comprises the leading lexical sema "the luminous celestial body, around which the earth and other planets revolve, from which they receive heat and light". This sema can be presented as a kernel sema, that is surrounded by a number of different secondary semas, such as, e. g. of colour: "golden", "yellow", "red", etc.; time: "winter", "spring", "summer", "autumn", or "dawn", "morning", "afternoon", "sunset", "twilight", etc. Among secondary semas there are many others, such as "bright", "powerful", "destructive", "active", etc.

The presence of secondary semas certainly implies the increase of their relevance in active speech and leads to their transformation from its surrounding into the kernel of the lexical meaning. When the noun "sun" is used in usual word-combinations, it can be attributed by a number of words, the lexical meanings of which correspond to the aforementioned secondary semas, such as "golden", "hot", "warm", "strong", "powerful", "destructive", "active", etc. Secondary semas, that become relevant in speech, enlarge the kernel of the lexical meaning and the latter appears to be more precise, e. g. "hot summer sun", "cold winter sun", etc. This is how usual word-combinations are created and realized in speech.

But in contrast to the aforementioned we have an unusual combination of words in "the tiger sun". It is clear that in the poem "Night Clouds" the poetess strives to express the destructive power of the rising sun towards the night clouds, trying at the same time to depict the colourful scene of that mysterious change in nature. And this is done artistically in the most unexpected way by choosing the word "tiger" as an attribute to "the sun". What is the basis for their connection? The significatum of "tiger" comprises the whole number of qualities, that are to characterise the rising sun, but in a very compact, laconic, and artistic way. Unexpected contrast adds to the impressive power of the newly created word-combination. From the point of view of language as a system, the lexical meaning of the noun "tiger" comprises the following kernel sema: "a large Asiatic carnivorous mammal of the cat family having a tawny coat transversely striped with black". The kernel of the meaning is surrounded by a number of secondary semas, such as "wild", "fierce", "active", "destructive", etc. In the word-combination "the tiger sun" the noun "tiger" does not designate an animal, but is meant to designate certain characteristic features of the sun, such as "strong", "active", "destructive", etc. These semas appear to be common both for "tiger" and "the sun", that leads to their actualization in the kernels of the meanings of these words.

Due to the change of the meaning of the word "tiger", changes in its significatum are also observed: its kernel sema is substituted by secondary semas, creating a new kernel of a newly formed meaning. But what happens to the former kernel sema of "a large Asiatic carnivorous mammal of the cat family"? An imaginary presence of a tiger as of an animal is easily proved by the further development of the following metaphors: "the tiger sun will leap upon you" and "with one lick of his vermilion tongue". "Vermilion tongue" on the one hand adds to the image of an animal, but on the other hand – to the colour of the rising sun.

4. A Word as a Second Signal System

According to a well-known theory on two signal systems by the great Russian physiologist I. P. Pavlov, a word represents a second signal system that has great power of generalisation and abstraction. The first signal system implies all that we have in the form of impressions, feelings and ideas that we receive from the outer world, besides the words that we hear or see. A word as the second signal system represents a signal of the first signal system or “the signal’s signal”, that forms our additional and particularly human advanced reasoning. Due to the latter or the second signal system, a human being differs from an animal. The first and second signal systems are indivisible and the excitation of the first signal system, that is caused by signals of objects and phenomena of the outer world, passes onto the second signal system [34].

Therefore there are further questions for discussion: What kind of changes do we observe when the first signal system is transformed into a word? Is a word the result of abstract reasoning only, the final product of which is a concept? Can our knowledge on an object or phenomenon, as that reflected in a word, be equated to the concept of that word?

Human consciousness exists beyond the concept of a word and makes the word concretely real and emotionally charged in certain instances of speech. I. P. Pavlov was certainly bound to acknowledge the sensuous aspect of a word when noting: “If you want to use a word, every time imply the reality beyond the word” [35].

Can a word in speech realize any kind of relation to sensuous impressions? The latter implies the imprints of audio, visual or other kinaesthetic impressions, each person receives from the outer world during the process of sensuous cognition of the world. As observed, an imprint of sensuous impressions is constantly present in each word as a kind of standard. Otherwise we would never control what kind of reality could be meant by the use of this or that word, that is unimaginable from the point of view of language as a social phenomenon. The objective nature of that sensuous imprint in each word certainly implies the presence of a subjective factor, that as a result of individual perception is permanently characteristic for the author of the speech on the one hand and its receiver (receptor) on the other.

In contrast to animals, in human speech the “imprint” belongs to the first signal system and takes part in the formation of a word as a second signal system. For living systems of high organization, the meaning of a signal usually exists in the form of an ideal image, only by means of which the reflected object is presented as a real one. In gnosiology image is a fundamental category and is used in connection with sensuous reflection and abstract thinking as well. Sensuous and conceptual images differ according to the level of reflection – sensuous or conceptual. The presence of a conceptual image in a word is beyond doubt. As for a sensuous image in a word, its presence is felt, but intuitively only. The fact that a referent was placed in the semantic triangle as its constituent part by Ogden and Richards, indicates the aforementioned and therefore calls for its further studies and

appreciation.

5. A Linguistic Image and a New Semantic Triangle

The above presented sensuous image existing in a word is regarded as a linguistic image. The co-existence of a linguistic image and a significatum as a conceptual image within the limits of one word is a precondition of creating a word as a linguistic, social or psychological phenomenon.

Linguistic image and significatum (concept) are always dialectically connected with each other in as far as they represent results of reflecting one and the same object of reality within one word. The acknowledgment of a linguistic image in a word permits to present the meaning of a word as a correlation of three main components:

- sound form of a word and its nomination;
- significatum (concept);
- linguistic image.

Graphically this correlation can be presented again in the form of a triangle, where “I” – indicates “image”, “N” – “nomination” and “S” – “significatum” (see figure 2).

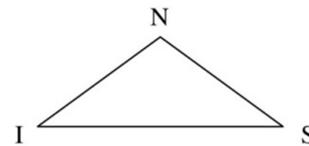


Figure 2. Semantic triangle offered by Innes Merabishvili.

The study of the points of the presented triangle permits to say that specific weight of each unit depends upon the usage of a word. In neutral speech significatum is the leader, but it may enlarge its informative capacity. In artistic texts, especially when a word develops figural meaning, informative capacity of a linguistic image is enlarged and it becomes the leader. In ordinary speech its presence is imperceptible and unostentatious. In language as a system a linguistic image is as if in deep slumber on the bottom of the meaning of a word, but is reincarnated in the hands of a wordsmith. No wonder, Bodler called poetry “a magic spell” and A. Losev spoke about the magic nature of a word in his “Philosophy of Name” [17, 22]. It is especially worth noting that it was Bertrand Russell, the outstanding philosopher, who anticipated the presence of image in the meaning of a word though he couldn’t prove its existence [26].

Therefore the magic power of a word, its being an inexhaustible source of influence and flexible informative capacity, is mostly created due to the existence of a linguistic image, enclosed in every word of a language as a system. It is a word (W) with all its three points (I, N, S) that reflects general denotatum (D), but in speech (text) it refers to a concrete denotatum (D₁), i. e. a referent as an object of extralinguistic reality (see figure 3).

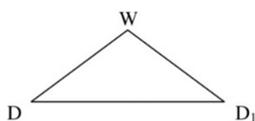


Figure 3. A semantic triangle of a word's connection with extralinguistic reality.

6. Textlinguistics and Linguistics of Translation

Alongside with a deep, thorough and scrupulous study of a word and its meaning, linguists of the 20th century appear to be carried away by the perspectives of a new and systematic approach, which declares the whole text as an object of research and is known under the name of Textlinguistics. This new branch of linguistics succeeded in revealing new dimensions and categories of a text that actually resulted in splitting its content into different parameters.

It was in 1982, in Moscow, when the famous Russian linguist and lexicographer, Professor Ilia Romanovich Galperin presented to me his newly published monograph "Text as an Object of Linguistic Research", asking to study the book meticulously. Of course I did, thus becoming a great enthusiast of textlinguistics, when all my previous linguistic endeavours were mostly in stylistics and semantics.

The above mentioned monograph by I. R. Galperin aims to describe the main goals of textlinguistics and offers a new system of grammatical categories of a text. The term "grammar" is interpreted as a general regularity of the language function, when its sphere implies not only morphology and syntax, as it is known traditionally, but phonetics, lexicology and textlinguistics as well.

Text categories are revealed on the basis of a system of grammatical categories for all kinds of written texts. The system of grammatical categories and the study of the whole text, offered by I. R. Galperin in his monograph, is valuable in as far as it comprises a complete picture of a text as a carefully considered document with all its generative parameters. His system represents a wonderful basis for any general or special study of a text [14].

The most essential and important aspect of the monograph is the study of the content of a text exactly from the point of informativeness. This approach led the scholar to split the content of a text into the following strata:

1. Factual information that comprises data on facts, phenomena and processes of the present world or the imaginary reality presented through the text. Factual information is characteristic for all kinds of texts: documents, academic, fiction, poetry, etc.
2. Conceptual information, which implies the author's individual estimation of life and the relation between its phenomena. This stratum of information reveals the main purpose and idea of the text. Therefore, it is characteristic for all types of written texts. Conceptual information is based and built by factual information.
3. Subtextual information, that is present in fiction (novels, short stories, etc.) and is a permanent con-comitant of

poetic texts.

I. R. Galperin's theory encouraged to develop his research and opened a new perspective for the analysis of translated versions, thus leading to the establishment of reasonable criteria how to estimate and criticise translated versions. The above mentioned strata of content are always interwoven with each other in the text to create its complete content, but when separately analysed they offer a unique possibility to reveal the mechanism of constructing the entire content of a text including the perspective of creating an adequate translation [28].

It should be also noted that the informativeness of the whole text is accomplished due to the following: first of all the presence of comments enclosed in the publication of a literary piece. No doubt that such information is absolutely necessary to comprehend the piece of poetry. To distinguish this kind of information a special term "co-text" can be offered, as far as the text of comments coexists with the main body of an artistic text. Besides the co-text, the informative capacity of a literary piece is by all means developed due to the individual thesaurus of the reader, i. e. his lore on the writer's life and works altogether with the knowledge of the culture of the country the literary piece belongs to, saying nothing of the reader's skill of interpretation. This kind of information could be defined by the term "outer-text", as far as it is beyond the main body of the text and its comments [28, 30].

6.1. Factual Information and the Ways of Its Rendering

As it has been noted above, factual information, that is presented through words, implies denotation of facts, phenomena and processes of the world or the imaginary reality, due to which other strata of content are derived. Therefore, words are like bricks, stones or other necessary material that construct a building. Words in poetic text are used either with their usual or occasional meanings. Let us start our analysis with words used with their usual meanings:

In one of his early poems "Fragment Written Shortly after the Marriage of Miss Chaworth" Lord Byron refers to Hills of Annesley:

Hills of Annesley, bleak and barren,
Where my thoughtless childhood stray'd,
How the northern tempests, warring,
Howl above thy tufted shade!
Now no more, the hours beguiling,
Former favourite haunts I see;
Now no more my Mary smiling
Makes ye seem a Heaven to me.

Here the word-combination "Hills of Annesley" denotes a range of hills in Annesley – Mary Chaworth's family estate in Nottinghamshire. Those who know Lord Byron's biography may confirm, that the small hills in Annesley were distinguished by different names, and none of them was called Annesley. As for Hills of Annesley, they still denote a range of small hills.

One of the outstanding Georgian translators rendered the word-combination "Hills of Annesley" as "ანესლის მთაო" that word for word means "Mountain of Annesley" [32]. In spite of the fact that in the translated version the other

components of the text never underwent great changes from the point of view of factual information, the way of rendering the above mentioned word-combination through changing “hills” by “mountain”, not only conveys incorrect information, concerning the sites in Annesley, but also creates a false impression of the presence of a mountain in England, that eventually forms a ridiculous mistake. Such a mistake by a translator is marked not only with the absence of knowledge of Byron’s biography or the geography of England, but actually distorts the romantic picture created by the poem. Thus the translated version results in creating impression that Byron refers to the days spent somewhere near the foot of the mountain, when actually we know, that Byron and his beloved Mary Chaworth frequented those lofty hills, enjoying the view of Annesley from the tops of those hills.

The interpretation of a word used in its direct meaning can be complicated by additional connotation. The latter can be well observed in cases of realisation of symbolic meanings of words when translator neglects their presence in the text.

Let us consider the usage of a word “rose” by Robert Burns in his famous poem “A Red, Red Rose”. Through the first stanza the poet compares his love with a “rose”:

O my Luve’s like a red, red rose,
That’s newly sprung in June;
O my Luve’s like the melodie
That’s sweetly play’d in tune. [4]

This comparison serves as the main semantic and stylistic axis of the poem. As observed, translators of the poem truly render the enclosed direct meaning of the word “rose”, be it e. g. in the German language by Hans-Peter Kraus or in Russian by Samuel Marshak [18, 25].

Denoting the most beautiful kind of fragrant flowers, here a rose conveys additional connotation of being the symbol of love. More myth and legend surrounds a rose than any other flower. Throughout history this flower has conjured up passion, tenderness, victory, pride, fidelity, death, and the quest for love. The symbolism of a rose is completed by its thorns, sharp reminders of the pain that flows from love. Besides, the word “rose” has served as a Christian religious symbol for centuries and is commonly associated with the Virgin Mary. Madonnas are frequently painted crowned with roses. Roses are linked through the Virgin Mary to Christian purity. The Virgin Mary is called a “rose without thorns” due to the tradition that she was free from the stain of original sin. Biblical allusions serve as a good proof of this symbolic connotation in poetry and in prose as well [12].

Galaktion Tabidze, the greatest Georgian poet of the 20th century displays several of the symbolic meanings of a “rose” simultaneously. In the poem “The Moon of Mtatsminda” (“Mtatsminda” denotes a holy mountain in Tbilisi with a pantheon of great men of Georgia) Galaktion Tabidze uses a “rose” together with a “daisy” [44].

According to the Christian tradition, daisies are used as a symbol of the innocence of the Christ Child. Towards the end of the 15th century the daisy came to be used in paintings of the Adoration as a symbol of the innocence of the Christ child. Apparently, the sweet simplicity of the daisy was felt to be a

better symbol of His innocence than the tall, stately lily [12]. A naive reader may think that through this stanza Galaktion Tabidze described a lovely picture of a cemetery with a rose and a daisy. This is absolutely true, but not enough as far as through perceiving symbolic connotations for the words denoting flowers we actually witness a holy picture of the Virgin Mary with the baby Christ, overlooking the cemetery on the Holy Mount of Mtatsminda. In another poem “Aspen Trees” the symbolic meaning of roses and daisies used in pairs is accomplished by the symbolism of “aspen trees” [44].

One of the first English versions of the poem “The Moon of Mtatsminda” was fulfilled by Venera Urushadze, where the translator absolutely neglected the presence of roses and daisies [46].

According to the French version by Tatiana Avaliani, the translator renders “roses”, but never maintains “daisies” that actually distorts the described picture. Apparently the translator never guessed the deep determination of the poet to present a twofold content [1].

Even worse happens in one of the Russian versions by Ivane Kvachakhia, where a rose and a daisy are rendered as “алые цветы” meaning “scarlet flowers” [45].

All the above shown examples referred to words used in their direct meanings, including symbolic connotations. But when analysing Amy Lowell’s poem “Night Clouds” (see: part 3. Componential Analysis...), we witnessed that the word “tiger”, when used occasionally to define “the sun”, acquires an absolutely new figurative meaning. In the Russian version by Anatoly Kudryavitsky we come across a unique and very successful solution how to transform this metaphor into the Russian language, namely when the translator, as a native and sensitive bearer of Russian, creates a metaphor “солнечный тигр” – “sunny tiger”. This way the translator strives to maintain the occasional meaning of “tiger” though uses this word as a noun defining it by an adjective “sunny” [19].

6.2. Conceptual Information and the Ways of Its Rendering

It is conceptual information that reveals the main purpose and idea of any text and therefore is characteristic not only for poetry, but for all types of written texts. At the same time conceptual information is the main informative basis to fulfil the communicative function of a text on the one hand, but on the other to reveal the cognitive and emotive visualisation of the world by the author.

In “Don Juan” Lord Byron expresses such a wish for the mankind:

I wish men to be free
As much from mobs as kings. [6]

A talented and renowned translator of Byron into Russian Tatiana Gnedich rendered the lines as “Мне хочется увидеть поскорей / Свободный мир без черни и царей,” that word for word means the following: “I would love to see as soon as possible the world free of mobs and kings” [5].

Could Byron ever mean to see the world free of mobs and kings “as soon as possible”? The entire wish of the great poet was aimed at distant future, but not his contemporary life. The above-cited Russian version could rather fit the speeded

attitude of Russian Bolsheviks and revolutionary men, than a thinker like Lord Byron. But on the other hand Bolsheviks never strived to free the world from mobs. At any rate, it should be noted, that T. Gnedich never belonged to Bolsheviks, but on the contrary was the victim of that regime. She lived and studied in Leningrad and Great Purge never left her unnoticed. Being accused of noble origin and links with foreigners, T. Gnedich was arrested in 1944 and confined in a solitary prison cell for 10 years. Deprived of paper and a pen, but knowing Lord Byron's "Don Juan" by heart, she translated the poem into Russian by memory and for a long time kept in memory her translated version. It is not easy to guess what was the reason of the above shown interpretation of Byron's lines, namely the introduction of additional factual information "увидеть поскорей" – "to see... as soon as possible". Apparently translators, even very talented and skilled, not always accurately depict the content of the text.

Another example of T. Gnedich's translation from Byron could confirm this phenomenon. In his poem "To Time" Lord Byron alludes to the vanity of life and the almighty power of time when it destroys everything on its way. Here is the first stanza:

Time! on whose arbitrary wing
The varying hours must flag or fly,
Whose tardy winter, fleeting spring,
But drag or drive us onto die –

The final four lines actually present the challenge of the poet towards time when he states the following:

And I can smile to think how weak
Thine efforts shortly shall be shown,
When all the vengeance thou canst wreak
Must fall upon – a nameless stone. [8]

"A nameless stone" here denotes not only a tomb without a name, but mostly a man's life, that is never marked and remembered after his death. Therefore Lord Byron's poem wins over time, when it says that all the vengeance falls upon "a nameless stone", i. e. a nameless life. Byron appreciates life full of dignity as that winning over time thus emphasising the importance of deeds and immortal name.

The Russian translator of the poem T. Gnedich translated the word combination "nameless stone" as "хладный камень гробовой", that word for word means "a bleak tomb stone" [5]. Therefore the Russian version offers a different conceptual information, namely not a victory of man's name over time, but actually the victory of time that destroys everything on its way, including a bleak tomb stone.

6.3. Subtextual Information and the Ways of Its Rendering

According to I. Galperin subtext is characterised as hidden information drawn from factual one, due to the capability of lingual signs to form associative and connotative meanings. This kind of information is appreciated by the scholar as a subjective phenomenon, that permits him to regard it a complimentary one, where subjectivity of subtext implies the reader's appreciation of a concrete text and offers different versions of its interpretation.

No doubt, that subtextual information is a kind of hidden information drawn from factual one. But exactly due to the latter it actually appears to be an objective phenomenon in spite of the fact, that the essence of subtextual information is disclosed thanks to special literary skill and artistic flair of the reader. Associative and connotative meanings are concomitant phenomena of any text, especially if it is an artistic one. If objectivity of subtextual information is ever excluded, the realization of associative and connotative meanings will rather cause chaos than aesthetic immensity and special clearness of the text.

The research enables to conclude that any subtextual stratum of content is based on its objective axis, that actually implies objectivity of those linguistic means by which it is expressed, i. e. the components of factual information. As a hidden stratum, subtext is in close proximity with other categories of content and helps to bridge the author's design with the reader's artistic and intellectual thesaurus. The objective axis of subtext is disclosed through a very profound reading into the text, its thorough investigation from the point of view of language as a system, as well as from the point of view of speech. The disregard of the objectivity of subtextual information may lead to false freedom of judgement and final misinterpretation of the whole text. Normally subtext is realized as a result of interrelation with factual and conceptual strata of content. In special cases subtextual information can appear as a focus of content leading to the final realization of conceptual information.

Lord Byron's poem *The Prisoner of Chillon* stems from the poet's visit to Chateau Chillon in 1816 when he learned of Bonnivard, the historic figure of the 16th century, who had been kept in dungeon there for six years. *The Prisoner of Chillon* is offered by Byron as a monologue of an unhappy prisoner deprived of any hope to gain freedom [7]. The story is told in the first person that means that the poet speaks in the name of the prisoner. It is a tragic story of tortures and sufferings of a man, who revolted against oppression and injustice, was severely punished, and eventually lost the desire to be free. Therefore, this twofold tragicalness of the story actually creates the concept of the poem. Beyond the twofold tragicalness of the poem, as a contrast to it, there emerges Byronic optimism, that is shown first of all through belief and faith of Bonnivard, when he witnesses the death of his dearest brother, but survives:

I know not why
I could not die,
I had no earthly hope but faith,
And that forbade a selfish death.

When, absolutely unexpectedly for Bonnivard, men came to set him free, the unhappy prisoner expressed unwillingness to leave the prison:

It was at length the same to me,
Fetter'd or fetterless to be,
I learn'd to love despair...
In quiet we had learn'd to dwell;
My very chains and I grew friends,
So much a long communion tends
To make us what we are.

But as soon as Bonnivard finds himself totally free from dungeons, he produces the following closing words of the poem: — even I

Regain'd my freedom with a sigh.

Why did Byron use the word “even”? The word “even” here by all means refers to the attitude of the man, who a few lines earlier expressed his unwillingness to leave the prison. In this context we have to pay attention to the following:

1. The above cited words of the poem are preceded by a dash to mark a pause in the poet's thoughts.
2. The word “sigh”, when used as a noun, usually means a “sigh of relief”, but when used as a verb, it normally implies “grieving”. In the final line of the poem Byron uses this word as a noun.
3. The leading semantic marker for this line is the word “even”. Bonnivard, even he, who had been accustomed to prison, gave a sigh, that should be considered as a sigh of relief of the liberated man. As we have observed, Love of Life and Faith as the hidden subtext now openly act in the text to be added to the leading conceptual line of Freedom and Liberty.

The subtext adds to the essential concept of the poem, is united with it and produces a larger concept as a triumph of Freedom and Faith. The optimistic closing of the poem matches the real life story of the historic Bonnivard, who lived a long life, became the member of the City Council, married on four occasions, and wrote History of Geneva from the very first days of its foundation.

Byron's poem brought many visitors to Chillon, among whom were Victor Hugo, Alexandre Dumas, George Sand, Nikolai Gogol, Gustave Flaubert, Mark Twain, Alphonse Daudet and many others. It almost became a sort of ritual to go and meditate before the stone floor worn by the feet of the unfortunate prisoner. In September, 1821 Vasily Zhukovsky, a Russian poet and translator, visited the castle and the dungeons and was deeply inspired to translate the poem into Russian [47]. This translated version was published in April, 1822 when Byron was still alive.

The Russian translator V. Zhukovsky misinterpreted and distorted the above-cited Byron's lines dedicated to faith, when translating it in the following way:

Не знаю – вера ль то была,

Иль хладность к жизни жизнь спасла?

Word for word this means the following:

I don't know whether it was faith,

or indifference to life that saved my life.

Regretfully the same fate expected the final lines of the poem, when V. Zhukovsky interpreted them as if Bonnivard, when set free, still missed the prison and therefore gave a sigh of grief: “Я о тюрьме своей вздохнул”.

Presumably it was Zhukovsky's misinterpretation of the final lines that led the greatest poet of Russia, Alexandr Pushkin to say, that Bonnivard, as Lord Byron's character, showed the signs of insanity. A. Pushkin didn't know English and read Byron either in French or in Russian. As far as Zhukovsky's translated version was published as early as in 1822, when A. Pushkin was only 23 years old, of course he

could have read it in Russian, especially when he expressed a high appraisal for Zhukovsky's translated version [36].

It is a great pity, that Love of Life and Faith, as the subtle subtext of the poem, appeared untranslatable for V. Zhukovsky. In the 19th century English was not widely read and spoken in Georgia. The Georgian men of letters learned about the West European literature mainly through Russian translated versions. Besides, the Russian versions influenced the Georgian translators, who rendered West European literature under the influence of Russian interpretation. This influence is strongly felt in the Georgian version of *The Prisoner of Chillon* by Tamar Eristavi, that appeared in the 70's of the 20th century [11].

I had good fortune to translate *The Prisoner of Chillon* into the Georgian language shortly after my visit to Chateau Chillon in 2016 together with the International Byron Society to commemorate the bicentenary of composing the poem, thus attempting to correct the above-cited shortcomings of Russian and Georgian translators [21].

6.4. Image Bearing Information and the Ways of Its Rendering

The above presented study of a word that enabled to set a new semantic triangle and a new structure of the meaning of a word, as that consisting of nomination (N), significatum (S) and linguistic image (I), leads to trace the presence of an additional stratum of information in artistic texts. Linguistic Image, when accentuated in the text, creates artistic effect and determines aesthetic and emotive power of the text. As it has been shown and described above, this process implies impassable changes in significatums, thus causing the formation of new figural meanings, but by all means alongside with the inevitable actualisation of images, that are derived from direct meanings of words and remain unchangeable. Hence the necessity of distinguishing a special stratum of content, that could be defined as Image Bearing Information, as a new perspective for Textlinguistics and therefore for Linguistics of Translation.

When translating words and their occasional word-combinations, we need to maintain as their flexible significatums as well as unchangeable images. “The tiger sun” from Amy Lowell's poem is one of the examples of the presence of image bearing stratum of information, that can be easily proved by the development of the following metaphors: “...will leap upon you and destroy you” and “With one lick of his vermilion tongue”. Regretfully these two metaphors are not maintained in the Russian version of the poem by A. Kudryavitsky, the translator (see: part 6. 1. Factual Information...).

Here is a line “სტიროდა სული ცისფერ ღვინოებს” – “The soul wept out with light blue wines” from a poem of the same title by the Georgian poet Galaktion Tabidze. The English line is from my translated version, that word for word coincides with the original Georgian text [44].

The most unusual point about this line is the word-combination “ცისფერი ღვინოები” – “light blue wines” in so far as wine is normally used to imply either dark

red colour or the light yellow (or green) colour of grapes, but never blue or light blue. The leading lexical sema of the noun “wine” is “an alcoholic drink made from grapes or other fruits”. Next to the leading sema we distinguish other semas, such as “getting drunk”, “frank”, “brave”, “lacking precaution”, “illogical”, “elated”, etc., to say nothing of the semas of colour. On the other hand, the adjective “light blue” comprises such semas as “resembling heaven”, “heavenly”, “unearthly”, “pure”, “clear”, and soon. All the above-mentioned semas of “light blue” might be attributed to fit the secondary lexical semas of the noun “wine”, thus converting the direct meaning of the word into the figurative meaning of “high spiritual condition”. Therefore the combination of “soul” with “light blue wines” through the verb “to weep” seems apt, especially from the point of view of poetic vision. But besides the semantic changes occurring in the significatum of the word “wine”, that finally produces the figurative meaning of the word-combination “light blue wines”, the words maintain the images enclosed within them. In ordinary speech image is not active, but in artistic speech, as if called forth by the user of the word, it becomes the leading point in the meaning of a word.

In poetical texts images are clearly felt especially through onomatopoeic words, that truly deserve their maintenance in translation. A short poem “Whirls the Wind”, also by Galaktion Tabidze, in my translated version could serve as an example:

Whirls the wind, whirls the wind, whirls the wind
And the leaves whirl from wind still to wind...
Rows of trees, lines of trees bend in arch,
Where art thou, where art thou, why so far?..
How it rains, how it snows, how it snows,
Where to find, where to find... Never know!
But pursued, but pursued by your eyes
All the time, everywhere, every time!..
Distant skies drizzle thoughts mixed with mist...
Whirls the wind, whirls the wind, whirls the wind!.. [44]

Here are the first two lines of the original Georgian text with the corresponding linear translation and transcription:

“ქარი ჰქრობს, ქარი ჰქრობს, ქარი ჰქრობს,
ფოთლები მიჰქროიან ქარდაქარ...”

“Wind whirls, wind whirls, wind whirls,
Leaves whirl from wind to wind...”

[kʰɑɪ kʰɪs, kʰɑɪ kʰɪs, kʰɑɪ kʰɪs,
pɔtlɛbɪ mɪkʰɪɑn kʰɑɖɑkʰɑɖ]

When translating the poem, it was important to retain not only the above shown four strata of information of the text, but the alliteration of the Georgian sounds [kr] in the noun and the verb through the English sound [w] in “wind” and “whirls”, that helped to improvise not only the music of sounds, but also the music of thoughts, that is so essential for poetry.

As shown above, in poetry images are accentuated as in occasional as well as in usual word-combinations. Here is another example of the usual usage of words by William Shakespeare in Sonnet 130, when words are used with their direct meanings, but through poetic vision they become especially prominent due to their links with historic reality:

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,
But no such roses see I in her cheeks,
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound:
I grant I never saw a goddess go;
My mistress when she walks treads on the ground.
And yet, by heaven, I think my love as rare
As any she belied with false compare. [40]

As critics note, with Sonnet 127 Shakespeare starts to switch the reader's attention to a dark lady as an exception from the established standards of praising fair ladies only:

Therefore my mistress' eyes are raven black,
Her eyes so suited, and they mourners seem
At such who, not born fair, no beauty lack,
Sland'ring creation with a false esteem. [39]

With his famous Sonnet 130 Shakespeare mocks Elizabethan love poetry, when poets praised their beloved ladies with worn out similes, saying that ladies eyes are like the sun, their lips are as red as corals, their breasts are as white as snow, etc. The most essential point of those sonnets was the appraisal of fair ladies only, when dark ladies, as objects of beauty, were neglected. The concluding two lines of the sonnet confirm the poet's attitude, that those fair ladies are belied with false compare, when his love, a dark lady, is as rare as any of them. The fourth line of the poem “If hairs be wires, black wires grow on her head” creates great difficulty in the matter of its interpretation, as well as translation.

Translated versions in general always present most eminent facts of text interpretation. Let us observe the German and Russian versions of this line: „Wie Borsten sprießt zudem ihr schwarzes Haar”, that word for word could be translated as: “her black hair also sprouts like bristles” and “И черной проволокой вьется прядь” meaning “and her tress curls like black wire” [25, 37].

As noted above in the 19th-20th centuries the Russian translated versions greatly influenced Georgian translators, who either lacked the knowledge of English or translated via Russian. This of course also happened when the Georgian translators rendered the fourth line of Shakespeare's Sonnet 130.

A scrupulous study of ladies' hairstyle in the 16th-17th century England shows the following: according to the fashion of those times, ladies never appeared in the society with their hair loose, but always had a special hair-do. Ladies backcombed their hair in order to volumise them. To maintain the hair-do, ladies applied gold and silver wires as the production of jewellery, that could serve as framework. Aged ladies used silver wires to match the colour of their grey hair, but young ladies, who deserved compliments of poets due to their fair complexion, applied gold wires [15, 29, 41-43].

Regretfully German, Russian or Georgian translators, who

never investigated the source of creating such a word combination by Shakespeare, invented their own new images to improvise the line, that finally destroyed the image bearing level of the original text alongside with the concept of the whole poem.

7. Conclusions

The presented study gives enough grounds to conclude that the above shown linguistic approach towards a word and the whole text is a trustworthy way to analyse translated matters, namely the poetical texts.

Subtext and Image Bearing Level of Information are the most elusive strata of content that deserve thorough analysis.

Concept appears to be a more open stratum to be compared with those two.

Factual Information is an important stratum that provides precise understanding, but only due to correct interpretation. Changes in factual information are permissible if they never afflict all the other three strata of content.

Componential analysis is a very true way to reveal the essence of occasional word links in poetical texts, that in its way calls for the maintenance of linguistic images as fresh and unchangeable as possible.

Translation of poetry as well as of any literary text involves at least two necessary stages: textual interpretation and its artistic realisation in a different language. A skilled reader can feel and understand poetry without the need to be versed in stylistic and linguistic methods. However, by making use of modern linguistic approaches, analyses of poetry and its enigmatic lines, the translation becomes more effective.

As Paulo Rónai points out in his *School of Translators*, the aim of all art is something impossible when the painter reproduces the irreproducible, the poet expresses the inexpressible and the translator strives to translate untranslatable [9].

But besides the above presented enigmas, created through symbols, connotations, images, alliteration, etc., as problems for translators, there is also something very much untranslatable in poetry, namely the poesy, that kindly calls for translation.

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