



**VENTSPILS UNIVERSITY COLLEGE**

**Faculty of Translation Studies**

**Linguistic and Translatological Aspects of an Integrated Model for Poetry  
Translation: Joseph Brodsky's Texts in Russian, English and Latvian**

**Integrētā dzejas tulkošanas modeļa lingvistiskie un translatoloģiskie aspekti: Josifa  
Brodskā teksti krievu, angļu un latviešu valodā**

**Doctoral Thesis**

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Author:  
Jānis Veckrācis

Scientific advisor:  
Professor Dr. philol. Jānis Sīlis

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## Declaration of Academic Integrity

I, Jānis Veckrācis, hereby declare that this study is my own and does not contain any unacknowledged material from any source.

10 March 2017

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(signature)

## TABLE OF CONTENTS

Introduction .....	5
I. Modern theoretical background for studies of poetry translation .....	18
1.1 Development of literary translation theory .....	18
1.1.1 Emergence of the literary translation theory .....	18
1.1.2 Translation and text: implications of linguistic pragmatics and textuality for poetry translation .....	28
1.1.2.1 James Holmes' legacy in the poetry translation theory .....	31
1.1.2.2 Implications of linguistic functionalism for poetry translation .....	36
1.1.3 A brief insight into the development of poetry translation approaches and theories in Latvia.....	43
1.1.4 A brief insight into the development of literary translation theory in Russia .....	50
1.1.5 Studies of Joseph Brodsky's authorship and translations of his poems .....	56
1.2 Bridging target text and source text: theories of text cognition and interpretation .....	72
1.2.1 Text linguistics – a new perspective of researching systemic and functional aspects of language.....	72
1.2.2 Poetic text: the aspect of text typology.....	77
1.2.3 Towards functional and semantic reading of poetic texts: meaning, context, perception, understanding and interpretation .....	84
1.3 Towards an integrated model for poetry translation according to the modern theoretical setting .....	94
1.3.1 Contemporary approaches to poetry translation assessment .....	94
1.3.2 Theoretical principles for an integrated poetry translation model.....	103
II. Integrated analysis of translations of Joseph Brodsky's poems: cross-linguistic, cross-cultural and interpretative components of text processing .....	106
2.1 Poem <i>May 24, 1980</i> .....	107
2.1.1 Contrastive processing of the source text and its translation: cross-linguistic component .....	107
2.1.1.1 Contrastive lexical analysis .....	109
2.1.1.2 Contrastive syntactic analysis.....	114
2.1.2 Contrastive processing of the source text and its translation: cross-cultural and interpretative components.....	119
2.2 Poem <i>Sonnet</i> .....	140
2.2.1 Contrastive processing of the source text and its translation: cross-linguistic component .....	141
2.2.1.1 Contrastive lexical analysis .....	141
2.2.1.2 Contrastive syntactic analysis.....	142
2.2.2 Contrastive processing of the source text and its translation: cross-cultural and interpretative components.....	146
2.3 Poem <i>Christmas Ballad</i> .....	150
2.3.1 Contrastive processing of the source text and its translation: cross-linguistic component .....	150
2.3.1.1 Contrastive lexical analysis .....	150
2.3.1.2 Contrastive syntactic analysis.....	155
2.3.2 Contrastive processing of the source text and its translation: cross-cultural and interpretative components.....	160
2.4 Poem <i>That evening, sprawling by an open fire</i> .....	176
2.4.1 Contrastive processing of the source text and its translation: cross-linguistic	

component .....	176
2.4.1.1 Contrastive lexical analysis .....	176
2.4.1.2 Contrastive syntactic analysis.....	178
2.4.2 Contrastive processing of the source text and its translation: cross-cultural and interpretative components.....	186
2.5 Poem <i>Encyclopedia Entry</i> .....	195
2.5.1 Contrastive processing of the source text and its translation: cross-linguistic component .....	195
2.5.1.1 Contrastive lexical analysis .....	195
2.5.1.2 Contrastive syntactic analysis.....	197
2.5.2 Contrastive processing of the source text and its translation: cross-cultural and interpretative components.....	200
Conclusions .....	208
Sources and bibliography.....	214
Appendices.....	228

*Poems only exist in the imminently subtle commerce  
they maintain with the diversity of their versions,  
which by no means lessen them, but rather infuse them with new vigor.*  
(Johann Wolfgang von Goethe)

## **Introduction**

### ***Idea and problem of the study***

Translation Studies which is a relatively new field of linguistic research has established itself as a valuable and independent perspective for looking not only at the process and product of translation but for ensuring a broader insight into the very nature of language itself. Research in Translation Studies is harmoniously aligned with the general development of the modern world and its features: dynamic existence, cross-border activities and experience (thus, the necessity for contrastive case studies remains high), interdisciplinary research and expertise, environment of doubts and relativity, constant deconstruction of the former dogmas and axioms. Thus, various areas of research tend to unite efforts and results of studies in order to ensure full scenery and promote the positive effects of synergy. This is also true regarding the humanities: for instance, linguistic insight is a well-established approach in philosophy, and linguistic aspects have recently become an area of interest in literary science and vice versa.

Similarly, the focus of research in linguistics and specifically in Translation Studies has also changed substantially. Today we can hardly imagine linguistic studies which would ignore the pragmatic functions of language and the most natural frameworks of its vibrant existence – speech and text. The cornerstones of this development have been the new interpretations of culture and communication in philosophy and semiotics. Umberto Eco in his fundamental work “A Theory of Semiotics” defines that culture is communication (Eco 1976, 22). Later he claims that “culture, art, language, manufactured objects are phenomena of collective interactions governed by the same laws. Cultural life is not a spontaneous spiritual creation but, rather, is rule-governed. These rules represent an object of investigation, since they probably are something deeper and more universal than their transitory and superficial instantiations” (Eco 1984, 167). These positions are seminal, first, to align culture and culture-related phenomena and processes with pragmatic aspects of human communication, second, to provide the context for the next-level conclusion that culture is a text (cf. Fay 1996), and, third, to admit that culture may be analysed, interpreted, explained.

The above-mentioned ideas form the context in which text linguistics has developed. Considering the fact that the development period only covers a few decades, the timeline of comprehensive linguistic studies of literary texts is even shorter: being unaware of the nature of

language and of the connections, for instance, between poetic texts and natural language, linguistics could not develop the respective tools for analysis.

In this respect an essential breakthrough is ensured by Roman Jakobson (for instance, see Jakobson 1956; Jakobson 1959; Jakobson 1960) whose ideas regarding the functions of language, however, are integrated into the emerging theories of text linguistics a few decades later, and Yuri Lotman (for instance, see Lotman 1990; Лотман 1994; Лотман 1998). Lotman defines the most significant functions of the text, and one of them is creative function which follows from the artistic potential in language as such (cf. Lotman 1990, 13-18). Further, on the basis of distinction between two communication models – interpersonal communication and autocommunication – Lotman rightly claims that poetic texts as a text type are in conflict with the laws of natural language; however, their communicative function ensures that they are perceived as a text in a natural language (ibid, 29, 33). The communicative nature of poetic texts, their cultural integration and dynamic existence are essential points of departure towards a poetry translation theory. A study of poetic texts or their translations, irrespectively of the research focus, becomes a cultural study in view of the rules governing these texts: “The laws of construction of the artistic text are very largely the laws of the construction of culture as a whole” (ibid, 33).

Moreover, Lotman addresses the issue of forming a relationship between an author and a reader, between authorship and readership. The current development of literary translation and poetry translation in particular and the brand-new approaches, including decoding stylistics and the Relevance Theory discussed in this study, show that Lotman’s ideas are ahead of his time:

*Author’s text comprises a complex system of extra-textual relations creating a multi-level hierarchy of artistic and non-artistic norms [...] resulting in a code which ensures decoding of text’s information. [...] recipient’s code is always to some extent different from the author’s code. These differences can be minor and depend on individual cultural experience [...], but they can also be profound cultural differences predetermined socially and historically making perception of the given literary text impossible or completely changing its meaning by choosing from the existing cultural experience those extra-textual structures which the recipient regards as the most suitable. [...] certain elements of the textual and extra-textual structures which determine the artistic form are more aligned with the “interests” of the recipient while other elements – with those of the author. [...] those literary text formation principles which are closer to the structural principles of natural language are more “convenient*

*for the reader but others – for the author.\** (Лотман 1998, 279-280)

Though the amount of linguistic research on poetry translation has grown rapidly, the current situation can still be described as an early stage of development. Linguists typically analyse narrow and highly specific linguistic issues of poetry translation while not hesitating to express doubts concerning the so-called interdisciplinary studies and jealously looking down on ‘intruders’ from outside. A wider perspective may be observed in studies on poetry translation by literary scholars but they usually overlook the linguistic aspects. It is also characteristic to focus on the assessment of translations without a deep contrastive analysis of the general setting of the source text (ST) and its translation.

Poetry translation has long been an issue for translators themselves contributing substantially to the development of translation philosophy and general approaches to poetry translation. However, these comments are often of literary character containing remarkable ideas and showing mastery of expression of their authors without providing systematic research insight into the respective problems. On the other hand, their perspective ensures a necessary balancing effect against a tendency which is noted by Nobel Prize winner Octavio Paz also known for his outstanding translations: “These last few years, undoubtedly due to the imperialism of linguistics, there has been a tendency to minimize the eminently literary nature of translation.” He maintains that “The operation of translating poetry is analogous to poetic creation. Each translation, to a certain degree, is an invention, and constitutes a unique text” (Paz, in Estaban 2001). This position is approved by the specific terminological marking of the Latvian term ‘*atdzejošana*’ which is a derivation (‘*at+dzejot*’ (‘*re+create poetry*’)) and provides a morphological emphasis on the re-creative nature of poetry translation (term ‘*atdzejošana*’ is likely to be introduced, through a calque from German ‘*Nachrichten*’, by Teodors Zeiferts). We also adhere to the view advocated by Helen R. Lane, an acclaimed English literary translator, that “a text is not kernels of “information” enveloped in some sort of stylistic husk” and that contemporary discussion moves away from the dualism of “content” and “form”. Instead, she proposes to explore translation in terms of “tangents being more or less carefully drawn to a circumference that, because of the nature of language itself, can never be totally circumscribed by any one translator or any one translation, no matter how careful the craft, no matter how consummate the art” (Christ 1980).

In view of the above considerations we essentially adhere to the pragmatic approaches and socio-cultural theories of translation; to the hermeneutic model of translation; to linguistic

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\* Here and elsewhere in the paper we provide our translations from non-English sources and references.

functionalism, the Manipulation School and the Leipzig School and their focus on texts (and, more specifically, target texts), reader's role and the respective functional and communicative implications of literary translation, as well as to the recent Relevance Theory. The theoretical context and poetry translation practice shows that poetry translation – its linguistic and extra-linguistic aspects which derive from the properties of the textual and artistic 'space' of poetry itself – would require a multi-dimensional approach whenever any related theory or practice is modelled.

The above-mentioned considerations and problems similarly apply to the studies of translations of poems written by Nobel Prize winner Russian-Jewish poet Joseph Brodsky. His case is, however, specific due to some special circumstances. First, Brodsky's love for the English language and his exile in the United States of America resulted in his unprecedented efforts to write essays and, most surprisingly, poetry in author's second language. Brodsky made equally enormous endeavours to prepare his self-translations into English, and almost all other English translators of Brodsky's poems (most of them are remarkable poets and translators themselves) had to accept his close and passionate supervision. Second, Brodsky's heritage includes rich ideas concerning the philosophy of language, poetry and poetry translation. In view of his uncompromising absolutist approaches acclaim and adoration have often been accompanied with tough critique. Peter Porter claims that the translations supervised by Brodsky produce "unease and lack of conviction in the reader". Michael Schmidt calls Brodsky "his [own] worst translator". Christopher Reid criticises Brodsky for "un-English" quality of Brodsky's performance, his "grammatical unorthodoxy," his lack of understanding of English idiom, his "tone-deafness" and lack of ear in the language. (cf. Ishov 2008)

These critical comments which may seem confusing in view of Brodsky's own high standards should be considered in the context of two important aspects: (i) as discussed further in our study, self-translations by Brodsky or translations under his supervision have frequently been analysed and assessed by applying inadequate initial criteria, and (ii) in many cases Brodsky's translations have been dismissed due to his own views which set inflexible and, in many cases, contradictory rules. However, in the context and for the purposes of this study, translations of Brodsky's poems represent a valuable source material which, though with certain limitations, may be used for the elaboration of an integrated poetry translation model.

Moreover, Brodsky's "case" is characterised by a number of other representative and illustrative features which serve our purpose. His essays, comments and views expressed in various interviews include fundamental ideas covering the main areas of concern regarding the



essence of poetry, poetic (artistic) nature of language and the fundamental principles of poetry translation, mainly relating to the so-called classical poetry, that is, verse which corresponds to a set of metrical and rhythmic requirements. Thus, Brodsky contributes to the development of the philosophy of poetry translation with invaluable implications for the general subject of our study. In fact, his remarks provide distinct and individualised, personal answers to the main issues indicated in the previous paragraphs.

Essay *In the Shadow of Dante* includes poet's definition which links the humanity, culture and the continuous state of being translated: "Civilization is the sum total of different cultures animated by a common spiritual numerator, and its main vehicle—speaking both metaphorically and literally—is translation" (Brodsky 2011). This is an essential viewpoint which recognises that everything is linked and integrated. Human communication is a continuously translated text which we either understand or do not understand, and the reasons of any misunderstanding remain vague, however clear and strict rules we might develop. Moreover, the interpretative component of any piece of art leads to the special situation of several acceptable 'readings'\*. Poetry which is an epitome of human expression through language is also a set of texts with the highest content of extra-linguistic information, including culture-specific backgrounds. In fact, poetry is human aspiration to express what remains beyond language. Brodsky adds: "Poetry after all in itself is a translation; or, to put it another way, poetry is one of the aspects of the psyche rendered in language. It is not so much that poetry is a form of art as that art is a form to which poetry often resorts. Essentially, poetry is the articulation of perception, the translation of that perception into the heritage of language—language is, after all, the best available tool. But for all the value of this tool in ramifying and deepening perceptions—revealing sometimes more than was originally intended, which, in the happiest cases, merges with the perceptions—every more or less experienced poet knows how much is left out or has suffered because of it. This suggests that poetry is somehow also alien or resistant to language [...], and that the human psyche because of its synthesizing nature is infinitely superior to any language we are bound to use." (ibid.).

Therefore the level of integration of these texts into the system of the respective language and culture makes their translation, that is, their re-integration into another system of a foreign language and culture, one of the most complicated tasks faced by translators.

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\* It is, however, important to note that in this context the notion of 'translation' is primarily concerned with the aspect of interpreting in a general sense. We share the view of Robert Wechsler that the everything-is-translation approach means that nothing is translation and "the world, the content, becomes the central concern. Thus, the critical value of translation itself is of little meaning in the world of theory" (Wechsler 1998, 171).

Significantly, Brodsky's poems and their translations are also selected for this study due to his commitment to classical forms. Even his free verse is usually endowed with some formal features, for instance, rhymes. "A poem is the result of a certain necessity: it is inevitable, and so is its form," the poet states in his essay *The Child of Civilization* (ibid). He is convinced that poem's form should by all means be preserved. This, however, leads to one of the main contradictions with his aspiration to create translations which are poems in their own right in the target culture. Poetic form is frequently culture-specific bearing culture-specific implications. Preservation of the form and the culture-specific features of the ST while also creating a poem which exists independently in the target culture may sometimes be a task beyond translator's skill and genius. Therefore, an integrated poetry translation model also suggests that integration means compromise, that is, any absolutist approach should be reasonably 'streamlined' in view of the actual circumstances. Another dimension of compromise is the inevitable limits of the 'equivalence' between a potential model for poetry translation and assessment of translations and the respective empirical analysis: on the one hand, it is essential to minimise model's remoteness from poetry translation practice, on the other hand, it would be undesirable to directly align and limit the model according to the specific empirical evidence. Thus, any direct 'correspondence' of the model to the results of an empirical analysis should not be included among the valid criteria for model's quality.

Further, translations of Brodsky's poems, though recently studied by linguists, are still not put within a more general framework; only a number of specific aspects (for instance, syntax, lexical units; idioms, metrical features) are analysed. More integrated studies are devoted to Brodsky as a self-translator. (The most essential research papers on Brodsky's poems and their translations are discussed in Subchapter 1.1.4.) However, they are limited by the focus on Brodsky as poet and as translator without making any effort to devise poetry translation rules of general applicability. Where a specific poet is translated, the respective translation strategies and approaches should certainly be aligned with the case-specific requirements. However, no poet is isolated in his idiosyncrasy and personal and cultural backgrounds; similarly, no poetry translation situation is so specific that it would have no connection with a broader context and general rules.

The problem of this study is insufficient linguistic research on poetry translation, including research on translations of Brodsky's poems; linguists usually focus on a specific aspect disregarding the general complex features of poetic texts and their translations. Moreover, majority of those papers which suggest a linguistic focus in poetry translation studies usually still tend to overlook the linguistic aspects and mostly adhere to the theories of literary science. We

suggest that an integrated poetry translation model is a necessity which would also contribute towards more systematic methods on linguistic research of poetry translation.

To this end:

1. We have studied the respective theories of poetry translation and approaches to the assessment of translation quality in order to define the components of the model (by taking account of the objective contrastive limits of the model and the respective empirical analysis) and
2. We have applied the above theoretical considerations and the model to practical analysis of translation of Joseph Brodsky's poems into English and Latvian.

This way our research combines theoretical insight with empirical studies in order to test the theoretical principles.

### ***Object of the study***

Poems of Joseph Brodsky and their translations into English and Latvian.

### ***Subject of the study***

Linguistic aspects at various language levels in poems of Joseph Brodsky and their translations into English and Latvian.

### ***Aim of the study***

The aim of this study is to study the linguistic aspects of poetry translation theories and practice by taking account of the main properties of poetry which is a specific sub-category of literary texts as a text type, to define the main theoretical principles of an integrated approach to poetry translation and to develop an integrated poetry translation model which can be applied in practice.

### ***Tasks of the study***

1. To analyse theoretical sources in order to examine the development of literary translation theories and, more specifically, poetry translation theories.
2. To analyse poetry which is a specific sub-category of literary texts as a text type to determine its features in the context of poetry translation theory and practice.
3. To analyse the theoretical sources on text linguistics in order to link the respective theories with the poetry translation theories.
4. To devise theoretical principles of poetry translation based on the modern approaches to poetry

translation.

5. To define the components of an integrated poetry translation model.
6. To apply the model in a practical analysis of translations of Joseph Brodsky's poems.

### ***Research methods***

In view of the fact that this is a qualitative study the following methods of data compilation and material analysis have been used:

- excerpting of translation units (including lexical and syntactic units) from STs and target texts (TT);
- content analysis of the STs and TTs;
- contrastive analysis (lexical and syntactic aspect);
- the quantitative aspect of research is used in the analysis under the cross-linguistic component in order to establish certain lexical features of the STs and the TTs.

Theoretical literature has been interpreted in Part I of the Doctoral Thesis. Practical analysis, by applying content analysis and contrastive analysis, has been accomplished in Part II. The contrastive methods have been specifically used in order to compare the translation units (lexical units and syntactic units) of the STs and TTs (see Part II and Appendices 2, 4, 6, 8 and 10).

### ***Sources and references***

For the purposes of the study altogether 222 theoretical sources have been analysed, 5 source texts in Russian, 8 target texts in English and 6 target texts in Latvian. The texts are appended to the Doctoral Thesis.

The English target texts have been produced by Nicholas Bethell, Joseph Brodsky, George Kline, Glyn Maxwell and Alan Myers. The Latvian target texts have been produced by Amanda Aizpuriete, Jānis Rokpelnis and Kārlis Vērdiņš.

The STs and the respective TTs are published in the following volumes and literary magazines: *Остановка в пустыне, Урания, Часть речи* (Пушкинский фонд, 2000), *Elegy to John Donne and Other Poems* (Longmans, 1967), *Selected Poems* (Harper&Row, 1973), *Collected Poems in English* (Farrar, Straus and Giroux, 2000), *Nativity Poems* (Farrar, Straus and Giroux, 2002), *Dzejas izlase* (Neputns, 2009), *Latvju Teksti* (Vol. 5, 2015) and *Domuzīme* (Vol. 4, 2015).

### ***Topicality of the study***

Linguistic analysis of poetry translation within the framework of modern Translation Studies is a relatively new area of research. An integrated poetry translation model which would be equally applicable both to the translation process and to the assessment of the results is a necessity to provide a new linguistic focus in the context of the fragmented studies which currently dominate linguistic research. The above problem is highlighted by the study process: in most cases even those theses and papers which claim a linguistic focus in poetry translation studies are predominantly characterised by profound insights from the perspective of literary science while the linguistic aspects are not covered in detail. Thus, a truly linguistic perspective is highly necessary.

Joseph Brodsky is a Russian-Jewish poet of the second half of the 20th century who won the Nobel Prize in Literature in 1987. The large number of studies of Brodsky's poems and their translations, documentaries on poet's life, theatre performances and articles in periodicals show his substantial global position as a cultural figure. Thus, our study has its general topicality (that is, development of an integrated poetry translation model) and its specific topicality (contribution towards further development of studies on Brodsky's heritage).

### ***Novelty of the study***

By now, similar linguistic studies on poetry translation have not been performed in Latvia. The integrated linguistic perspective is also a new approach in the context of the studies on poetry translation and, more specifically, in the context of the studies which have been performed on translations of Brodsky's poems.

### ***Theoretical and practical significance of the study***

The Doctoral Thesis presents an overview of the development of theories of literary translation and poetry translation in particular by linking them with the current theories of text linguistics. The theoretical considerations have been further summarised and elaborated by defining 11 principles for an integrated analysis of poetry translation.

The model itself, though based on the existing poetry translation theories and models (see in particular Subchapter 1.1.2.2 *Implications of linguistic functionalism for poetry translation*), is considerably developed by defining its components and presenting a detailed description of its practical application in Part II of the study. The integration achieved by the model has several dimensions: (i) integrated analysis of poetry translation as a process and as a result; (ii) integrated

analysis of poetry translation according to the complex features of poetry which is a specific sub-category of literary texts as a text type; (iii) integration of the various systems and models of text's existence: 'author ↔ reader'; 'author ↔ translator'; 'translator ↔ reader'; (iv) integration of poetry translation practice and its assessment.

Thus, the study ensures, first, integration of the various theories and approaches to poetry translation by proposing a uniform linguistic framework and respective principles, and, second, development of a model which ensures a complex linguistic analysis of poetry translations. Further, the study also provides a set of practical conclusions regarding the essential nature and key aspects of poetry translation. Other significant contributions include new viewpoints regarding equivalence in poetry translation and translatability of poetry, two questions often discussed in the context of rigorous requirements and absolutist approaches which deny flexibility and compromise.

### ***The structure and content of the study***

The introduction describes the general idea and outline of the study, its hypothesis, methodology, topicality and novelty, theoretical and practical significance, aim and tasks, approbation, sources and theses, as well as the volume of the Doctoral Thesis.

Part I of the study presents a theoretical insight into the main issues of the study.

The first chapter deals with the development of literary translation theory in the West and in Russia, as well as with the studies of Joseph Brodsky's authorship and translations of his poems.

The second chapter focuses on the current theoretical situation in text linguistics, poetic texts in the context of text typology and main functional and semantic aspects of poetic texts.

The third chapter provides an analysis of the contemporary approaches to poetry translation assessment and includes a list of theoretical principles for an integrated poetry translation model.

Part II of the study presents a practical analysis of translations of Joseph Brodsky's poems in English and Latvian in accordance with the integrated poetry translation model. Altogether 5 STs and their respective translations are analysed. The contrastive study covers the cross-linguistic, cross-cultural and interpretative components of text processing.

The conclusions summarise and outline the practical results of the study by also approving the initial theses proposed for the Doctoral Thesis.

The study (including 1 figure) consists of 227 pages and 15 appendices (39 pages).

### ***Theses of the study***

The following theses have been defined for the defence of the Doctoral Thesis:

1. Poetry which is a specific sub-category of literary texts as a text type represents a textual setting requiring a special translation approach which may be best implemented through an integrated poetry translation model.
2. Every poem is a work of art and cultural phenomenon which merges text's linguistic and extra-linguistic information in order to achieve certain aesthetic and artistic effects. The communicative function of text's style and information rendered both directly or implicitly acquire special importance in the context of the above-mentioned model.
3. The decoding phase of the ST is of high relevance in order to ensure adequate and acceptable preconditions for encoding the TT and for its integration into the target situation.
4. Processing of the ST may not be performed and translator's fidelity may not be assessed by considering the ST and its authorship in isolation from the target context.
5. Translator's task to 'hide' the original and to avoid any 'foreignness' of the TT is not an absolute requirement.

### ***The approbation of the study***

The results of the Doctoral Thesis have been presented in 10 international conferences:

1. 26-27 November 2009 – “Dzejas tulkojamība: krustpunkti dzejas valodā”. 14th international conference *Word and Aspects of Its Research* (University of Liepāja).
2. 2-3 December 2010 – “Atdzejojumu ekvivalence teksta lingvopoētiskās stilistikas aspektā”. 15th international conference *Word and Aspects of Its Research* (University of Liepāja).
3. 20-23 May 2010 – “Переводы стихотворений И. Бродского на английский и латышский языки: в поисках функционально-семантических эквивалентов”. International conference *Иосиф Бродский в XXI веке* (Saint-Petersburg State University)
4. 23-24 September 2010 – “Translation of Joseph Brodsky's Poems: Some Grammatical and Semantic Aspects of Text Modality”. 2nd international conference of applied linguistics *Languages and people: dialogues and contacts* (Vilnius University)
5. 25-26 March 2011 – “Dzejas teksts atdzejošanas procesā: kognitīvie un interpretācijas aspekti”. 1st international conference of doctoral students *Via Scientarium* (University of Liepāja and Ventspils University College).

6. 1-2 December 2011 – “Teksta semantikas un sintakses saistījuma teorija un sastatāmā analīze Josifa Brodskā dzejoļu tulkojumos angļu un latviešu valodā”. 16th international conference *Word and Aspects of Its Research* (University of Liepāja).
7. 26-27 January 2012 - “Josifa Brodskā dzejoļi atdzejojumos latviešu un angļu valodā: frazeoloģismu funkcionāli semantiskā ekvivalence”. International conference *XXII Scientific Readings* (Daugavpils University).
8. 7-8 March 2013 – “Josifa Brodskā poētiskie un atdzejošanas principi: valodas filozofijas, lingvistiskais un autoratdzejojumu aspekts”. 2nd international conference of doctoral students *Via Scientarium* (University of Liepāja and Ventspils University College).
9. 19-20 April 2013 – “Josifa Brodskā darbu atdzejojumi angļu un latviešu valodā: izteikuma informācijas semantiskais un sintaktiskais aspekts”. International conference *Research Papers in Translation & Communication Sciences. Multidimensional Translation: From Science to Arts* (Baltic International Academy, Rīga).
10. 11-13 May 2016 – “Translations of Joseph Brodsky’s poem “May 24, 1980” into English and Latvian: Cross-linguistic, cross-cultural and interpretative components of text analysis”. International conference *Meaning in Translation: Illusion of Precision* (Rīga Technical University).

The results of the Doctoral Thesis are published in the following scientific reviewed editions:

1. Veckrācis, Jānis (2010). Dzejas tulkojamība: krustpunkti dzejas valodā”. In: *Vārds un tā pētīšanas aspekti* (Vol. 14(II)). Liepāja: LiePA, pp. 340-347.
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## **I. Modern theoretical background for studies of poetry translation**

### **1.1 Development of literary translation theory**

Translation Studies have seen a remarkable and rapid development in the 20th century. Up to the end of 1970s this academic discipline was attentively following the trends in linguistics where for a long time translation and translated texts were seen as an area of secondary interest for linguists. Today Translation Studies are able to set their own “agenda” and have a strong independent position within the system of different areas of linguistic research. Though a new field of research, Translation Studies, when seen in broad context, have experienced several significant turns and a general trend is movement towards integration of various approaches (cf. Snell-Hornby 2006). The ideas of this research discipline are relevant for the entire domain of language-related research, stretching beyond linguistics: literary theory, cognitive sciences and many interdisciplinary studies. However, up to now no distinct poetry translation theory has appeared. First, many studies of poetry translations have been conducted within the domain of literary science. When putting a linguistic focus, Translation Studies mainly present general approaches towards literary translation in which poetry translation is usually only an element. Strictly poetry-related studies are usually devoted to some narrow aspects of the subject. Poetry translation theories are derived from and are closely linked with the mainstream general theories in linguistics and Translation Studies, therefore the theory of literary and, in particular, poetry translation remains fragmented and underdeveloped.

#### **1.1.1 Emergence of the literary translation theory**

Until the initial attempts to study the whole development process of literary translation both from the point of view of literary science and translation practice (for instance, Jiří Levý (1963), Y.D. Levin (1982)) literary translation not only lacks its theoretical background but there is even no comprehensive study on the history of translation practice. We share the view expressed by Levý that without the history of literary translation practice the picture of the evolution of literature itself would remain incomplete (Levý 2011 [1963], 167). However, it should also be admitted that one of the objective reasons behind the underdeveloped poetry translation theory could be the fact that any theory has proved its limits when applied to poetry translation practice.

In the following theoretical overview we outline the process by which the current translation theory has achieved the present state in the area of poetry translation. The present scene also demonstrates that in most cases poetry translation theories can only be derived from the general framework of literary translation theory.

Following the first strong tradition in linguistics – comparative studies with a distinct emphasis on diachronic (historical) research in language development and language relations, and the second phase in the development of linguistics – structural linguistics, the post-war period marked a gradual shift in linguistic approaches towards language as a system and language as a human activity determined by its function. The new turn, however, originated in the structuralism approach, namely, the Prague School where, among others, Roman Jakobson focused his studies on contemporary Slavonic languages and was specifically interested in poetic function of language and poetry translation (or verse translation) in the linguistic perspective. In this regard Jakobson's contribution to literary translation studies within the linguistic domain can really be seen as a precursor of the discipline as his ideas were formulated even before the emergence of a pragmatic approach. This approach ensures a much wider and practical context for linguistics and also provided the necessary pre-conditions for the development of contrastive linguistics and text linguistics. Translation Studies are, in fact, largely based on these two areas of research but literary translation studies are also closely linked with the literary theory, semiotics and language philosophy.

Within the new context James S. Holmes is another important contributor to the emergence of literary translation theory (cf. Holmes 2005 [1988], 81). The pragmatic approach leads to recognition of the complex nature of language when used in human communication. Consequently, interdisciplinary studies gradually emerged and gained strong interest as a perspective method to fully examine language(s) and networks of relations existing within the language system. For instance, any linguistic study of literary text would intersect with the literary studies and language philosophy. One of the first major inputs towards a linguistic approach to translation through a contrastive stylistic analysis was ensured by Jean-Paul Vinay and Jean Darbelnet (Vinay, Darbelbet [1958] 1995) who maintain that while translation is partly an artistic activity it is also an exact discipline where specific methods may be applied in order to solve particular problems (ibid, 7). In 1980 E.C. Traugott and M.L. Pratt published their book *Linguistics for Students of Literature*, one of the first books of this type. In the preface the authors note that the book is “addressed to education students studying language arts and to students of linguistics” (Traugott&Pratt 1980, vii). Apparently, it is acknowledged that the two

branches have much in common and that any of them should be studied in conjunction with the other.

A major contribution of the modern translation theory has been the transition from the perspective of two linguistic units – source text and target text, and, respectively, two language codes – source language (SL) and target language (TL) towards the focus on the dynamic textual worlds studied and contrasted within the context of translation both as a process and a product. The development of literary translation studies made inevitable the turn towards cultural, pragmatic and communicative aspects of human language in use. Thus, in order to discuss translation at the level of text's functional and semantic elements, it is necessary to provide a brief insight into the background of the modern literary translation theory starting from the point when simplified normative “either-or” approaches were developed into text typology and situationality- and context-oriented theories which due to their hermeneutic foundation can be regarded as more objective.

Though Friedrich Schleiermacher is acknowledged as one the first to distinguish between specific types of translation (Snell-Hornby 2006, 8), in the modern context his most important idea was expressed in early 19th century regarding the two approaches available to a translator when processing a source text:

*In my opinion there are only two. Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him. The two roads are so completely separate from each other that one or the other must be followed as closely as possible, and that a highly unreliable result would proceed from any mixture, so that it is to be feared that author and reader would not meet at all* (in Snell-Hornby 2006, 8)

This view is surprisingly close to the most recent ideas in Translation Studies. Actually, the first “road” indicated by Schleiermacher was continuously rejected as an option in the translation theory. And only in recent decades the focus has shifted from the source towards the target text and its socio-cultural context by putting a stronger emphasis on cognition and reader as the most important element when viewing translation both as a process and as a product. The ideas of Wolfgang Iser are adopted by most of the contemporary translation theories. He develops an aesthetic response theory by complementing the interaction between reader and text with the unique capacity that the reader brings to the text (Iser 1978, x). Reader's presence in experiencing the text brings both a dynamic and creative element to the text and the potential for several

interpretations of the text's meaning. Even if the reader finds more than one meaning of the text, "the total potential can never be fulfilled in the reading process" (ibid, 22).

A weak point in Schleiermacher's approach, similarly to any practice-oriented theory which still becomes increasingly formal when trying to define certain "either-or" rules for non-exact theoretical relationships, is that it disregards the fact that no translation (or at least no successful translation) can be performed by fully focusing only one of the two (or more) options. Translation is always an art of compromise, an art of finding a midway among various similarly important conditions. The theory can only add a wider and more detailed context to explain the "content" of such compromise but it should avoid any principles which stand apart from the real life situation. Otherwise, it would become a hollow shell having no applicability.

Nevertheless, distinctions were (and remain) a popular approach in formulating theoretical ideas. Examples include John Dryden who proposes a 3-type translation model: *metaphrase* (word-for-word translation), its opposite *imitation* (a loose approximation of an author's emotions or passion), and *paraphrase*, which stands between the two extremes and expresses the sense of the original (Dryden, in Snell-Hornby 2006, 10), and August Wilhelm Schlegel and his classification: grammatical, transforming, or mythical translation (Schlegel, in Snell-Hornby 2006, 10).

Though again normative in its essence, Alexander Fraser Tytler's seminal ideas presented in his *Essay on the Principles of Translation* (1791) are also worth mentioning (cf. Tytler, in Barghout 1990, 10-11). Apart from the important emphasis on style, Fraser Tytler also makes an indirect reference to the communicative aspect to be maintained in the target text (TT) as "ease of the original composition" can also be interpreted as a requirement to take account of the cognitive features and functions of the source text (ST). In view of the modern theory Fraser Tytler's principles, though not perfectly formulated (for instance, "complete transcript" raises questions what type and extent of similarity is pre-supposed), imply that translation is not only concerned with formal language units, but should be viewed in a broader context by examining the various relationships and motivation which determine the specific use of these units.

Ideas of Wilhelm von Humboldt which mark a shift towards the form and culture by establishing a fundamental connection between culture language and tradition are another milestone reference point both in language philosophy and linguistics. For Humboldt the form of a language is in no way to be confused with the character of language, and each language imparts a specific world view (*eine eigne Weltansicht*) (Humboldt, in Manchester 1985, 83, 99). Though questionable, such relativism can at least be accepted at the level of national identities, and these

ideas presented a brand-new performance-oriented concept linking language and its user apart from the studies of languages as systems of signs organised according to specific rules. For the translation theory an essential idea is the word itself not merely as a sign, but a symbol:

*All signs of language are symbols, not the things themselves, not signs agreed on, but sounds which find themselves, together with the things and concepts they represent, through the mind in which they originated and keep originating, in a real and, so to speak, mystical connection which the objects of reality contain as it were dissolved in ideas. These symbols can be changed, defined, separated and united in a manner for which no limit can be imagined.* (Humboldt, in Snell-Hornby 2006, 13)

Walter Benjamin's essay *The Task of the Translator* (first published as introduction to a Baudelaire translation in 1923) presents a number of significant remarks important for the further development of translation theory and, specifically, poetry translation theory. Again, Benjamin raises the question of which aspect in translation is to be taken as a priority. He challenges the prerogative that for a translator text's reader should be the main reference by asking a rhetorical question: "If the original does not exist for the reader's sake, how could the translation be understood on the basis of this premise?" (Benjamin 1923). Benjamin provides a fundamentally new view regarding translator's faithfulness to the original:

*Translatability is an essential quality of certain works, which is not to say that it is essential that they be translated; it means rather that a specific significance inherent in the original manifests itself in its translatability. It is plausible that no translation, however good it may be, can have any significance as regards the original. Yet, by virtue of its translatability the original is closely connected with the translation; in fact, this connection is all the closer since it is no longer of importance to the original.* (ibid)

With regard to translatability Benjamin continues by maintaining that translation itself is a manifestation of reciprocal relationship between languages and notes that the means of expression are to some extent common or universal for languages: "Languages are not strangers to one another, but are, *a priori* and apart from all historical relationships, interrelated in what they want to express" (ibid).

Benjamin claims that in literary translation translator faces an inherent restriction regarding the ability to transmit the 'nucleus', the untranslatable element of every work of art in view of the fact that "the relationship between content and language is quite different in the original and the translation" (ibid).

For Benjamin a poet is only focused on specific linguistic contextual aspects while “the task of the translator consists in finding that intended effect upon the language into which he is translating which produces in it the echo of the original” (ibid). Benjamin notes non-applicability of the traditional concepts according to which translators possessed the freedom of faithful reproduction and, in its service, fidelity to the word; he presents his own translation approach:

*Real translation is transparent, it does not hide the original, it does not steal its light, but allows the pure language, as if reinforced through its own medium, to fall on the original work with greater fullness. This lies above all in the power of literalness in the translation of syntax, and even this points to the word, not the sentence, as the translator’s original element. (ibid)*

Roman Jakobson essentially develops the concept of relations existing between things, their signs and meanings. He rightly points out to the co-relation of an item, its linguistic (verbal) code and non-linguistic (material) existence of this thing as only in the conjunction of these three elements the concept of meaning can be derived. Jakobson brings in semiotics as an important related domain for linguistic studies. For him “the meaning of any linguistic sign is its translation into some further, alternative sign” (Jakobson 2004 [1959], 139). Though Jakobson remains largely faithful to the tradition and mainly focuses on words in transition, his reference to semiotics implies recognition of a wider context apart from interpretation and transferring of individual code units. He also develops the theory of grammar by defining the close connection of grammatical form and semantics: “[..] in poetry above all, the grammatical categories carry a high semantic import”. As the grammatical pattern of a language determines those aspects of each experience that must be expressed in the given language languages differ essentially in what they *must* convey and not in what they *may* convey (ibid, 141). Jakobson (his concept of the poetic function of language is discussed in Chapter 1.2.2) also notes that every element which forms the verbal code in a poetic text has a different and significant function, and both these elements and their functions are interconnected:

*In poetry, verbal equations become a constructive principle of the text. Syntactic and morphological categories, roots, and affixes, phonemes and their components [...] - in short, any constituents of the verbal code are confronted, juxtaposed, brought into contiguous relation according to the principle of similarity and contrast and carry their own autonomous signification. Phonemic similarity is sensed as semantic relationship. [...] paronomasia, reigns over poetic art, and whether its rule is absolute or limited, poetry by definition is untranslatable. Only creative transposition is possible. (ibid, 142-*

Literary theoretician, literary historian and translation theoretician Jiří Levý makes another significant step forward in literary translation theory. Levý solves the question of whether or not literary translation is an art by defining literary translation as a reproductive art for which two norms apply: the reproduction norm which concerns faithfulness to the text, and the ‘artistic’ norm which concern the aesthetic value (Levy 2011 [1963], 60). This reproductive labour is restricted by translator’s linguistic creativity (ibid, 80). According to his principle of functional translation, his hierarchy of a literary text and, thus, approach to translation expands from lower-level units (collocations, phrases) to upper-level semantic sets: context, characters, plot, and idea. Significantly, Levý notes that regarding specific poetic elements (for example, euphony) their cultural significance is often not commensurate with its exacting demands (ibid, 268). Further, he also proposes a minimax strategy which is surprisingly close to the ideas of Ernst-August Gutt who almost three decades later introduced the approach of achieving maximum benefit at minimum processing cost (cf. Gutt 2010). Levý states:

*Translation theory tends to be normative, to instruct translators on the optimal solution; actual translation work, however, is pragmatic; the translator resolves for that one of the possible solutions which promises a maximum of effect with a minimum of effort. That is to say, he intuitively resolves for the so-called minimax strategy.* (Levý, in Snell-Hornby 2006, 23)

This way Levý also provides an essential linkage of translation theory and translation practice: no translation theory may disregard the pragmatic aspects, thus every theoretical study should also be useful as a translators’ textbook. Levý’s translation theory leads towards text type and pragmatic approaches.

For Otto Kade translation consists both of content – with an intellectual component (K1) and an emotional component (KII) – and expression, with a component of form (KIII). In literary translation KIII is more dominant; in literary translation the form can also be a means of artistic expression. This way Kade refers to the text-type principle later developed by Katharina Reiss\* (cf. Snell-Hornby 2006, 29).

Katharina Reiss presents a model of three text-types: informative texts focussed on content, expressive texts focussed on form (such as poetry and literary texts in general) and operative texts focussed on appeal (such as advertising and propaganda). She develops a model

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\* Also: Katharina Reiß



of translation critique by indicating two groups of criteria for translation assessment: the linguistic components within the text and the extra-linguistic determinants behind the text. Linguistic components include semantic equivalence, lexical adequacy, grammatical correctness and stylistic correspondence (cf. Reiss 2000, 52-64), while the extra-linguistic determinants are the immediate situation, the subject matter, the factors of time, place, audience and speaker, and finally affective implications (cf. Reiss 2000, 65-85)\*\*.

Reiss provides her classification of source texts by assuming that the target text is closely related or nearly identical to the source text. According to Reiss, all texts inform, express, or persuade. Informative texts instruct; expressive texts affect; and operative texts (a political speech or an advertisement) persuade (Reiss 1976, 12-21). As we see the communicative-functional element is present in every text-type group. For translation text-type is both restrictive and ensuring a certain degree of flexibility. Text-type is also a mark which implies a set of stable text-related requirements applicable to any text in the group. This makes translator training and translation skills an important element of every instance of translation practice. For literary translators, and poetry translators in particular, training and development of skills is a complicated task as the above-mentioned set of requirements is usually available as a list of general and simple basic rules and practice itself, rather than prescriptions of any type, is generally accepted as the only way towards perfection.

For Robert de Beaugrande the most suitable translation type depends upon the text-type which is set by relationships of elements of: (1) the surface text; (2) the textual world; (3) stored knowledge patterns; and (4) a situation of occurrence" (Beaugrande 1981 <http://>). Text's world influences both the text-producer's and the receptor's preferences, choices and decisions involved in text-processing.

We share the critical view of Mohamed Abdel-Maguid Barghout who sees the main deficiency of the text-typologies in the fact that they superfluously elaborate on methods of discourse analysis with practically no insinuation of how a text/discourse is to be translated (Barghout 1990, 92).

George Steiner adds to the text-based theoretical translation discourse by arguing that "comprehensive reading [is] in the heart of the interpretative process" and is in itself a "manifold

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\*\* These should be considered together with the functional model proposed by Christiane Nord (1991) which includes intratextual factors (subject matter, information or content, presuppositions, lexical characteristics, syntactic structures, suprasegmental features of intonation and tone) and extratextual factors (author or sender, intention, recipient, medium, place, time, motive). Nord also described the interdependence of the extratextual factors (ibid, 76) and of the intratextual factors (ibid, 129).

act of interpretation” (Steiner 1975, 5, 17)”. Thus, the text-typology approach, which is rather static and inflexible, needs to be complemented by taking account of the full circle of communicating a translated text as using a text or its translation is a dynamic process in which the translator is not a producer of one particular end-product but an essential intermediary connecting the previous phases of text product and interpretation (within the original text and its meaning in the source culture and language) with the further phases in which interpretation and derivation of meanings (senses) continue.

Steiner applies the point of view of hermeneutic motion through the process of transferring the meaning in four stages. The first stage is initial trust “in the ‘other’, as yet untried, unmapped alterity of statement”, followed by aggression (or penetration), an “incursive and extractive” move. In this stage “the translator invades, extracts, and brings home” (ibid, 298). The third step is incorporation and involves “bringing back” what has been appropriated, and the last one is restitution, when the translator “endeavours to restore the balance of forces, of integral presence, which his appropriative comprehension has disrupted” (ibid, 296-302).

Fritz Paepcke, another follower of Hans-Georg Gadamer and his hermeneutical approach, should be noted for his view towards the text as the reference point in translation:

*We translate neither words nor languages but texts. Text-translation indicates a demarcation, because every text is embedded in a situation which itself is not language. This situation is the cultural, historical, economic or social space in which a text speaks to us.* (in Snell-Hornby 2006, 33)

In fact, any valid discussion on literary translation, including poetry translation, can only start at this level of theory development. Further we look into how the pragmatic dimension of linguistic studies has further developed into a key issue of scientific debate.

According to Barghout structuralism and semiotics meet hermeneutics where codes and conventions are deployed in the text by authors and readers respectively. Positive (traditional) hermeneutics seeks to arrive at an understanding of a human mind as that mind manifests or manifested itself in written texts in an attempt to rid interpretation of subjectivist or romantic overtones and establish the notion of ‘universally valid interpretation’. Modern (negative) hermeneutics, on the other hand, rejects the notion of ‘universally valid interpretation’ in favour of Nietzschean philosophy which states that “whatever exists [...] is again and again reinterpreted to new ends, taken over, transformed; all events in the organic world are a subduing, a becoming master and all subduing and becoming master involves a fresh interpretation, an adaptation

through which any previous ‘meaning’ and ‘purpose’ are necessarily obscure” (Barghout 1990, 110).

According to the hermeneutic model the process of translation is conditioned by the translator’s personality and his existential view of the text. Based on the German existential hermeneutics, Barghout’s hermeneutic model allows the translator freedom to modify, even reconstruct, the message of the original text. Translation becomes a purely subjective activity (ibid, 94). According to Barghout, in the hermeneutic model text is open, mobile, vibrating and timeless\*. Its dynamic nature is emphasized: signification rather than significance, structuring rather than structure is what characterizes the text (ibid, 95). Important elements are limitless human knowledge and infinite human experience (ibid, 96). Most importantly, this model is based on assumption that: 1) different readings generate different levels of text comprehension, interpretation, and translation; and 2) reader’s linguistic and literary competence, his cultural background, and his intellectual make-up affect his comprehension and, consequently reaction to the text in question (ibid, 95-96). The reader should not considerably change the semantic entity of the original text. Though the reader may modify the form to fulfil the linguistic and stylistic requirements of the target language, the meaning of the source should remain intact. This way, the relationship of text and its reader has been placed in a wider perspective. Representatives of the hermeneutic approach advocate that a dialogue should be established between the reader and the text in which the reader manipulates the initial resources of the text to recreate, rather than translate, it anew.

In a broader sense the above-mentioned theoretical points mark, first, an apparent and strong shift towards the textual dimension in translation theories, second, source texts and target texts produced by translators are not seen in isolation from the full cycle of text’s life where the recipient audience, readers, play a distinct role. The hermeneutic model adds important ideas regarding text’s readership and production of meanings and interpretations being essential for a poetry translation theory.

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\* This way the hermeneutic model can be related to the principle of deconstruction and the principle of reconstruction. Derrida’s principle of deconstruction and deconstructive reading (emerged from the influence upon Derrida of Heidegger, Husserl, and Nietzsche) marks difference, undecidability, and interplay of texts (cf. Derrida 1981, 41-43), which implies that a deconstructed text represents a multitude of conflicting viewpoints and meanings. The principle of reconstruction and the model of “rational reconstruction”, a concept introduced by Habermas, which explains understanding of content through distinction between surface and deep structures and attempts to articulate invariant structures of communication, and so qualifies as a “formal pragmatics” (cf. Habermas 1979).

### **1.1.2 Translation and text: implications of linguistic pragmatics and textuality for poetry translation**

Regarding poetry translation, the history of linguistic pragmatics marks the path towards text linguistics which, while accommodating the dogmas of linguistic formalism, still extends the field of studies towards extra-linguistic aspects which are present in a text - an approach which is irreplaceable for a new perspective for poetry translation.

When Noam Chomsky developed his formal approach to language studies by maintaining that a definite number of rules are used to generate sentences (Chomsky 1957; Chomsky 1965), some translation scholars tried to adopt a respective theory in Translation Studies. For instance, John Catford represented the so-called linguistic school in translation. He distinguished linguistic and cultural untranslatability: “In linguistic untranslatability the functionally relevant features include some which are in fact formal features of the language of the SL text. If the TL has no formally corresponding feature, the text, or the item, is (relatively) untranslatable” (Catford 1959, 94). Regarding cultural untranslatability “what appears to be a quite different problem arises, however, when a situational feature, functionally relevant for the SL text, is completely absent in the culture of which the TL is a part” (ibid, 99). Catford, however, goes beyond the traditional limits of the formal approach and later notes that “both source and target texts must be relatable to the functionally relevant features of the situation, which are functionally relevant to the communicative function of the text in that situation” (Catford 1965:94).

In 1970s the linguistics and, consequently, Translation Studies were influenced by two major developments – the pragmatic approach and emergence of text linguistics as a logical result of linguistic pragmatics. These, however, were influenced by and emerged from a vast variety of contributions, for instance, Ludwig Wittgenstein’s linguistic philosophy (although appeared earlier in the 20th century), Edmund Husserl’s phenomenology, postmodernism (Derrida et al), as well as by the introduction of the *Gestalt*-concept into translation theory (cf. Paepcke 1986, Stolze 1982).

At that time the concept of pragmatics was not completely new. Back in 1938 Charles Morris had defined the three elements of linguistic inquiry in semiotics: syntax, semantics and pragmatics (Morris 1938, in Levinson 1983:1). Even earlier Charles Sanders Peirce in his paper “How to Make Our Ideas Clear” (1878) introduced the notions of pragmatism and pragmatic maxim by which a practice-oriented approach is applied to analysis of concepts. Only in 1970s

linguists admitted that an essential focus in linguistic studies should be language use in a specific situation and context. Mary Snell-Hornby notes that in 1970s the formal linguistics provided a far too limited area for research and it became clear on the one hand that connotative, emotive and evaluative elements are sometimes basic to the meaning of a word, but above all that the semantic content of words, and in particular the structure of semantic fields, vary considerably from one language to another (Snell-Hornby 2006, 38). Geoffrey N. Leech (1983, 2-3) notes that along with the seminal contributions of linguists (Katz 1964 and Lakoff 1971) who argued that syntax could be separated from the study of language use) philosophers have also significantly influenced modern pragmatics (Austin 1962, Searle 1969).

Leech defines the main postulates of the “formal–functional” paradigm marking a remarkable shift in linguistics from ‘competence’ (as a mental phenomenon) towards ‘performance’ (as a social phenomenon), for instance:

- the semantic representation (or logical form) of a sentence is distinct from its pragmatic interpretation;
- semantics is rule-governed (= grammatical); general pragmatics is principle-controlled (= rhetorical);
- the rules of grammar are fundamentally conventional; the principles of general pragmatics are fundamentally non-conventional;
- general pragmatics relates the sense (or grammatical meaning) of an utterance to its pragmatic (or illocutionary) force. This relationship may be relatively direct or indirect;
- grammatical explanations are primarily formal; pragmatic explanations are primarily functional;
- grammar is ideational; pragmatics is interpersonal and textual (Leech 1983, 5).

This fundamentally new understanding, which forms a good basis for a contrastive analysis of lexical and grammatical aspects of parallel texts, is of particular relevance for literary translation and poetry translation as its specific sub-type as in literary texts the dual force of form and function forms a double circle: as in any text formal language elements are the surface representation of ‘extra meaning’ but, additionally, these formal elements also become an element of individual style, thus the margin between the formalised (static) elements and their contextual (stylistic) representation is both implicit and vague. For translators this means that the form can also be subject to dynamic processing while every compromise in this regard should be adequately weighted in view of the stylistic significance of the respective formal elements.

Leech rightly states that pragmatics relates meaning to a speech situation\*, therefore in pragmatic studies context should be considered as “any background knowledge assumed to be shared” and it is more reasonable to focus on the *goal of function* of an utterance rather than on its *intended* meaning (ibid, 13). Contextualisation of meaning also requires to accept that no pragmatic study can rely on mappings and algorithms as the pragmatic problem-solving procedures “involve general human intelligence assessing alternative probabilities on the basis of contextual evidence” (ibid, 36).

The pragmatic aspect is a special focus in Alexander Shveitser’s translation theory; he underlines that the pragmatic aspect is among the most important “filters” which determines not just the translation process itself but also the extent to which information can be transferred in a translation (Швейцер 1973, in Раюшкина 2004, 39). For comparison, linguist Vilen Komissarov defines, though in a rather vague manner, that “translation pragmatics is the impact on the translation process and its outcome caused by the necessity to render the pragmatic potential of the original and to ensure adequate effect on the recipient of the translation” (in Раюшкина 2004, 38).

In modern linguistics and Translation Studies the pragmatic approach remains a fundamental basis for the further development of theory. David Crystal (1987:120) defines that pragmatics “studies the factors that govern our choice of language in social interaction and the effects of our choice on others”. According to Steve Campsall (2002) “pragmatics is the study of the many and various – often subtle – ways in which meaning is created and affected by context and the relationships of the language users”.

Halliday (Halliday, Hassan 1985, 20) notes that language is not only a “representation of reality, it is also a piece of interaction between speaker and listener”. George Yule (1996, 4) defined that pragmatics is the study of the relationship between linguistic forms and the users of those forms. Pragmatic analysis takes into consideration four main areas of study:

1. Speaker meaning;
2. Contextual meaning;
3. How more gets communicated than is said;
4. Expression of relative distance (Yule 1996, 3).

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\* Related to this is the concept of *deixis*, already used by some linguists at the end of the 1970s (Levinson in 1983 etc.).

The pragmatic approach both in linguistics and Translation Studies is accompanied by an inherent aspect of this approach – acknowledgement of the communicative aspect of any speech act or language in use. Recently, Patricia Kolaiti in her doctoral theses stated:

*The pragmatic approach to linguistic communication, and particularly the inferential cognitive-pragmatic model developed within Relevance Theory (Sperber and Wilson 1995) has now shown that linguistic communication is a much more flexible, creative and context-dependent process than code-based approaches predict. It is the semantics – pragmatics distinction, and the resulting gap between sentence meaning and utterance meaning, that should in principle enable a change in perspectives on the expressive capacities of language. Simply put, the semantics – pragmatics distinction captures and aims to explain the empirical fact that in human communication – both linguistic and non-linguistic – a lot more is actually communicated than is coded.* (Kolaiti 2009:32)

The “pragmatic turn” took place in close interaction with the emergence of text-linguistics. Language used in a specific communicative situation; communication as expressed in a form of texts; expression of culture as text (“culture is text” (cf. Reynolds 2011, 9)); semantics at the level of text (as opposed to the previous “sentence linguistics”) – these concepts were fundamentally fixed in 1960s-1970s and are still dominating linguistic studies. Among many others it is necessary to note M.A.K.Halliday’s systemic functional grammar, seminal work in text linguistics by of Robert de Beaugrande and Wolfgang Dressler (1981) and, at a later stage as one of the most essential contributors to linking modern linguistics and translation theory, Albrecht Neubert (for instance, Neubert 1985).

However, before passing to the most recent developments in the Translation Studies and literary translation theory a particular note should be made on James Holmes’ approach and its implications for poetry translation.

#### **1.1.2.1 James Holmes’ legacy in the poetry translation theory**

An essential legacy to the development of literary translation theory is left by James S. Holmes – a poet, acclaimed poetry translator, literary scholar and distinguished contributor to ‘mapping’ of the new branch – Translation Studies by putting a special emphasis on literary translation studies. His papers (Holmes 2005 [1988]) were presented in various translation conferences in the period of 1968-1984. Holmes’ personal interest in poetry and profound practical expertise in the area of poetry translations were important pre-requisites for avoiding formal and naïve, as Holmes

himself calls them, methodologies and approaches to translation studies, particularly as they concerned literary translation studies from the linguistic perspective (Holmes 2005 [1988], 81).

When providing a detailed history of the Translation Studies and problems encountered in defining the fundamental terms for the area, or when describing literary translation models and methods, Holmes preserves clarity of ideas and a distinct focus making his point laconic and relevant for the purpose.

In the paper “The Name and Nature of Translation Studies” Holmes presents a survey of the terminological problems faced in defining the nature and contents of this area of studies. Significantly, Holmes details his objections to the term “science of translation” which is an inadequate analogy to German *Übersetzungswissenschaft*. Holmes indicates that the semantic field of the word *Wissenschaft* in German ensures a broader scientific applicability than the English word *science*, therefore not all *Wissenschaften* can be called “sciences” in the English meaning of this word (perspective (ibid, 69-70). However, this distinction has particularly relevant and practical implications for literary translation studies, more precisely, Holmes’ poetry translation theory itself manifests that this theory is developed in a very specific field – poetry translation implying not only narrow applicability but also certain features of the theory itself which is always subject to certain degree of approximation in mapping both linguistic and extra-linguistic elements of poetry and its translation into another language.

The model developed by Holmes should, however, be considered and analysed within the context of the whole literary translation theory advanced or advocated by Holmes. Holmes (ibid, 95) notes that most of the theories before 1950s were normative: they focused on how we should translate rather than how people do translate. Therefore Holmes provides a distinction between translation as a product and translation as a process.

Holmes extensively explains his position regarding the terms “equivalence” (which he actually replaces by “fundamental equivalence”; “basically similar”), “matching”, etc., thus these considerations become fundamental for his literary (poetry) translation theory. He uses a clearly linguistic approach and moves from the word level to translation as a manipulation at the text level. After stating that no word in a language has exactly the same semantic field as a word in any other language leading to inevitable distortions in the translation process (ibid, 9), Holmes further dwells on the particular nature of poetry and the different way in which poets use language causing complex problems for translators. The semantic and interpretational aspects of Holmes’ theory is discussed in more detail in Chapter 1.2.3; here we provide the theoretical conclusions. First, the verse form itself is a signal to reader’s mind that the text contains elements



of highly intricate communication requiring openness to ambiguities at every text level (ibid, 9). The next important aspect is author's dimension: the writer uses language to present certain statements, situations and emotions which are themselves extra-linguistic (ibid, 10). These aspects, first, imply that a more moderate approach is needed midway between the two extremes in the translation theories – quest for equivalence in its absolute meaning and the arguments regarding untranslatability of poetry, second, they determine a specific set of skill required for a capable poetry translator. For Holmes these skills include performing some of the functions of a critic, some of the functions of a poet, and additional functions: the activity of organising and resolving a confrontation between the norms and conventions of one linguistic system, literary tradition, and poetic sensibility, and the norms and conventions of another linguistic system, literary tradition, and poetic sensibility. Thus, as a poem with a full set of its artistic and linguistic qualities is at stake during the translation process, the translator should functionally act as a gifted poet, critic and, notably, be able to resolve the above-mentioned issues related to confrontation of norms and conventions across linguistic and cultural barriers (ibid, 11).

Regarding the confrontation issues Holmes notes that a type of linguistic interference is may occur when the source language (SL) and target language (TL) are closely related (ibid, 12). This is a significant aspect for the present research when studying the influence of certain source-text structural elements and their translation into the target text.

Holmes (ibid, 26-28) indicates four traditional approaches to poetry translation or forms of metapoem – poem which is translated from the source language (SL) into the target language (TL):

1. Mimetic form by which fundamental similarity is achieved. The translator making use of mimetic form looks squarely at the original poem when making his choice of verse form, to the exclusion of all other considerations.
2. Analogical form – translators look beyond the original poem itself to the function of its form within its poetic tradition, and then they seek a form that filled a parallel function within the poetic tradition of the target language.
3. Both the mimetic form and the analogical can be classified as “form-derivative” forms, determined as they are by the principle of seeking some kind of equivalence in the target language for the outward form of the original poem.
4. Content-derivative form – the form of the original is not translator's starting point; the translator starts from the semantic material, allowing it to take on its own unique poetic shape as the translation develops.

5. “Deviant form” or “extraneous form” – the translator making use of this approach casts the metapoem into a form that is in no way implicit in either the form or the content of the original.

Regarding the mimetic and the analogical form, Holmes notes that it is impossible to find any predetermined extrinsic form into which a poem can be poured in translation, and the only solution is to allow a new intrinsic form to develop from the inward workings of the text itself. The extraneous form leaves the translator the freedom to transfer the “meaning” of the poem with greater flexibility than a mimetic or analogical form would have allowed.

Apart from the definitions Holmes also raises an important question what is “form” in poetry. He states that in the above-mentioned definitions “form” is used in the most traditional and restricted sense without referring to deep/surface structures (ibid, 31). However, translation practice and further scientific discussion of text’s form, and verse form in particular, has advanced into a complex analysis of relations existing between form and structure, structure and its semantic and functional implications.

According to Holmes’ approach “the verse translator’s goal as a dual one: producing a - text which is a translation of the original poem and is at the same time a poem in its own right within the target language” (ibid, 50). Further he redefines his statement by applying the theory of games. Then the two basic rules in poetry translation are that the final result (1) must match the original to a large enough degree that it is considered a translation (the criterion of minimum matching), and (2) must be of such a nature that it is considered a poem (the poetic criterion).

In view of the fact translation itself implies a dichotomy between source and target languages, literatures, and cultures, Holmes claims the necessity for translators to resort to a strategy of illusionism: accepting the dichotomy as inevitable, translators must map out a general strategy of selecting from the retentive and re-creative possibilities those which produce the illusion of unity (ibid, 50). The aspects of retentive and re-creative translations are discussed in more detail in Chapter 1.3. Here the important conclusion is that Holmes, apart from a temporal and spatial dimensions also stresses the cultural context and literary tradition in which the original poem is embedded and which results in an inevitable dichotomy when translating into a target language and culture.

Holmes’ poetry translation model (ibid, 84), by taking account of contextual implications in poetry translation (to be discussed in Chapter 1.2.3), represents translation as a multi-level process: “while we are translating sentences, we have a map of the original text in our minds and at the same time a map of the kind of text we want to produce in the target language (ibid, 96).

By this model Holmes attains several important advancements. While Eugene Nida (*Nida, Science of Translation*) in his model implemented a shift from lexical level to sentence level, Holmes sees the processes as mapping both the source-language text and target-language text according to certain rules which result in formulation of the target text by means of structural and serial processing. Holmes rightly maintains that the output of the target text is not performed by automatically accepting the map obtained after reception of the source-language text but translators act according to certain options determined by correspondence rules (matching rules or equivalence rules), thus it is the second map which guides the translator during the serial processing phase. Holmes singles out three sets of rules:

1. Derivation rules – the way in which the translator abstracts his map of the source-language text map from the text itself;
2. Correspondence rules – the way in which the translator develops the target-text map;
3. Projection rules – the way in which the translator uses the map of the prospective text in order to formulate the target text (ibid, 84).

Holmes makes yet some other important distinctions when commenting on his model. Each feature in the source-text map usually has at least the following kinds of corresponding target-text map features:

- (1) a feature corresponds in form, but not in function – a homologue;
- (2) a feature which corresponds in function, but not in form – an analogue;
- (3) a feature which corresponds in meaning, but in neither function nor form (ibid, 85).

Holmes also indicates two significant aspects of correspondence rules: correspondences are interdependent and thus the translator acts by establishing a hierarchy of correspondences (ibid, 86). This means not just making preferences in line with the correspondence and projection rules but also accepting the approach of compromises and losses leading to reasonable restrictions on equivalence of the target text.

Snell-Hornby notes that these papers put forward proposals that now might seem self-evident, but in the 1970s they ranged from the progressive to the revolutionary, as for example: replacing the term *equivalence* by a “network of *correspondences*, or *matchings*” might be seen to anticipate Vermeer’s concept of “intertextual coherence”; encouraging linguists to start thinking in terms of texts (Snell-Hornby 2006, 44).

In the context of this study, theoretical considerations presented by Holmes contribute to seeing literary translation and specifically poetry translation as a rich material for studies at the

intralingual and interlingual level, first, admitting text as an adequate unit for linguistic analysis, second, seeing text as a network of mutually related multi-level elements placed in another network of relations which mainly constitute the extra-linguistic context which is, however, highly relevant during processing of the text. We share Holmes' positions that (i) cross-linguistic and cross-cultural non-correspondence of the ST and the TT is natural and inherent; (ii) an essential point for poetry translation is translator's awareness of the text as a linguistic manifestation of artistic creation, thus it is necessary to take account of the whole text's setting; and (iii) any approach to poetry translation should primarily be practical rather than normative, and that poetry translators should possess skills of a poet, critic and linguist.

### 1.1.2.2 Implications of linguistic functionalism for poetry translation

In the West, since James Holmes' works on descriptive translation studies these have been further developed mainly in the domain of literary translation\*. The empirical studies of Itamar Even-Zohar (Polysystem theory) and Gideon Toury became the foundation for further development of the socio-cultural approach and to the increased role of literary translation studies in view of literary texts as the most culturally rich material for developing a socio-cultural theory of translation. James Holmes comments on Even-Zohar's theory:

*Even-Zohar and his colleagues have posited that "literature"\* in a given society is a collection of various systems, a system-of-systems or polysystem, in which diverse genres, schools, tendencies, and what have you are constantly jockeying for position, competing with each other for readership, but also for prestige and power. Seen in this light, "literature" is no longer the stately and fairly static thing it tends to be for the canonists, but a highly kinetic situation in which things are constantly changing. (Holmes 2005 [1988], 107)*

In assessing this theory, Y.F.Meldrum notes that by this model heterogeneity and dynamicity of different literary systems in a given culture can be explained, and that certain hierarchies exist within the polysystem (Meldrum 2009, 30). Based on the fundamental contribution of Iser's aesthetic response (*Rezeptionsaesthetik*) theory, the polysystem theory, among others, is a radical change by putting the main emphasis on the target language and

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\* The situation was actually quite different in the Soviet Union where literary texts were generally considered the only material for proper translation studies.

\* In this context the concept "literature" stretches beyond the concept of a "literary text" and is used in a broad meaning covering the whole set of printed texts.

culture, thus, regarding the question of translator's faithfulness and fidelity the focus passed to the analysis of TT's functioning in its new context. This turn, however, implies another change. In Europe the emphasis on cultural context and function also causes a change in focus from the task to decode author's intention (or to interpret author's idea/meaning) towards the task to concentrate on text's recipient: for the Manipulation School (Susan Bassnett, Theo Hermans, Andre Lefevere, Gideon Toury) and the functional approach, including *Skopostheorie* (Christiane Nord, Katharina Reiss, Hans Vermeer) intertextual coherence (or fidelity to the source text) is less important than intratextual coherence: a message has been understood when the reader (or user) can make sense of it both in itself and in relation to his/her given situation (Snell-Hornby 2006, 54). Derrida maintains that the reader no longer "preserves" the author's meaning but produces new ones, involving the "death" of the author and the "birth" of the reader. In this regard Snell-Hornby takes an intermediary position: the literary text is not a static container of meanings – on the contrary, it is highly dependent on reader activation (Snell-Hornby 2006, 105-106). This is in line with a later description of Umberto Eco that text is an "inert mechanism" only realized as a text when activated by the reader, therefore for Eco the model reader is one who, in interpreting the text, is in a position to recognize as many of its multiple layers as possible (in Snell-Hornby 2006, 107).

In this context major results of the approach of the Manipulation School include:

- (1) understanding that translated text is not a secondary product;
- (2) translated text becomes a part of the target language bearing the context of any literary text as a polysystem;
- (3) translated literary text is both placed within a polysystem and starts representing it.

This is a basis for the dynamic nature of the system and its representations. Translation, particularly literary translation, is viewed as a manipulation, and this approach is oriented towards the target text: "From the point of view of the target literature, all translation implies a degree of manipulation of the source text for a certain purpose" (Hermans 1985, in Barghout 1990, 26). Regarding reader's role Susan Bassnett ([1980] 2002) quotes four essential positions of the reader as determined by the Soviet semiotician Yuri Lotman:

1. The position where the reader focuses on the content as matter, i.e. picks out the prose argument or poetic paraphrase.
2. The position where the reader grasps the complexity of the structure of a work and the way in which the various levels interact.
3. The position where the reader deliberately extrapolates one level of the work for a

specific purpose.

4. The position where the reader discovers elements not basic to the genesis of the text and uses the text for his own purposes (Bassnett 2002: 83).

In order to see the significance of this shift towards reader's role in the context of literary translation theory, it is necessary to briefly note the substantial contribution of Albrecht Neubert, a representative of the Leipzig School. Though not making a focus on literary or, more strictly, poetry translation he, first, summarises the theoretical ideas of Translation Studies through which text linguistics emerge, second, it also provides ideas being important for poetry translation theory (Neubert 1985). It should be emphasised that we still largely share Neubert's views regarding linkage of translation with the inherent aspects of textuality of source/target texts further identified by him.

Neubert adheres to the approach that language is both activity and system which roots in F. de Saussure's *langue* and *parole*. Though not new, Neubert essentially elaborates this concept. First, as every language possesses its cognitive and communicative function Neubert maintains that no piece of a text is ever just a neutral vessel of information; it always fulfils a communicative purpose (Neubert 1985, 11). Later this aspect is fundamentally taken over and developed by the Skopos theory but it has particularly important implications for poetry translation as in poetic texts the process of interaction takes place at various levels and in various ways.

Second, Neubert links the two views of language through the concept of text. This way text becomes the main reference of interaction within a social context. Communication is governed by variable rules applied in particular context. The product of these contexts are text types (ibid, 13).

Regarding texts as interaction structures Neubert presents another important point, also essential for poetry translation and the question of fidelity: members of a community who share a diversified, but monolingual code are prepared to produce and receive texts corresponding to the conventions of that code. This common experience, however, does not mean that community members themselves understand or are able to master all textual conventions of their native language (ibid, 15). For translation this implies, first, that text production and cognition complexities arise not just from the translation process itself but are inherent in any textual interaction, second, a changed understanding of the concept of 'competence' of every participant of the communication process. Moreover, this way Neubert contributes to the shift towards reader's focus, the interpretative aspect. Through this focus translation can be seen as a function

of text mediation between the “world of the source text” and the new “world of the target text” (ibid, 121). In translation text is an interactive unit placed in a process in which “a text written for the reader of the source language is transformed to satisfy the needs of an audience for which it was not originally intended” (ibid, 17). Textual interaction comprises both integration of knowledge into a text and vice versa, but, significantly, Neubert notes that modifying the existing state of our knowledge by incorporating a comprehended new “text world” presupposes previous shared knowledge (ibid, 28). By this definition he proves the necessity to study textuality aspects as a key both to text’s comprehension and to seeing translation as process and as product. Neuber claims that text studies require a functional and communicative approach. Translator’s task is carrying over the communicative value of the source text. Communicative values of textual meanings depend on what recipients know about (1) language, (2) reality, and (3) the concrete communicative event. Accordingly, the communicative value of a text consists of three kinds of knowledge representations: (1) semantic (including intralingual pragmatic) meanings, (2) textualised extra-linguistic experience, and (3) specific associations relating to the unique text’s context (ibid, 138).

Therefore, translation as a product is not just a matter of translator’s skills or some presumably static elements of target text presentation; it also depends to the process of text’s re-processing by its reader. Every text perception experience is individual and pre-conditioned, therefore the issue of fidelity regarding the line of relationships ‘author – source text – translator – target text’ cannot be abstracted from the reader’s role.

Further, Nord, representative of the Skopos Theory, similarly to Neubert, makes a distinction of translation as a particular action or “interaction” involving agents and a source text (Nord 1997, 19), and as a product by emphasising that the target text is functional (ibid, 28).

Nord’s theory is focused on the concept of interpretative reading of any text implying significant relativism:

*The meaning or function of a text is not something inherent in linguistic signs; it cannot simply be extracted by anyone who knows the code. A text is made meaningful by its receiver and for its receiver. Different receivers (or even the same receiver at different times) find different meanings in the same linguistic material offered by the text. We might even say that a ‘text’ is as many texts as there are receivers. (Nord 1997, 31)*

As she proposes that the translator is “just one of many possible readers” which means that translator’s understanding of the ST is an individual and in no way absolute understanding. Nord’s functionalist claim that “the source text is no longer the first and foremost criterion for the

translator's decisions; it is just one of the various sources of information used by the translator" (Nord 1997, 25), first, is aimed at emphasising the complex contextual 'environment' surrounding every text, and second, is applicable to the extent necessary for an adequate account of text's linguistic and extra-linguistic elements.

For functionalists the guiding principle in translation is its purpose (*Skopos*). This theoretical concept is a significant and more advanced basis for developing a full-fledged understanding of literary translation as process and as product based on the following general suppositions:

- (1) The translator interprets the source text not only with regard to the sender's intention but also with regard to its compatibility with the target situation.
- (2) The target text should be composed in such a way that it fulfils functions in the target situation that are compatible with the sender's intention.
- (3) The code elements should be selected in such a way that the target-text effect corresponds to the intended target-text functions (Nord 1997, 92-93).

In this framework the main question which is left without answer is in what way the TT and ST are linked and co-related. Nevertheless, it is important to note that for Nord translator's fidelity is a concept broadly dependent on the above-mentioned understanding of translator's interaction with the text's world.

Regarding theories which link the textual world with the translation approaches and are relevant for the advancement of poetry translation theory, the translation model of Barghout, though it is presented for the purpose of translation quality assessment, contributes significantly to the purpose and consists of three main approaches: (1) the language-oriented approach; (2) the cross-cultural approach; and (3) the interpretative approach. Significantly, as a general setting we further apply and develop this model in our study.

The cross-cultural approach is based on the supposition that no language can exist in a cultural vacuum (Barghout 1990, 75). Barghout suggests that cross-cultural translation preoccupies itself with the communicative aspect of language at the expense of the pragmatic and the linguistic ones (cf. *ibid*, 70-75).

The social-semiotic perspective of language studies and the functional view regarding language merged into a functional and communicative approach in which text exists to satisfy the communicative requirements of language users, and in so doing, reflects their unique culture. Again, orientation is towards the receptor message. Thus, the modern translation theory is in line with Nida's dynamic equivalence and its principle of 'equivalent effect'. For Nida "a translation



of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behaviour relevant within the context of his own culture; it does not insist that he understands the cultural patterns of-the source-language context in order to comprehend the message” (Nida 1964, 159). Barghout rightly indicates that this view contrasts Joseph B. Casagrande’s view that “one does not translate languages; one translates cultures.” (Casagrande 1954, in Barghout 1990, 75). This is a significant point in order to understand the essence of the cultural approach: culture-oriented translator does not translate the source culture or the world of the ST but rather creates the TT in view of its cultural context. This is the only method to make the translation functional and communicative, otherwise the translated text would form its own void space inaccessible both to the source text audience and to readers in the target language.

According to Barghout, the interpretative approach, an offshoot of structuralism and semiotics, gave rise to different translation models, most importantly are: (1) the text-typological model; (2) the hermeneutic model; and (3) the rhetorical model (Barghout 1990, 81). Barghout notes that by interpretation he means the mere understanding of the source message for “translation implies as many interpretive aspects as interpretation implies translative aspects” (ibid, 77). This approach links language and message (text) which “remains mute unless voiced in a language form” (ibid, 78). Barghout elaborates that “the message derives its viability from its relevant text, cotext, and context. The text, co-text, and context constitute the linguistic-socio-cultural fabric in which the message is inter-woven” (ibid, 78) and refers to Roland Barthes who provides an important definition of text also highly relevant for translation:

*The text is plural. This does not mean just that it has several meanings, but rather that it achieves plurality of meaning, an irreducible plurality. The text is not coexistence of meanings but passage, traversal [...]. The text’s plurality does not depend on the ambiguity of its contents, but rather on what could be called the stereographic plurality of the signifiers that weave it [...].* (Barthes 1986, in Barghout 1990, 78)

The above-mentioned ‘plurality’ defines the new framework for literary translation theory and translation assessment. At the level of re-production or re-creation a translated text cannot be identical with the source text in terms of ST’s plurality of meanings according to their original embedding. As Levon Mkrtchian, Armenian scholar of literary translation, noted: “A translation is possible and necessary precisely because it differs from the original” (Mkrtchian 1979, in Friedberg 1997, 9). In a poetic text information which provides and forms ‘extra meaning’ may stand in the foreground of text’s form and content, though, in terms of presentation of such

information, it may remain invisible. Therefore when identifying the functional and communicative elements of a poetic text for translation needs, the analysis should not employ a narrow view on these elements. Presence of contextual and culture-specific text markers in a poetic text should not be considered only in view of some generalised ideas. For a poetry translator ST and TT culture and context is always a subtle fabric which is developed through text's surface elements, embedded in the text and still stands apart. It is at this point of distinction where competence and performance are also split and united both regarding translators and readers – an issue on which Barghout elaborates further in his translation model. This problem also explains Barghout's position, which we largely support, that no translation model presents and no model is able to present a comprehensive prescription as how to translate, and it is more productive to seek explanations of what the translation process/product is rather than what is the best way to translate a text belonging to a certain text-type.

Barghout (*ibid*, 93) further maintains that interpretive translation is based on the view that translation is not an interlingual or intercultural operation but is genuinely a purely textual activity. According to him, the text/discourse analysis model suggests that the source text and context be comprehensively envisioned and delineated. This means that the translator is expected to consider the entire communicative situation and, consequently, analyse its constituent elements. However, Barghout indicates that the model fails to resolve the problem of the relative undefinability, unidentifiability and indeterminacy of the relevant pragmatic values in literary translation. While the text/discourse analysis model views the text as a communicative event set in interrelated, interdependent layers of meaning, translator's work and text as his work material and product are conditioned by more aspects than distinctively represented in the source text and its context. The translator has to rely on his linguistic skill, his intuition, and his prior experience of the external world in his rendition of the source text in the target language (*ibid*, 94). In order to develop the competence-performance dimension of translation Barghout presents his hermeneutic model which attempts to complement the existing approaches by linking translator as a professional and as personality with the text production process (see Subchapter 1.1.1).

Barghout's rhetorical model, which is, in fact, a functional approach, integrates the linguistic approach (text's linguistic analysis) and the communicative approach (text's stylistic analysis) and is based on the concept of meaning shifts. It provides more scope for text-producer, text-translator, and text-receiver to manoeuvre with interrelated, interactive and interdependent meanings into the semantic goal of the text in order to finally achieve interpersonal communication (*ibid*, 108).

According to the rhetorical model, texts are classified into three categories: (1) literary texts in which language is used as a secondary modelling system; the frame of reference being the text-supplied world; (2) non-literary texts in which language is used as a primary modelling system; the frame of reference being the actual world; and (3) hybrid texts which border between literary and non-literary texts (ibid, 104).

Text is viewed as ‘a methodological field’, i.e. a discourse whose underlying message is interpretable from its language, or a whole greater than the sum of its parts (ibid, 100-101). Consequently, this approach also incorporates the concept of translation as process and product (Neubert, Halliday) and puts an emphasis on text’s reading (again, a shift from author’s focus to reader’s focus). Adequate translation is based on an appropriate reading strategy which should subsume a gradual shift from a reading based predominately on reader-supplied information to a reading based predominately on text-supplied information. Barghout claims that literary translation is an attempt to reconstruct the SL message in a new text, a text that would have been created by the original text author had he been a native speaker of the language of translation (ibid, 102). To this extent, the request for translator to translate the ST into the TL in such a way that it would be acceptable for the author is, however, a speculation except for self-translations though even in this situation the relationship of the process of original creation and its translation would still correspond to the principles of translation and not creation. This approach would also compromise translation as an activity of independent professional creation making it become a distorted voice of the author where the distortion is not caused by a presupposed untranslatability but by imagery reproduction of the ‘unknowns’ of the source text. By this we adhere to the fact that the development of translation theory towards functional aspects, which introduce text’s communication and reader as key players, has been the main contribution to a new understanding of the above-mentioned distortion. Our aim is, in fact, to indicate through theoretical and empirical research, that poetry translation is not about author’s voice itself as seen in isolation in its representation in the ST but about making his voice sound in the TT context as the only way towards text’s integration into the target culture. This approach is based on poetry as art—authorship is certainly to be preserved but the product should naturally fit into the target language, culture and poetic paradigm. Meanwhile, regarding perception of the translated text by the reader, a feeling of translation or, more precisely, ‘presence’ of the original context may also be a natural element as regarding the specific example of Brodsky’s self-translations. In addition, it should be noted that the distinction of the reading strategies according to reader-supplied or text-supplied information may serve scientific needs in order to model the process but these two

cannot survive in the general translation theory as separate approaches to translation as every translation is always based on both types of information.

The previous points illustrate and justify the development of the poetry translation theory into a truly translation-oriented approach, which we largely support, seeing translation as a cross-linguistic and cross-cultural phenomenon and activity for which text and its communicative functionality stands in the very centre of work. Therefore any applicable literary translation theory cannot be placed either in the framework of a linguistic approach, or in a literary science setting. By this we also emphasise that the present paper is prepared according to the above-mentioned pronouncement and aims to be a translation study and not a study on purely linguistic aspects of co-relating source and target poetic texts.

### **1.1.3 A brief insight into the development of poetry translation approaches and theories in Latvia**

Latvian literary language and Latvian literature have essentially developed through translation. Andrejs Veisbergs even defines that Latvians are a “nation born in translation” (Veisbergs 2014, 102) and notes that Latvian national identity is very language-centred (Veisbergs 2016, 125). Jānis Sīlis (Sīlis 2009, 140-142) and several articles by Andrejs Veisbergs (Veisbergs 2011, Veisbergs 2014, Veisbergs 2015a, Veisbergs 2016) represent the most recent reviews about the development of literary translation and its impact on the Latvian language, national identity and literature.

While the first translation phase is characterised by translations of religious books, G.F.Stenders is one of the first translators who both starts translating secular texts and represents the new trends in the translation approaches (Veisbergs 2014, 107). Several scholars recognise Stenders as the founder of the Latvian secular literature, including secular poetry (cf. Ķikāns 2003, 7; Paklons 1980, 37).

Next cornerstone is the emergence of the first native Latvian writers. By *Dziesmiņas*, a collection published by Juris Alunāns in 1856, Latvian becomes “the language of culture” (Veisbergs 2014, 110). In late 1860s Kronvalda Atis publishes several articles devoted to literary theory and criticism, thus, he is recognised as one of the founders of literary criticism in Latvia (Knope 1962, 46). Meanwhile, the translations performed by Ernests Dinsbergs are described not only as examples of localisation but of simplification, as well (Paklons 1980, 39). Alunāns argues against excessive German elements in Latvian while also admitting that “no culture has been able

to do without influence of foreign idiom” (in Veisbergs 2014, 110). Teodors Zeiferts acknowledges several successful poetry translations by Alunāns, including Heine’s *Die Lorelei* and Goethe’s *Der Erlkönig*. Zeiferts claims that Alunāns has thoroughly examined the ballad written by Heine and has re-created it into a poem which is equal with the original by preserving Heine’s way of expression and observing the respective rhythmic changes (Zeiferts [1922] 1993, 297). Zeiferts concludes that the corrections made by Alunāns in his translation of *Der Erlkönig* indicate a tendency towards a less literal translation in order to harmonise the tone with the means of expression available in Latvian (ibid, 300).

The period of Neo-Latvians is followed by remarkable developments at the end of the 19th century when the increasing amount of literary translations leads to a more profound discussion of translation quality. Zeiferts notes that the language used by Latvian writers is still characterised by excessive foreign influence, especially in translations which easily suggest their German or Russian origin (in Blinkena 1996, 245). However, as the Latvian language and Latvian writers (significantly, most translators are writers) reach a more advanced level now translators can employ enhanced linguistic resources and use the ‘accumulated’ cultural capital, background knowledge and experience which is not only ‘imported’ into the national culture but is acquired locally. This enhanced ‘capacity’ leads to a transition from literalness to freer translation, a trend which is noted by Veisbergs (Veisbergs 2014, 113).

One of the most fundamental achievements is the translation of Goethe’s *Faust* by Rainis who emerged in the Latvian culture as a translator and only then became a poet (ibid, 113). The translation which is first published in 1897 and includes about 500 neologisms (Kļava 2016, 23) is discussed by several authors. While Zeiferts and several writers support the approach employed by Rainis (Ķikāns 2003), linguists Kārlis Mīlenbahs and Jēkabs Dravnieks are more critical about the use of neologisms (cf. Druviete 1990).

The discussion of this translation resumes in 1997 when an international conference is organised in order to celebrate the hundred years’ anniversary of the translation. Valdis Bisenieks whose translation of *Faust* is published in 1999 explains the reasons why the translation method used by Rainis is inappropriate for a work created by Goethe (see Subchapter 2.1.2). Valdis Ķikāns (2003) argues against the position of Bisenieks by also referring to a Russian translation by Boris Pasternak. Ķikāns defines that poetry translations, when compared with their originals, are equally important (ibid, 90). He adheres to the conclusions presented by Ingrīda Alksne regarding the translation principles used by Rainis in this specific translation: (1) subtle preservation of the original ideas; (2) preservation of the rhythm; (3) preservation of the rhymes;

(4) preservation of various ways and moods of expression; (5) preservation of author's presence; and (6) integration of the translation into the Latvian language (in Ķikāns 2003, 90-91).

Ķikāns refers to Fedor Fedorov who claims that although sometimes Paternak in his translation of *Faust* covers up the 'voice' of the original, he has succeeded in demonstrating the most essential aspect – the genius of *Faust* (in Ķikāns 2003, 92). Ķikāns argues that translation quality is reduced where deviations are not aimed at improving the translation but at creating quality poems in the target language (ibid, 92). Meanwhile, Ķikāns supports the approach used by Rainis: where the rhyme schemes do not correspond to the original, the deviations are counterbalanced by aesthetic solutions (ibid, 95). Thus, the balancing approach is recognised in early poetry translations into Latvian. Ķikāns also criticises the rhythmic deviations of Bisenieks and some inadequate lexical choices (ibid, 100-103, 107). He concludes that pluralism and deconstruction do not imply distorting an earlier literary text but and updated insight, a different view through changed intonations, etc. (ibid, 108).

The translation process in Latvia between the wars – an almost untouched area of research, mainly due to the Soviet occupation which followed the independence period (1918/20-1940) when discussion of the cultural processes during Latvia's independence was strictly limited and subject to censorship – is studied by Veisbergs (2016). He notes that in most cases literary works are still translated by writers: few notable Latvian authors have not been prolific translators (ibid, 136). Poetry translations have a major share in the total volume of translations. However, both poetry and prose translations are characterised by extremely varied quality (ibid, 129). One of the reasons for mistakes, incongruences with the authors' texts and omissions could be the fact mentioned by Jānis Veselis (in Veisbergs 2016, 137) that sometimes the target texts are not translated from the original languages. However, in most cases quality books are translated carefully and close to the original text, applying the German fidelity principle (ibid, 140).

While describing translation criticism, Veisbergs draws a picture which is also true about the situation in modern Latvia: "[...] some information on the author, a brief description of the plot, the writer's style, and a short sentence on translation quality, usually simply saying it was good or bad" (ibid, 142). Comments are usually limited to mistake-hunting or to noting excessive literalness or closeness/remoteness to people's language (ibid, 143-144).

The study of Veisbergs suggests that criticism of poetry translations is even less common. Reviewers who do not fail in assessing translations at a level beyond linguistic mistakes dwell on (1) the different rhythmic structures of the original and the translations, which deprives the later

of equivalence; (2) precise and powerful translation; (3) necessity of localization of proper names; (4) level of literalness; (5) translation's credibility; (7) respect for the original form; (7) easiness of reading (ibid, 146-147).

A recent study (Sproģe, Vāvere 2002) of the Latvian translations in 1920s of the poets representing the so-called Russian Silver Age suggests, though through the modern poetry translation perspective – the approaches and strategies used by the translators. The study presents the following assessment criteria: (1) representation and unity of the content and form/structure; (2) rhythmic deviations; (3) preservation of the specific features of the original texts; (4) rendering of the phonological features of the original (ibid, 198-199). For instance, early translations by Viktors Eglītis are described as interpretations which include arbitrary changes. It is also noted that this a period of high significance for the general development of the Latvian literature and poetry translation expertise (ibid, 199).

The Soviet occupation period is characterized by general political control and standardisation of art. Even leading scientific theories and ideas are by definition expressed by the Soviet leaders. Thus, censorship is not only widely spread but takes different absurd forms. This is also the context in which assessment of poetry translation and poetry translation criticism develops. Nevertheless, original poetry and translated poetry reaches a high artistic level. Literary periodicals feature critical articles on a regular basis. Reviewers and literary scholars focus on (1) the formal aspects of poetry (rhythm, meter, rhymes); (2) translator's poetic and stylistic mastery; (3) translator's attention to every subtle detail of the original; (4) translator's ability to discriminate between the most important and secondary aspects in view of the inevitable compromises due to the subtle emotion and tone structure which is bound to a specific language (cf. Blumberga 2008, 43-45).

Though Harijs Gāliņš (in Blumberga 2008, 44) notes that it is absolutely inappropriate to change or embellish author's style, aesthetic embellishment (as a specific form of censorship) according to the Soviet ideology and to some commonly accepted though rather vague principles of Soviet aesthetics and culture of language was in fact a requirement during the Soviet occupation (another type of embellishment is, however, represented by the aesthetic approaches of the Romantic period (Zauberga 2016, 108)). This is yet another reason for the necessity to provide new translations of such embellished literary texts.

Jānis Plotnieks (in Blumberga 2008, 45) defines two categories of poetry translators: conservative translators and modern translators. While the conservative translators dwell on the

poetic architecture of the original, the modern translators master the preservation of original's content and idea but ruin its poetic architecture.

In 1970 poet and translator Imants Auziņš (in Ķikāns 2003, 91) defines that following three degrees in poetry translation: (1) precise translation; (2) literal translation; and (3) arbitrarily free or 'loose' translation (*vaļība*).

Jānis Paklons (1980, 80-94) discusses the main issues of literary translation, including poetry translation: (1) credibility regarding the various levels of lexis and creative choice of a lexical variant; (2) contextual aspects; (3) rendition of idioms; (4) rendition of the grammatical deviations in poetry translations where these deviations play a stylistic role; (5) rendition of author's style; (6) approaches used in order to convey author's worldview; (6) credibility of the translation when compared with the original; (7) the aspect of reader's interests; (8) interpretation of the text; (9) the aspect of balancing which is especially important in poetry translation where it is not possible to render all the elements which create the content, form and tone; (10) the approach of the main in poetry translation.

Movement towards an integrated approach which links linguistic pragmatics with the semantic and functional aspects being highly relevant in poetry translation is marked by the seminal works of Tamāra Zālīte (Залит 1969), Ruta Veidemane (1977), and Jānis Sīlis and Tamāra Zālīte (Sīlis, Zālīte 1984), as well as studies with a more narrow focus in the post-Soviet period (for instance, Зайцева 1991; Bormane 2006, Dreijers 2014). It is noted that the theory of literary translation is closely interlined with comparative stylistics and the theory of literature (Sīlis, Zālīte 1984, 43). Any literary text requires a complete analysis as a whole as this is the only method revealing functional importance of its structural elements, rhythm, images, lexical variety and various stylistic layers (Залит 1969, 34). Consequently, Latvian literary translation theory is focused on the text level. By referring to Heder's idea that translation leads to enrichment of the TL, national culture and thought, this function of literary translation is set to be an underlining mission of literary translators (Sīlis, Zālīte 1984, 7, 21).

A strong basis for linguistic research of poetry in Latvia is provided by Ruta Veidemane (1977). Linguistic poetics as a more narrow area of research, i.e, linguistic research of poetry is based on the fact that literary works and their stylistic richness in its specific functional variety is created by using means of the respective language (ibid, 10). Veidemane's book covers all most essential elements of linguistic research ranging from a general description of poetry which is a specific sub-category of literary texts as a text type (importantly, the concept of "communicative effect" is used (ibid, 25)) up to analysis of lexical material and grammatical expressiveness.



Veidemane contrasts ‘automatisation’ and specific ‘actualisation’ of poetic language (ibid, 37-38) which, in fact, is the basis for its artistic value and richness of creation as poetic language is largely oriented towards intensity of expression (ibid, 39). And, again, Veidemane emphasises that enriching language is a key task of poetry translators (Veidemane 1974), in particular in view of the fact that Latvian started to fundamentally develop in the XIX century.

In line with this position Ieva Zauberga in her dissertation notes that a specific feature of language of translation is an increased number of new elements (stronger integration of borrowings, and neologisms which may develop from an individual phenomenon into a part of the literary language) (Зайберга 1991, 19). Zauberga also points to the shift in translation’s focus from the original author towards the reader, namely, towards communicative translation (ibid, 8). Regarding the general translation approaches in Latvian literary translation Zauberga divides their development into three phases: (1) highly free translation or paraphrasing up to 1880s, (2) literal translation in the period from 1880s up to the turn of the 19th to 20th century, and (3) gradual development of free translation in the 20th century (ibid, 9). This may, however, be an incomplete list which presents a simplified overview which disregards the specific features of each period.

Andrejs Veisbergs (2015) looks at literary translation, including poetic translation, through the aspect of interference.

A number of leading Latvian poetry translators (Uldis Bērziņš, Leons Briedis, Pēteris Brūveris, Māris Salējs, Knuts Skujenieks) have outlined their practical approaches to poetry translation (cf. Balode 2009, Berelis 2002, Berelis 2005, Salējs 2015). They discuss general poetry translation principles and specific traits which are determined by the local situation and position of the Latvian language. Briedis refers to the theory of language co-existence and language conflict of sociolinguist Peter Hans Nelde and to Maurice Blanchot’s essay *Translating* and his theory of difference: “The translator is the secret master of the difference of languages, a difference he is not out to abolish, but rather one he puts to use as he brings violent or subtle changes to bear on his own language, thus awakening within it the presence of that which is at origin different in the original” (Blanchot 1971, in Venuti 1995, 307). Further, the above-mentioned Latvian translators note that: (i) translation of traditional-code poetry with its definite and rigid structural frameworks and phonological organisation (e.g., alliterations, assonances) is not an ordinary type of translation; knowledge of the SL and TL is just one side of the process but more essentially it concerns poetic techniques, contexts, author’s individuality and style and the whole set of cultural background in its horizontal and vertical dimension, including folklore,

mythology and religion\*; (ii) mastery at the level of idioms is essential; similarly, general idiomatic similarities or resemblances of the TL and SL are important; (iii) periodical re-translation is necessary as the linguistic context and extra-linguistic context change, thus the temporal aspect is very important factor of perception due to certain semantic shifts; (iv) the form is not just the outward apparel of a poem, it is rather a representation of the inner world of the SL (reference to Plotinus); when a purely conceptual approach to poetry translation is applied, it is impossible to render, for instance, the captivating sound patterns of Latvian poet Vilis Plūdons, a master of sound-based poetic devices and techniques; (v) the Latvian language is very inconvenient for poetry translation due to the word stress on the first syllable; (vi) contrary to Russia Latvian poetry translators resist interlinear translation, therefore usually they are polyglots (Balode 2009, Berelis 2005).

A general problem faced in attempts to analyse the approaches to poetry translation and poetry translation theories in Latvia is the fact that even distinguished Latvian poetry translators have rarely explained their ideas and translation principles in a written form.

However, the above insight shows that the development of the theories of literary translation is, similarly to the general development of the Latvian literature, a process of transferring and adopting theoretical ideas of foreign authors by undertaking certain alignment according to the local language-centred approach to translation. Now this approach has been developed into a much more complex system according to the modern standards of poetry translation theory and practice. The fundamental principles of literary translation, including poetry translation, ‘overlap’ with the theoretical ideas discussed in the previous subchapters (and in Subchapter 1.1.4) suggesting that an integrated approach to poetry translation is possible and practicable.

#### **1.1.4 A brief insight into the development of literary translation theory in Russia**

The development process of literary translation is significantly determined by the fact that Russian literature and literary language in their modern sense of the terms appear only in the 18th century (Friedberg 1997, 2) to which the contribution of literary translation is enormous. Such importance of literary translation also explains why in contrast to Western Europe, where few

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\* Wechsler notes that the issue of young translators who do not have ‘a good ear’ is also a matter of “the decline in the study of prosody and rhetoric and grammar, of the decline in the study of pre-twentieth-century literature and in the study of poetry relative to prose (Wechsler 1998, 166).

major authors were translators, in Russia many important poets and writers of the 19th century were also translators (this is still true in Latvia, as well), among them the poet Zhukovsky has to be singled out as a leading figure in the field (ibid, 17). Maurice Friedberg (1997) notes that apart from the enormous influence of translation of Western literature into Russian the value of translations was also seen in the fact that “a competent translation is also a commentary that enables the reader to see the original in a new light” (ibid, 10). Therefore translation could be found useful by persons well able to read the originals. Friedberg refers to the explanation by Yury D. Levin, a distinguished literary translation scholar, “The foreign perception reflects a sense of distance and perspective. It enables us at times to see what one does not notice at close range. [...] It was no accident that [the poet] Gumilev noted on one occasion, “To truly understand a poet, one should read all of his translations into foreign languages”” (Levin 1982, in Friedberg 1997, 12).

According to the Neoclassicism approach, in the 18th century translations in Russia were treated and viewed as equal components of the national literature. Friedberg cites Vasily Tred'iakovsky, a founder of Russian poetry and Russian literary translation, that “the translator differs from the creator in name alone” (ibid, 30). According to Friedberg in the 18th century Russian translators insist on fidelity to a norm (rather than to the text) (ibid, 32). Nikolay Karamzin, a leading Russian writer of that time, commented on his translation of Shakespeare's play *Julius Caesar*, that “As far as my translation is concerned, I strove above all to translate faithfully, avoiding expressions incompatible with our language. [...] I never changed the author's ideas, believing this to be inadmissible in a translation” (Karamzin, in Friedberg 1997, 34”. From the point of view of modern translation theory, apparently, the focus of this method is on translator's own processing of the original, readers and, consequently, communicative aspects are disregarded. However, the “free” translation approach reached its peak in Vladimir Lukin's translations. Lukin “justified his free translation of comedies, a genre which in his view was called upon to criticise Russian mores. It is for that reason that he deleted from French comedies everything that bore no resemblance of Russian life and customs” while Leo Tolstoy objected by arguing that “Changing foreign stories [...] to suit Russian mores means depriving them of their value as documents of non-Russian life and of their realism above all” (in Friedberg 1997, 35).

Many scholars (cf. Friedberg 1997, Levin 1985, Гончаренко 1999) point to the outstanding contribution of Vasily Zhukovsky, a leading Russian poet-translator of the first half of the 19th century, whose translations had a major influence on the formation of the Golden Age of Russian poetry. Friedberg concludes that “Zhukovsky saw no conflict between a smooth

translation and a faithful one”. Zhukovsky’s famous statement that a translator of prose is a slave, while a translator of verse is a rival (in Friedberg 1997, 40) caused much debate. We share the view that by this pronouncement Zhukovsky both made an emphasis on the requirement to feel aesthetic values of another poet’s works and also called attention to the fact that a translated poetic text becomes part and parcel of the TL literature, and as a literary work in its own right, it becomes a “rival” of the SL text (in Friedberg 1997, 40). However, we also agree with Friedberg’s note that Zhukovsky still preserved the long-standing “free” translation tradition that the translated text should sustain the illusion that it is an entirely original work (ibid, 42) though the art of creation in poetry translation does not mean that instead of the author the target audience is offered to read the translator; the TL text should be produced taking account of its cultural and literary embedding.

Friedberg notes that the two approaches of “free” versus “literal” (for instance, literalist practice employed by Fet, a leading Russian poet of the 19th century) translation coexists until the World War II when the shift towards free translation becomes ideologically pre-determined as it justifies certain censorship (ibid, 16). According to the restrictive concept of Socialist Realism, the main Soviet artistic doctrine, Soviet translators must “first and foremost attempt to convey to our reader everything that is progressive, all that is living and timely for our age (I.Kashkin 1968, in Friedberg 1997, 32). The ideological shadows were also cast on the translation theory developed by the leading Soviet theoreticians (for instance, *Isskustvo perevoda* by Korney Chukovsky and Andrey Fedorov (1930)).

In this context an outstanding case was Vladimir Nabokov’s literalist English rendition of Pushkin’s *Eugene Onegin* in 1964. In his introductory remarks, Nabokov identifies three kinds of translation:

1. *Paraphrastic*: offering a free version of the original, with omissions and additions prompted by the exigencies of form, the conventions attributed to the consumer, and the translator’s ignorance
2. *Lexical*: rendering the basic meaning of words (and their order). This a machine can do under the direction of an intelligent bilinguist.
3. *Literat*: rendering, as close as the associative and syntactic capacities of another language allow, the exact contextual meaning of the original. (Nabokov, in Friedberg 1997, 85-86).

During the Soviet period the Russian theoretical approaches to literary translation, and poetry translation as a specific variety, were characterised by a relative isolation lagging behind

the Western schools which were also caused by the pragmatic factor of foreign language knowledge making English sources hardly available to Russian scientists and Russian sources – to their western colleagues. However, the great extent of similarities leads to a conclusion that the interaction and mutual ‘inputs’ still occurred.

The mainstream ideas of the initial Soviet period are summarised in the Gorky-Chukovsky-Kashkin doctrine as designated by Vladimir Rossel:

- (1) Any literary text is translatable.
- (2) A translator, like an original writer, should study not only the text, but the life itself.
- (3) In literary translation, literary aspect are more important than linguistic ones.
- (4) A literary translation should not be neither “precise” (literal) not “free,” but “should strive to achieve an artistic impact on readers of the translation that equals the impact of the original on the author’s countrymen.” (Rossel, in Friedberg 1997, 95).

Kashkin’s ideologically-driven ideas were rarely challenged. However, Friedbergh notes that Givi Gachechiladze, an outstanding Soviet theoretician in the 1960s and 1970s, argued that “the original was created in its time as a reflection of its time. The originally created image cannot be changed. If one were to ascribe to it something new and characteristic of the translator’s [own] epoch, this would tantamount to a betrayal of historical truth” (Gachechiladze 1970, in Friedberg 1997, 105). We largely share this essential view.

However, linguistic, or philological, research of literary translation is a strong branch of the Russian translation theory by also integrating the ideas of text linguistics (cf. Чернявская 2009). The most important contributors, to mention just a few, are Efim Etkind (Эткинд 1963), Leonid Barhudarov (Бархударов 1975), Пиа Galperin (Гальперин 1981), Alexander Shveitser (Швейцер 1988), Vilen Komissarov (Комиссаров 1980). Recently a number of studies of relevance for this research have been published (Кулемина 2006; Раюшкина 2004; Филатова 2007).

The modern Russian translation theory of poetry translation is closely linked with text linguistics (see Subchapter 1.2.1), studies of the inherent features of poetic texts (see Subchapter 1.2.2), and studies of contextual relations and meaning formation in text’s world (see Subchapter 1.2.3).

Rayushkina who provides a summary of the situation in the poetry translation theory in Russia notes that in the context of its communicative purpose (which is considered within a broader concept of linguistic pragmatics) poetry translation should convey and transfer the emotional and aesthetic effect of the original; the semantic elements and singularity of form are

secondary (Раюшкина 2004, 95-96). According to Komissarov the translator aims at ensuring the same communicative effect of the TT as created by the ST by choosing an 'average' recipient as a typical representative of the target culture. Consequently, certain changes ('pragmatic adaptation') are inevitable in the TT in order to adapt the ST to the target audience and target culture (Комиссаров 1999, in Раюшкина 2004, 36). Considering the aesthetic effect created by literary texts translation pragmatics of these texts are aesthetically conditioned (ibid, 36).

Elena Kidyarova (Кидярова 2010) maintains that according to the Russian school of literary translation, the main issue is overcoming the linguistic and cultural barrier which requires application of extra-linguistic information. The translated literary text represents both the source culture and – to a certain extent – the specifics of the linguistic and cultural community of the translator. Thus a linguistic and cultural analysis is a primary element of literary translation irrespectively of the approach chosen by the translator (Кидярова 2010, 119). This approach is in line with the accepted approaches in the West: Susan Bassnett maintains that "texts consist of language, they are composed of nouns and verbs and all kinds of lexical and grammatical patterns, and this is the dimension with which a translator needs to be primarily concerned. In order to translate poetry, the first stage is intelligent reading of the source text, a detailed process of decoding that takes into account both textual features and extra-textual factors. If, instead of looking closely at a poem and reading it with care, we start to worry about translating the 'spirit' of something without any sense of how to define that spirit, we reach an impasse" (Bassnett 2001, 60). However, she adds that all translation models (for instance, Robert Bly's eight stages of translation (Bly, 1984), or Andre Lefevere's seven strategies and a blueprint (Lefevere, 1975)) miss the idea of playfulness: the poem is open to interpretative readings that involve a sense of play. If a translator treats a text as a fixed, solid object that has to be systematically decoded in the 'correct' manner, that sense of play is lost (Bassnett 2001, 65).

Rayushkina sees translation as a multi-stage activity: (1) reading of the original; (2) word-for-word translation and linguostylistic analysis of the original; (3) literary translation; (4) comparison of the translation with its source text and with other translations if available; (5) assessment by the reader. In this model the emphasis is on quality assessment, and, thus, also on the aspect of equivalence at the pragmatic level of translation assessment. A significant element of the model is translation's assessment by comparing it with other available translations based on reliable criteria (ibid, 96-97). This is one of instances showing that the Russian theory of literary translation is more focused on the practical side translation without developing a somewhat pseudo-science of a translator's world which is inappropriate and inapplicable not only

with regard to literary translation but to the whole domain of Translation Studies.

Concerning comparative analysis of the translation by means of other translations (which may also be in different languages) Rayushkina cites Komissarov and his translation assessment model: (1) comparative analysis of the translations and the ST in order to determine approximation with the original structure and contents, translation methods and approaches used in order to ensure equivalence, etc.; (2) comparative analysis of the translations and the ST by focusing on the language of translation in order to establish the features of language of translation as a specific sub-system of the respective national language; (3) comparison of the parallel texts in the target language(s) and the text in the SL by focusing on different use of language resources depending on the needs of stylistic adaptation in the translation process (Комиссаров 2002, in Раюшкина 2004, 130).

Sergey Goncharenko presents a specific classification of translation methods of classical poetry depending on the type of information (see in more detail in Chapter 1.3) which the translator intends to convey from the same ST:

- (1) Poetic translation – the only translation method suitable at the level of poetic communication. Poetic communication has two pre-conditions: first, its source is a verse-form text, second, text's organisation should ensure transfer of a complex set of information by laconic verbal means. Rayushkina refers to sonnets: researchers may devote dozens of volumes to interpretation of one sonnet.
- (2) Verse translation – a translation method by which factual information of the ST is only conveyed by means of verse speech and not poetic speech. (Verse speech can be distinguished from poetic speech through its focus on the structure (metre/rhythm), tone and phonetic organisation of poetic texts.) Target texts are very close to its source at the level of words, utterances and style. Goncharenko refers to Katenin, Fet, Block and Gasparov as masters of this approach. However, she notes that this type of translation distorts conceptual information, another weakness – non-recreation of aesthetic information. The focus on the verbal and stylistic side of the source text precludes the translator from transforming the verse text into a 'spatial' and full-fledged poetic text. This translation method is applicable for specific purposes, for instance, for citation of poem's part in academic papers when the target audience is only interested in factual information and formal and stylistic information.
- (3) Philological translation is focused on *précis*, almost literal transfer of source text's factual information, and is usually complemented by the source text and notes. In this

case the translation is not aimed at fulfilling the function of poetic communication but rather at providing precise transfer of every fact mentioned in the original. (Гончаренко 1999)

In this context, we briefly look into the poetry translation theory as applied and aligned with the studies of translations of Joseph Brodsky's poems where the concepts of self-translation and self-translator dominate the theoretical setting.

### **1.1.5 Studies of Joseph Brodsky's authorship and translations of his poems**

Joseph Brodsky is a poet whose works have been studied both at home in Russia and in the West. Most of studies belong to the branch of literary science – hundreds of papers and volumes written by Valentina Polukhina, Olga Glazunova, Lev Losev, Derek Walcott, Daniel Weissbort and many others. In this chapter we only note some of the studies in the domains of linguistics and Translation Studies. Additionally to the above-mentioned authors these include, for instance, Zakhar Ishov (Ishov 2008), Arina Volgina (Волгина 2005), Natalya Bogomolova (Богомолова 2006), Zarema Kumakhova (Kumakhova 2005), Yulia Kostromina (Костромина 2006), Elena Kidyarova (Кидярова 2010), Sergey Nikolayev (Николаев 2011), Alexandra Berlina (Berlina 2014).

All studies, including linguistic studies, of Brodsky's creations and their translations are based on some common elements determined, first, by the personality of Brodsky and his authorship, second, his philosophy of language and poetics, and, third, by the fact of Brodsky's bilingualism:

- (1) poetic language of Brodsky is characterised by classical or even conservative poetic form and novelty at the level of contents and expression; these are the first elements making Brodsky's stylistics a complicated system or an individual world of creation;
- (2) Brodsky's language philosophy and philosophy of poetics is an essential element of the poetic modality expressed in his texts, namely, poems, and it is determined, first, by his encyclopaedic knowledge of the cultural and literary history of the world, and, second, by his bilingualism and immediate presence both in the world of the Russian language and culture, and the English language providing a deep and objective insight into two languages, two distinctively different cultures (or even more in view of the fact that English does not represent only one culture or tradition), two opposing and conflicting political systems, and broad varieties of poetic approaches. Brodsky



became an exile poet at an early stage, therefore he largely became a great Russian poet while living in the United States. On the one hand this situation implied freedom from the totalitarian Soviet rule and open doors to the world behind the Iron Curtain but it also meant isolation from poet's homeland, culture and natural environment of his native language;

- (3) Brodsky was equally attracted by Russian and English. This is a particular feature of his personality and has its most evident and significant manifestation in his views regarding cross-cultural interaction, translation approaches and practice (self-translations, co-translations, translation assessment), and in poems originally written in English;
- (4) studies on Brodsky, including those having a linguistic focus, are inevitably linked with the primary creative principles employed by the author;
- (5) each and every study of Brodsky's poetics, both literary, intralingual or interlingual, applies interdisciplinary approaches by admitting that only such interdisciplinarity is suitable for a comprehensive study of poetry and its translations; author's personality, biography and individual philosophy is seen as an integral part (or an element of modality) of the aesthetic and linguistic side of creative writing, therefore they represent elements of textuality, of text's world being important in translation situation.

Up to now linguists and literary scholars have been primarily focused on Brodsky as a self-translator: most of the translations were performed by Brodsky himself or through his direct contribution and supervision. Zakhar Ishov (Ishov 2008) focuses on the structural aspects in poetry translation. He dwells on the uniqueness of 'English Brodsky' and the fact that Brodsky was translating from his mother tongue into his second language.

For this study the above-mentioned fact can be viewed both as an advantage and relief for the poetry translation process as Brodsky certainly knew the world inside his poems, while the atypical Brodsky's example of self-translations could hardly suit a comprehensive poetry translation theory.

Ishov rightly notes that the difference from Nabokov, Conrad and Beckett, other famous bilingual writers, lies in the fact that Brodsky was a poet and that closing the linguistic gap inevitably existing between poetics of two different languages and cultures is a much more formidable task if the translator aims at some level of perfection. In no other art is the unity of form and content more evident than in poetry. Ishov refers to the words of W. H. Auden: "The

formal structure of the poem is not something distinct from its meaning but as intimately bound up with the latter as the body is with the soul” (Auden 1955, in Ishov 2008, 1) and to Brodsky: “A poem is a result of a certain necessity: it is inevitable, so is its form. [...] Form too is noble. It is the vessel in which meaning is cast; they sanctify each other reciprocally – it is an association of soul and body. Break the vessel, and the liquid will leak out” (Brodsky 1996, in *ibid*, 1).

When asked about his poetic influences and inspirations, Brodsky names Yevgeny Baratinsky, Marina Tsvetaeva, Gavrila Derzhavin, Antiochus Kantemir (Полухина 2009, 23), Wystan Hugh Auden and others. Significantly, Brodsky’s style can mostly be related to the above-mentioned authors only in term of the formal aspect of his poetics. This is another indication of the importance of form for Brodsky.

Meanwhile, Brodsky is well aware of the importance of extra-linguistic elements:

*[...] in order to translate, one must [...] have some conception of not only the author’s complex of ideas, his education, and the details of his personal biography, but also his etiquette, or better the etiquette of the poetry in which the poet worked. [...] Then there will be no temptation to omit some things, emphasize others, use free verse where the original is in sestets, etc. That is, the translator must have not only the technical but also the spiritual experience of the original. (in Ishov 2008, 94)*

Brodsky admits the element of loss in translation:

*It’s easier to translate from English into Russian than the reverse. It’s just simpler. If only because grammatically Russian is much more flexible. In Russian you can always make up for what’s been omitted, say just about anything you like. Its power is in its subordinate clauses, in all those participial phrases and other grammatical turns of speech that the devil himself could break his leg on. All of this simply does not exist in English. In English translation, preserving this charm is, well, if not impossible, then at least incredibly difficult. So much is lost. (Volkov 1998, in Ishov 2008, 5)*

However, a productive discussion of poetry translation (and its theory, too) is only possible when the focus is not on what is lost but on what can be rendered. Brodsky insists on a full-fledged rendering where neither the form, nor the content is disregarded:

*In translation, some loss is inevitable. But a great deal can be preserved too. One can preserve the meter, one can preserve the rhymes (no matter how difficult this may seem each time), one can and must preserve the meaning. Not one of these things, but all together. Images exist, and one must follow them – and not propound fashionable theories in the introductions. (in Ishov 2008, 95)*

Brodsky's approach to translation, his critical and scrupulous practice of revision of translations by other translators should be viewed in the context of how he looks at both languages and their inherent nature. Ishov, again, cites Brodsky:

*Translation from Russian into English is one of the most horrendous mindbenders. There aren't all that many minds equal to this. Even a good, talented, brilliant poet who intuitively understands the task is incapable of restoring a Russian poem in English. The English language simply doesn't have those moves. The translator is tied grammatically, structurally.* (Volkov 1998, in Ishov 2008, 5)

According to Brodsky 'accuracy' is a pillar of poetry translation. This approach has its deep roots in Brodsky's philosophy of how he as a poet interacts with language: "When I succeed, this is not my personal achievement. I convey what already exists in language. The only specific element is grammar" (Полухина 2009, 22); "we arrive in language; we do not create it" (ibid, 28). Brodsky also makes another essential remark that "poets say just as much as is left unsaid" (ibid, 25). These statements have vast implications on the nature of poetry and poetic speech, on cognitive aspects of reading poetry, and on poetry translation theory. Poetry, even in its most abstract and multi-dimensional practice, seen as an expression of natural language is an important point of view regarding cognition of poetic texts, their understanding and interpretation.

For the poetry translation theory language as a natural source of poetics and poetry as a natural embodiment of language mean essential conclusions regarding acceptable compromises and losses. As any replacement, according to an absolutist approach, would only be acceptable (or natural) within the same system; otherwise, naturalness (or acceptability) would be violated and even impossible. It is at this level that no poetry translation without a loss is possible; that is, absolute equivalence in poetry translation is not quite a possibility. We, instead, propose that the concept of 'naturalness' in poetry translation should be considered by linking it with the process of ST processing and the respective restructuring in the TT—lexical (including idioms), syntactic, prosodic.

Regarding the complexities of translating Brodsky several aspects can be singled out. The first aspect is objective linguistic differences of Russian and English and the gap formed by the different poetic traditions. The second aspect is Brodsky's poetry itself, namely, those elements of poetic, creative and stylistic expression which make his poems distinctively original and individual. The third aspect is Brodsky's translation philosophy.

For Brodsky the traditional features of poetic speech – rhymes, meter, rhythm – are elements of text semantics which, consequently, are essentially preserved in translation: "by

means of rhymes language brings closer things which stand apart”; “rhyme is what makes an idea become a rule”; “rhymes help to understand closeness of objects, ideas, concepts, causes and consequences” (Волгина 2002). In his review *Beyond Consolidation* on translations of Osip Mandelstam into English Brodsky attacked the free verse translations by translator Burton Raffel as “the product of profound moral and cultural ignorance” and provides the following explanation of his position:

*Translation is a search for an equivalent, not for a substitute. Mandelstam is a formal poet in the highest sense of the word. For him a poem began with a sound, with a ‘sonorous molded shape of form’, as he himself called it. Logically, a translator should begin his work with a search for at least a metrical equivalent to the original form. [...] Meters in verse are kinds of spiritual magnitudes for which nothing can be substituted. They cannot even be replaced by each other, and especially not by free verse. I don’t mean that by rejecting meter in translation the translator commits sacrilege, but he is certainly deceiving the reader. [...] A poem is the result of a certain necessity: it is inevitable, and so is its form. (in Ishov 2008, 98)*

The above-mentioned absolutist position is, however, questionable concerning a practical poetry translation theory: the greater text’s embedding in a source culture (for instance, folk songs), the more likely a necessity to seek a substitute which, irrespective of the method applied for translation, would manifest serious compromises either regarding translator’s fidelity to the ST or to natural integration of the ST into the target setting. Despite Brodsky himself believed that translation limitations are only dependent on limitations of translator’s skills, from the point of view of a general theoretical perspective his strict position still seems lead towards untranslatability of poetry and a dead end.

Based on Brodsky’s articles on poetry translation Ishov lists the primary principles of his approach:

- (1) Translation has to convey the formal structure of the original to the extent that it offers equivalents of the compositional principles which had been involved in the creation of the original poem.
- (2) Translation has to convey the meaning of the original.
- (3) Translation is a compromise, but there are strict hierarchy of priorities as to which elements of it can be sacrificed and which preserved. This unwritten balance has to be maintained by the translator, otherwise in the process of translating the poem, he will destroy the original poem (ibid, 100).

Though Ishov claims that one of Brodsky's arguments regarding translations of his poems into English is "his love of the English language and its poetic tradition" (ibid, 120) the aspect of seeing translation in the context of the respective poetic tradition of the source culture at the time of translation seems to be a weak point in his approach for literary translation is not only bound and restricted by the source tradition but also by the situation and context of the target tradition at the time of translations. Despite, Berlina remarks that "Growing aware of the Anglo-American trend towards *vers libre* prompted Brodsky to become more – not less – "traditional" in his work." (Berlina 2014, 329) Another weakness of the approach is presented in his contradictory views regarding balancing of the aspects of form and content in translation noted by Zarema Kumakhova: on the one hand Brodsky gives priority to the content while also insisting on the faithfulness to the formal features of the original (Kumakhova 2005, 73).

In the language philosophy of Brodsky sound, rhythm and prosody play an important role as according to him through these means of poetic organisation and expression poetry interacts with the category of time: "in poetry sounds is an embodiment of time, a background on which content acquires stereotypical character"; "prosody is the stock of time in a language" (ibid). It is important to note that the concept of 'time' stands at the very centre of Brodsky's work: "the only subject of my writings is time" (Полухина 2009, 27).

Brodsky admits that in his creative endeavour he aims at achieving a type of "psychological neutrality", poetic expression without emotion (ibid, 19). Stylistically, Brodsky maintains, this means intended withdrawal from use of metaphors and other tropes (ibid, 20). Polukhina, however, notes that the number of tropes in Brodsky's poems grows by geometrical progression which she explains by the necessity to compensate the metonymy of Brodsky's language manifested at the level of syntax and tone by a more dense 'fabric' of tropes (ibid, 20). Ishov aims at presenting a new approach to English translations of Brodsky's poems and to the questioned English nature of the poems which was exactly the goal set by Brodsky in his self-translations or co-translations. Ishov maintains that "Brodsky based his self-translating practices on compositional principles partly alien to the context of the English poetic tradition" (Ishov 2008, 7).

Brodsky insisted on a mimetic translation, i.e. a translation which would retain a poem's verse structure – especially its rhymes, verse metre, rhyme patterns and stanzaic design should be preserved above all (ibid, 4). Ishov focuses on the Russian poetry translation theory (for instance, Viktor Zhirmunsky's *Verse Theory*) in view of the fact that "idea of mimetic translation has long been considered outdated in the English literary circles" (ibid, 7).

In attempts undertaken by Brodsky to adjust the translations in line with this he had to face several objective limitations. One of them is related to the grammatical contrasts. Ishov notes: “Russian is a highly inflected polysyllabic language with an abundance of subordinate clauses. English is monosyllabic with hard and fast word order and simplified inflection and a dearth of subordinate clauses” (Ishov 2008, 5). Another aspect is the different semantic context and connotations of certain poetic elements. One example is Brodsky’s insistence on preserving feminine rhymes in English, a quite common practice in Russian, but also one which strikes the English ear as comical or unserious (ibid, 7). However, it should also be taken into account that the poems written in Russian also represent a specific approach: “Brodsky created the Russian equivalent of idiomatic, 20th century Anglo-American poetry” (Polukhina 2004 [1992], xxi).

Concerning Brodsky’s critics (cf. Ishov 2008, 15-18) one of the most essential views is expressed by Michael Hofmann who mentions that despite flaws in Brodsky’s verse in English the translations are “fully intended and supervised in every detail”. If the translations by Brodsky or under his supervision are looked at as the intended results of a certain approach, this changes the platform for the analysis of his translations. Brodsky’s critics should “accept Brodsky in his own English” (ibid, 20). In an interview James Billington suggested that Brodsky’s English, with all its imported foreignising influence, was precisely a manifestation of the typically American phenomenon, which continuously helps to revive the country’s poetry (ibid, 20). The concept of foreignisation (Venuti, 1995, 20), however, acquires a special context in poetic texts. Poetic texts have natural and intrinsic ties with the language in which they are created. Moreover, we share the view that ‘naturalness’ of poetics is only possible within its source culture and language. Therefore, full-fledged naturalness of the target text can be reasonably considered a major criteria in assessing poetry translations. However, as in absolute terms such naturalness of the target text would be impossible in view of the linguistic and cultural barriers separating the ST and the TT (and this way we do not suggest “naturalness” as another substitute to the odd notion of “equivalence”), it is worth considering a changed set of criteria within a wider perspective (see Chapter 1.3). This is also indicated by Brodsky himself. According to his translation approach the focus shifts from the translator to the author and the translator has before all else a number of responsibilities towards the poet he is translating: “Translation is not original creation – this is what one must remember” (ibid, 93). This, once again, shows that Brodsky’s claim in his self-translations to produce poems in their own right is associated with a different approach standing apart from the standard poetry translation practice and that ‘naturalness’ of these self-translations in the target language and culture should be considered in relation to the actual situation and

context in which the author (the self-translator, as in this particular case), his authorship and origin become significant elements. Thus foreign elements can also be a part of such ‘naturalness’ without seeing them as Brodsky’s flaws but rather as a logical and inevitable outcome.

Brodsky adds:

*To translate poetry, one has to possess some art, at the very least the art of stylistic re-embodiment. This is possible when your reserve of technical skills is varied. A good example is W. H. Auden\*, who is capable of translating Icelandic sagas [...] using equivalents from the languages in which they were written. (ibid, 93)*

Thus the problem of defining the quality of ‘English Brodsky’ is a manifestation of the essential controversies and complexities of poetry translation in general. To some extent, opposition to Brodsky’s translations can also be provoked by Brodsky himself, that is, by his insistent claim to make his translated poems English in their own right without sufficiently explaining the reservations and presence of the ‘Russian Brodsky’ he himself admits in the English texts.

Arina Volgina rightly notes that Valentina Polukhina in her studies of Brodsky’s self-translations presents an approach by which the emphasis is on the source Russian texts, on ‘Russian Brodsky’. According to Polukhina a western Slavist is best prepared to study Brodsky’s translations as for her knowledge of the Russian language and the Russian poetic tradition is essential for assessment. This way she disregards both Brodsky’s intention to provide by means of translation poems in their own right and the requirement of “adequate communication” (Волгина 2005, 9). Such a controversial approach, however, cannot lead to a productive result – an objective answer concerning the quality of Brodsky’s translation and reasonability of his approach based on the full set of translation assessment criteria. This approach is also arguable in view of the fact that translation gave Brodsky a chance to rework his poems (Berlina 2014, 330) and the end result – translated poems – certainly show Brodsky’s ‘communicative’ approach to translation: in his translations “it is not the Russian connections that Brodsky tends to explain in translation, but the Western ones. References to Russian literature and cultural realia mostly remain puzzling, or are left out entirely, or else are substituted with Western analogues” (ibid, 326). Surprisingly, Volgina calls Polukhina’s approach a “tradition”, and her own study indicates adherence to it.

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\* Auden’s approach, however, was different from that of Brodsky. He distinguished between separable (i.e. translatable) and inseparable (non-translatable) linguistic elements in poetry: Internal alliterations, similes, and metaphors can be accordingly preserved in the target language, while lyrical components, homophonic associations, and rhyme are destined to be lost (in Sachperogtou 2007, xl)

However, it should be noted that Brodsky's intention that the translated poems be read as originals would in no way be compromised, provided the translations are considered originals created by him as a representative of certain creative signature, style and approach and do not deny his Russian origin. It is important to note that every poetic speech text, and individual poetic authorship represents a subjective variety of a language. Weissbort even maintains that Brodsky was developing a new 'idiolect' (Weissbort 2004, 50). Similarly to Ishov, he claims that Brodsky:

*brings the two languages closer, enabling Russian to speak English, syntax, accent and all. We are not speaking of literal, word for word, word order for word order translation. A more radical procedure is in play, which involves an experimental blending, the procedure at this point being so novel that it is almost bound to be misunderstood. (ibid, 55)*

Meanwhile, irrespectively of whether his translations are considered originals or not and whether his English is accepted as good or awkward, this does not change Brodsky's biography. This way 'unease' or 'reservations' of his English disappear or become a matter of whether the reader is ready to accept the individual authorship of Brodsky. The problem of 'English Brodsky' arises somewhere in-between the marginal approaches to language and poetics as belonging and ownership and the denial of Brodsky's Russian origin. Another approach is chosen by Derek Walcott in his review "Magic Industry". He maintains that for a poet to translate himself involves not only a change of language but a crossing to another place, an accommodation of temperament, a shadowing of sensibility as the original poem pauses at the frontier where every proffered credential must be carefully, even cruelly, examined. Walcott admits Brodsky's effort "phenomenal" and gives an important counter-argument to critics:

*If some critic of Brodsky's work says "this isn't English," the critic is right in the wrong way. He is right in the historical, the grammatical sense, by which I do not mean grammatical errors, but a given grammatical tone. This is not "plain American, which dogs and cats can read," the barbarous, chauvinistic boast of the poet as mass thinker, as monosyllabic despot; but the same critic, in earlier epochs, might have said the same thing about Donne, Milton, Browning, Hopkins. [...] There is a sound to Brodsky's English that is peculiarly his, and this sound is often one of difficulty. (Walcott 1988).*

By accepting poet's intention that the translations be assessed as originals Walcott concludes: "There is, for one reader, no yearning for the original Russian, no sense of vacancy, of something lost or not rendered" (ibid). When Brodsky's self-translations are read as originals, this does not influence or deny the fact that these originals are created by a bicultural poet, therefore reading



these poems is always a bi-cultural experience which does not compromise their poetic capacity to be read as English poems. Another aspect bridging ‘Russian Brodsky’ and ‘English Brodsky’ is mentioned by Jon Kyst in his dissertation *Brodsky’s Bilingualism. Practice and Prehistory*. He notes that Brodsky’s bilingualism is so closely tied with his persona and poetic approach that it can not be studied according to the traditional principles of sociolinguistics and points out to the example of elegies written by Brodsky and devoted to English poets: they are strongly rooted in the Russian poetic tradition while their form also appeals to the English tradition (Kyst 2004, in Волгина 2005, 13). The individuality of the approach chosen by Brodsky, however, also means that it cannot be applied as sole basis for a poetry translation theory.

Ishov also advocates the above-mentioned approach and claims to be the first to deal with the subject of Brodsky’s self-translations from the perspective of English literature: the translations of Brodsky are from the outset considered to belong to the body of English literature (Ishov 2008, 26).

Ishov points to Walter Benjamin and maintains that his translation theory offers a theoretical template for approaching the rationale of Brodsky’s translation practice. Benjamin’s idea of the priority of the original over the translation is echoed in Brodsky’s concept of a translator’s responsibility before the author of the original. However, Ishov admits that Benjamin is “a sworn opponent of the practice of adaptation and hence also of a mimetic translation” (ibid, 42). Ishov concludes that according to Benjamin it is not possible to genuinely grasp the relationship between original and translation; moreover, Benjamin claims that translation would be completely impossible if in its ultimate essence it strove for likeness with the original (ibid, 43). However, Benjamin endorses the model proposed by Rudolf Pannwitz and his motto that the translator “must expand and deepen his language by means of the foreign language” (Benjamin 1923). Ishov rightly notes that Brodsky’s translations and their foreignising elements on the level of rhythm, rhyme and *enjambments* fit the model perfectly in view of the fact that the major criticism addressed to Brodsky as a translator into English was that he was seeking to expand the boundaries of the language that was not his own (Ishov 2008, 44). Meanwhile, Ishov emphasises that Brodsky (who believed one had to preserve the meaning to the same extent as the form in translation) would certainly not agree with Benjamin’s idea that the demand to render the meaning is secondary in translation. The reason for this radical diversity lies in the fact that Benjamin still operated to a large extent in the aesthetics of Symbolism, whose representatives were notoriously opposed to the ideas of plain meaning and were striving instead to find forms of expressing an ideal, pure meaning, while Brodsky was a heir of the Acmeist school. According to

the Acmeist conception semantics represented a form in its own right. Hence, if the form was to be preserved across translation, the same went for the semantics (ibid, 45-46). On the other hand, Ishov notes that Brodsky would subscribe to Benjamin's conclusion that the smoothness is rather unlikely to be the main feature of a good translation: both his translation theories and practices of translation from Russian into English show his approach that translation should not read too 'smoothly' (ibid, 46).

Concerning the foreignising elements, Ishov makes a significant note—the foreignisation came about in Brodsky because he tried to preserve across his translation those elements that, in his own eyes, reflected his uncommon poetic voice in the originals (ibid, 47).

Ishov concludes that the position of Brodsky's self-translations into English is different from that of his translations into Russian. Although in theory his underlying principles remained those of mimetic translation, Brodsky translated into English mainly his own poems and hence the aim to preserve the intention and the uniqueness of the voice came with a trend towards greater literalness, as opposed to the 'smoothness' of adapting translation. Therefore foreignising effects on the end result were inevitable. Thus between the two opposed approaches – the mimetic one, practiced by Russian poets-translators from Pushkin onwards, and the literalistic defended by Benjamin – Brodsky's self-translations must have gradually tilted towards the second (ibid, 48). In this respect, Berlina (2014, 326) notes: "Translation [has an] explanatory nature" (Brodsky 1977: 36) – however, it is not the Russian connections that Brodsky tends to explain in translation, but the Western ones. References to Russian literature and cultural realia mostly remain puzzling, or are left out entirely, or else are substituted with Western analogues. [...] Instead of explaining the original literary dialogues, he enhances references to sources which his readers are able to recognize. Allusions to Western literature are elaborated or added in several translations." This way Brodsky recognises and supports the importance of the communicative effect of translated poems.

In his study Ishov focuses on the metrical organisation of Brodsky's poems, on rhymes, assonances, rhythm and draws the following conclusions:

- (1) Brodsky achieved in his translated versions alliterations, assonances and consonance that function in their own right;
- (2) his self-translations in English Brodsky reinvented metaphors, similes and puns, so that the

translations fall into the category of authentic and independent texts in the realm of English verse. The bond between the form and content in them is as inseparable here

as it is in Brodsky's Russian originals;

- (3) the effect of the rhymes Brodsky finds in English is comparable to those he had created in his originals; rhymes, quite possibly the main mechanism of his verse composition, were not only often more exact than those proposed by his co-translators, but also displayed metaphysical wit and often worked as independent puns in English;
- (4) Brodsky's reworkings of the translations became considerably more faithful to the originals in terms of their content and conveyed more faithfully the shades of various meanings (metaphorical vs. literal), tonalities, and various registers of speech;
- (5) as an author and translator in one person, Brodsky possessed a unique freedom to undertake changes to his own original metaphors, images, similes and puns;
- (6) all the above-mentioned properties of Brodsky's involvement in his self-translations contributed to the emergence of independent artefacts in English, despite the presence of some foreignising characteristics (ibid, 7-8).

Zarema Kumakhova in her study on lexical changes in Brodsky's self-translations concludes that Brodsky who is on the one hand advocating accuracy in translation allows himself more liberties than would a translator who is not the author\*. Naturally, Kumakhova notes, he can provide information no outsider would be privy to it. Kumakhova admits the special and status of self-translations character (though she notes that Brodsky himself did not treat his self-translations differently from regular translations (Kumakhova 2005, 81)) and maintains that though Brodsky's English text is not an "ideal" translation, neither it is a new poem. Significantly, she notes that "self-translation was not a stage in Brodsky's bilingualism, but an important part in his creative writing" (ibid, v).

The section devoted in Kumakhova's paper to Brodsky's critics is valuable for underlining that a good translation does not only comprise a discussion of structural correspondence at the level of meter and rhymes but syntax\* and morphology are also important. A good example is the Latvian language which is also a synthetic language where much is achieved by the means of both morphology and syntax. Nevertheless, morphological differences in terms of morphological complexity (for instance, number of syllables), prosodic (accentuation) differences and, to a certain extent, lexical differences in terms of synonymy and polysemy result in considerable restrictions for structural (rhyming) resemblance of the Russian poems. Thus

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\* Our analysis in Part II of this study confirms Kumakhova's conclusion.

\* Wechsler calls syntax "the pavement of the translator's journey" (Wechsler 1998, 125).

syntactically Latvian is closer to Russian but morphologically, lexically and phonetically the level of similarity is insufficient to prevent translation problems.

Though Kumakhova admits contradictions in Brodsky's approach towards translation, she presents the main elements of his approach which also serve as a valuable outline of a more general framework of the poetry translation theory: (1) translatability; (2) balance and compensation for losses; (3) accuracy to the original; and (4) congeniality (ibid, 83).

Regarding lexical changes in Brodsky's self-translations Kumakhova (ibid, 248-250, 301-303) draws the following conclusions:

- (1) The word 'mimetic,' which is often applied to Brodsky's self-translations, cannot be applied to the lexical aspect of his poems. As far as lexical faithfulness is concerned, two tendencies are observed. First, even under the demands of self-imposed prosodic faithfulness, Brodsky seeks greater lexical accuracy. In most cases, he goes to great lengths to translate the names of plants and birds, and to reproduce puns, idiomatic expressions, colloquial expressions, and crude language. Secondly, there are obvious deviations in his manner of writing. Brodsky as self-translator goes against his own principle of not using attributes. Brodsky in his self-translations aspires towards lexical accuracy.
- (2) In order to comply with the demands of meter and rhyme, he resorts to substitutions, sequels, and insertions making his English texts more expressive, more explicit, and more informative. Brodsky exploits the possibilities of the English language, creating puns, neologisms, and distorting idiomatic expression.
- (3) Brodsky is in most cases consistent with his poetics.
- (4) Brodsky tries to substitute the loss of information with word play. If the changes that he introduces do not carry important information, he "overcompensates" by charging them with alliteration, thus making them work for the musicality of the poem.
- (5) Brodsky makes his poems more accessible to his English readers. This has a double effect. On the one hand, he sacrifices local Russian colouring. On the other hand, his poetic experience in the translation becomes more universal. It is noteworthy that in his English versions Americanisms can be observed.
- (6) Brodsky often gives a literal rendition of idioms, which in his Russian text are used in their deconstructed form. In English, the literal rendition results in creating a new image, devoid of idiomatic meaning, and that image becomes relevant for the reading of the poem.

- (7) Brodsky in his self-translations acts as a translator; he does not create a new text. His English texts are not complete metamorphoses or transcreations, like R. Tagore's English poems, which were reduced from 68 lines to 18.
- (8) If Brodsky's English texts read differently (with changes in tone, with more expressiveness, more lucidity, or more specificity), this is how he wants them to sound. A translator who translates into the target language, which is his native tongue, does not have the same relationship with the target language as the author-translator, for whom the target language is foreign. The estrangement of the English language gave Brodsky a liberating power to relive his experiences and express himself differently in the language he adored.

Natalya Bogomolova's (Богомолова 2006) intralingual study on the semantic aspect of syntax in Brodsky's poetic texts is, however, relevant for this paper as the analysis of syntactical constructions of source texts is an important pre-requisite in a full-fledged examination of functional and semantic equivalence of translations.

By referring to Tinyanov and Kovtunova Bogomolova emphasises the specific character of syntax of poetic texts: syntax serves the needs of poem's rhythmic pattern which results in (1) changed semantics of both lexical and grammatical units, and (2) an increased number of functions expressed by the same syntactic position (*ibid*, 13).

The structure of sentence in poetic texts is typically characterised by (1) use of archaisms; (2) use of loan constructions of other languages, and (3) use of rhetorical figures of speech which is directly linked with the concept of linguistic norm and deviations from it (*ibid*, 14). The classification of rhetorical figures of speech is related to certain specific constructions: untypical relations of elements within a syntactic construction (ellipsis, alogisms etc.), untypical word order (parallelisms, inversions), untypical intonation pattern achieved through specific syntactic means (syntactic repetitions, tautology, etc.).

Significantly, Bogomolova notes that the syntactic constructions used by Brodsky cannot be explained neither by the needs of rhythmic pattern, nor by the rules of rhetorical figures of speech. Many of the constructions are included in sentences which in Russian can be regarded as ungrammatical. Therefore Bogomolova claims that these phenomena need other tools in view of the fact that the deviations cannot be explained according to the traditional minimum requirements for a completed sentence (*ibid*, 15). She refers to the opposition of the norm and deviation by Yury Lotman. According to him the analysis of a poetic texts should consist of two phases: first, the text is analysed as a realisation of a set of rules, second, it is analysed as a

deviation from the above-mentioned rules as only through this approach it is possible to develop a functional description which depicts the artistic value of the creation (Лютман, in Богомолова 2006, 16).

Bogomolova maintains that the criterion of acceptability/unacceptability is the threshold in distinguishing controversial and anomalous utterances (ibid, 22) and that the process of understanding of sentences analysed in her study is to a great extent similar to the inferential model for understanding of polysemantic sentences (ibid, 25), thus making an indirect assertion that in poetry as an artistic creation any syntactic construction in its semantic aspect may possess individual meaning or function.

For a reader an anomalous sentence always includes a mistake leading to a linguistic controversy. In order to prevent it, it is necessary to determine the 'symptom' and 'diagnosis' of the controversy. The process of correction includes returning to the information being contrary to the other information provided by the sentence in order to find a common semantic linkage between the contradictory linguistic elements. The anomalous sentence is replaced by a correct equivalent by replacing one form by another or by adding information which would prevent the controversy (ibid, 26-27).

More broadly, this inferential process is essentially similar to the translation situation where the 'controversy' occurs at the interlingual level, and the translator must 'diagnose' it in the source code and seek a functional and semantic solutions in the target code. Moreover, given the untypical syntax developed by Brodsky as a specific element of his stylistic expression, the 'controversy' at the source-text level acquires a double-deck effect implying doubled problems in rendering the source code into the target code.

In the chapter devoted to outlining the primary syntactic pattern common for Brodsky's texts Bogomolova notes that the syntactic complexity is a general approach employed by Brodsky (ibid, 56).

Bogomolova specifically analyses complex sentences with subordinate clauses with conjunctions *когда* (*when*), *потому что* (*because; due to, etc.*), and conditional sentences. These constructions reflect author's philosophy: aspiration to establish natural causative-consecutive relations of men and reality. Thus the author seeks linkage of utterance structure at the level of the function with its semantics (ibid, 178). For instance, regarding deviations in temporal clauses Bogomolova points to omissions of certain verbs (*знать* (*know*), *думать* (*think*), *казаться* (*seems*), etc.). In view of the fact that the general meaning of such verbs is contrary to Brodsky's aim to depict objective reality their omission is an apparent necessity (ibid,

179).

Regarding Brodsky's use of idioms Russian linguist Sergey Nikolayev (Николаев 2011) maintains that Brodsky uses practically all types of idioms and notes that about 700 instances of idiomatic use were established in his texts, thus demonstrating the high stylistic potential of these units. Nikolayev presents a detailed classification of phraseological units (idioms) used in poet's texts (cf. Николаев 2011).

Elena Kidyarova in her contrastive study of Brodsky's phraseological units and their correlates in his self-translations into English (Кидярова 2010) presents a broad overview of phraseological modulations and deformations in author's texts. For the poetry translation theory any study of linguistic deviation is highly relevant in order to respectively study the approaches in rendering these deviations in the target text. On the one hand, source deviations limit translator's freedom, on the other hand the fact of deviation leaves more space for respective 'manoeuvring' by using the linguistic resources available in the target language. By also referring to other researchers, Kidyarova presents a detailed classification of changes and transformations of phraseological units in translations (ibid, 124-130) and concludes that in Brodsky's self-translations both the form and the multi-layer structure of phraseological units are translated. Brodsky aims at rendering the core image of the source poem, thus the new image is formed on the basis of the dominant source image. The main translation problems are related to the great number of transformed phraseological units, as well as to the rich cultural and historical context of these units. As English readers are generally unaware of this context, Brodsky focuses on the content rather than the form. Brodsky uses elements which convey the general meaning of the original phraseological units, thus their English correlates are not equivalents. Equivalence is limited by the cultural and historical contexts, specific national and social-life contexts expressed in the source phraseological units (ibid, 157).

Both classifications, by Nikolayev and by Kidyarova, present a high value for a poetry translation theory and for a linguistic theory as they demonstrate in what ways lexical and structural, morphological and syntactical levels are interwoven, and in what ways information which is necessary for meaning formation can undergo linguistic processing. Therefore the aspect of Brodsky's idioms and their rendering into Latvian and English, largely based on the above-mentioned classifications, is also included in this study as idioms represent a potential for lexical and syntactic transformations. The phenomenon of 'deviation' at various source-text levels is relevant in view of the fact that any compromise in poetry translation is in a way a semantic or functional deviation itself. The analyses of Nikolayev and Kidyarova illustrate that translation of

idioms is largely similar to their creative use in originals: source culture idioms undergo semantic and structural changes when used by Brodsky in his poems, while the same also occurs in translating idioms though due to other reasons.

## **1.2 Bridging target text and source text: theories of text cognition and interpretation**

The period of 1960s-1980s marked the emergence and development of text linguistics as an independent branch of linguistics studying linguistic elements which stand above the sentence level and form speech (Beaugrande, Dressler 2001 [1981]; Rozenbergs 1986; Гальперин 2007 [1981]). The emphasis of linguistic studies moved from the questions “what is language as a system?” (the historical-comparative method, structuralism) to research on the functions of languages (functional models; communicative aspects). As text linguistics is mainly concerned with functional and semantic aspects of text units we briefly look into the most relevant theoretical points.

### **1.2.1 Text linguistics – a new perspective of researching systemic and functional aspects of language**

The importance of text linguistics in the context of Translation Studies is defined by James S. Holmes:

*One of the great drawbacks of practically all the linguistic translation theories that we have had up to now has been that they have had to work with a linguistics which is only interested in the sentence and linguistic phenomena below the sentence level; linguistics itself in the structural period and even in the transformational period had been very frightened of going beyond the sentence. Translation on the other hand, and certainly literary translation, is so obviously a question not of translating a series of sentences but of translating a text which happens to consist of sentences among other things that the linguistic approach has had the great shortcoming in practically all the linguistic theories that I know of not being able to touch this aspect of translation: the text level. (Holmes [1988] 2005, 94)*

Holmes maintains that a general translation theory needs to develop a full theory of the nature of texts:

*Such a theory will devote extensive attention to the form of texts — how their parts work*



*together to constitute an entity —, to the way texts convey often very complex patterns of meaning, and to the manner in which they function communicatively in a given socio-cultural setting.* (Holmes [1988] 2005, 100)

The Russian and German text linguistics schools are still dominating this area of research. According to Wolfgang Heinemann, in linguistics, apart from syntactical and semantic approaches to text description, the most relevant is the communicative and pragmatic approach in view of the actual and practical implications of text element relations. This way, language patterns are analysed as instruments for attainment of the intent of the author (in Атултанова 2006, 10).

In Latvia the domain of text linguistics has developed as a response to the respective foreign theories. The most important initial contribution to the introduction of the theory of text was Jūlijs Kārklīš' research. After Arturs Ozols who focused on word collocations and syntax (cf. Ozols 1967) Kārklīš was the first Latvian linguist who applied the distinction of language and speech. He redefined – in the context of the situation in linguistics in Latvia – a complete model of sentence analysis and defined that a sentence within a text is a basic syntactic unit being of a dynamic nature as in communication sentences are practically always used as components of a text (in Valdmanis 1984). Further, another significant step towards the introduction of text linguistics in Latvia was article *Teksta lingvistika un valodas prakse* (*Text linguistics and language in practice*) by Jānis Rozenbergs (Rozenbergs 1986). For him text is a social phenomenon and the highest unit of communication. Text is written or oral representation of language in communication, and its content, form and amount is determined by the specific information, speech situation and subjective attitude of text's creator both towards the content communicated and recipients (readers or listeners) (Rozenbergs 1989, 147). Jānis Valdmanis, another Latvian linguist focusing on text syntax, defines that text is the only real representation of language in speech (Valdmanis 1985, 68); text is complete and distinctively formulated sequence of related utterances (or one utterance) (Valdmanis 1985a, 224).

The theory of text linguistics is based on interdisciplinary contributions of rhetoric, poetics, stylistics, socio-linguistics, linguistic pragmatics, ethnolinguistics, language philosophy and other branches. Ilya Galperin defines:

*Text – result of a speech act which is completed in the form of a written document according to document's type; it consists of a title (heading) and a number of basic units (supra-phrasal unity) bound by various types of lexical, grammatical, logical and stylistic links according to certain motivation and pragmatic setting.* (Гальперин 1981, 18)

Significantly, Galperin refers to Halliday's statement that text is a fundamental unit of semantics (Halliday, in Гальперин 1981, 18).

Text as a multi-level structure is studied according to the three main approaches:

- 1) functional and linguistic approach – every text is a representation of the language system and of a certain selection of its resources according to author's competence and world view; language units function in transformed way thus acquiring specific textual significance;
- 2) textual approach – text is a unique structural and textual unity, complex syntactic unity without taking account of its functioning and authorship;
- 3) functional and communicative approach – every text has its author in its background; text is oriented towards its recipient (reader) leading to identification of dynamic text units possessing linguistic and extra-linguistic elements varying by function and by the communicative effect (Кольцова, Лунина, 2007, 14).

A text only becomes a functional unit when the triad author-text-reader is created. Thus, text is both the result of activity (by its author) and the material for activity (by its reader-interpreter (Валгина 2003)).

Alexander Shveitser links text linguistics and Translation Studies. By referring to Radegundis Stolze he maintains that text's form represents the communicative intention of the sender. When analysing the source text, translator must determine sender's aim and language resources used to achieve this aim. Thus text understanding is based on awareness of its unity and on identification of those pragmatic rules which determine text's organisation (Швейцер 1988).

Regarding stylistics, additionally to the text-type approach of Reiss and the prototype text approach of Neubert, Shveitser presents Vannikov's criteria for a text typology in the context of translation practice: 1) linguistic organisation; 2) functional style; 3) functional sub-style; 4) speech modus; 5) dominant logical content; 6) thematic (subject) content; 7) form of speech presentation; 8) differentiation by genre; 9) texts of primary or secondary information value (for instance, monograph vs. paper or review); 10) expressive and stylistic marking; 11) primary pragmatic functions; 12) specific purpose; 13) types of text adequacy; 14) types of translation adequacy (ibid).

In fact, the question of text-type criteria has again become up-to-date in modern poetry, for instance, due to the category of prose poems. Regarding Brodsky's poems their text-type can largely be based on the above classification in view of his adherence to the long-standing values of formal embodiment of poetry: for instance, functional style, expressive marking of text's

elements, specific purpose of poems as linguistic manifestation of artistic creation all represent essential aspects of poetry which is a specific sub-category of literary texts as a text type which consequently pose certain options and limitations for the translation process.

Similarly to the concept of text another central concept is textuality (cf. Neubert, Shreve 1992, 70).

The seven basic elements of textuality named by Beaugrande and Dressler – cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality (Beaugrande, Dressler 2001, 79) – have been reasonably criticised by Heinz Vater (2002) who maintains that coherence is the only pre-requisite of textuality. His position, however, can also hardly be supported. In light of the new communicative approach, additionally to intertextuality, cohesion and coherence we also suggest modality as another fundamental element indispensable to textuality, in particular with regard to poetic texts.

Regarding coherence Neubert states the following primary aspects:

- (1) for one new item to be processed after the other, they have to be coherent;
- (2) coherence imparts to the words and constructions more meaning than they contain in isolation;
- (3) translation confirms that meanings are not static; meanings reside in the processes understanders engage in when they interpret utterances (ibid, 81-83).

Regarding cohesion Neubert maintains that:

- (1) it is the surface arrangement of language items; the various ways in which the individual components of the two texts are put together so that recipients can actually “hear” or “see” them;
- (2) cohesion is the linguistic expression of coherence; it offers a grammatical and lexical picture of what goes on when senders interact with receivers;
- (3) cohesive text is the end-product of translation (ibid, 93-94).

According to Beaugrande and Dressler (Beaugrande 1981, 188), intertextuality, another standard element of textuality, is “the relationship between a given text and other relevant texts encountered in prior experience”.

Bralska (2008) notes that the term was first used in 1967 but in 1997 Heinemann lists 48 types of intertextuality. Bralska claims that the approach that intertextuality is a reference in a given text to other texts is accepted by some text linguists influenced by the literary science and that this approach considerably changes the communication model: text’s creator – his/her communicative intention – reader who needs to understand the text according to the intention of

its creator (Bralska 2008). This problem, however, disappears if the above-mentioned approach is seen from another perspective by linking intertextuality with the concept of context in its broader sense. Thus an intertextualised reference becomes an element of meaning's contextualisation and the communicative function is preserved.

In the context of translation, according to Neubert (1985, 114), intertextuality surpasses the other textuality factors in importance as the result of the overall effect of a text and is a matter of the global consistency characterising the whole text in comparison with other textual wholes.

Text's authorship is, to a certain extent, manifested by the notion of modality and the derived categories of modal meaning and modal attitude. Modal meaning is the modal assessment contained in the specific language unit and in the text as a whole which represents the full set of modal senses. Modal attitude is the attitude which forms relationship of the mood and proposition (Vinogradov, in Bochkova 2008, 10).

Quite importantly, in text linguistics two types of modal attitude are singled out: subjective modality – sender's or author's attitude towards the contents of utterance, and objective modality – sender's or author's attitude towards reality (Bochkova 2008, 4).

Therefore text modality is an area of linguistic analysis implying the necessity to look at semiotics of poetic texts and functional-semantic roles of text elements and grammar. For poetic texts the traditional semiotic dimensions of a complex sign – syntactical, semantic and pragmatic – remain valid. Thus, from the point of view of semiotics, text forms a complex system of language and aesthetic structures (Balashov, in Kulemina 2008, 17). This way modality is apparently relevant for this study, and we further focus on its semantic and functional implications when analysing translations of Brodsky's poems into Latvian and English.

In Latvia modality has recently been studied, for instance, by Andra Kalnača who has published a number of studies on the subject. Importantly, she notes that mood (for instance, relative mood) is polifunctional in terms of modality depending on the context and situation (Kalnča 2011, 296).

Among others, two specific features of any poetic text are essential – first, it is an independent coding system which should be decoded by readers (recipients), and, second, it always possesses some implicit meaning (Кольцова, Лунина 2007, 9). Significantly, these qualities imply, first, an extensive number of options available to any author in creating text's communicative patterns, and, second, extensive opportunities for text interpretation and perception leading to different emotional impact.

Kulemina (2008, 52) indicates that author's intention consists of three components: (1) impact on the emotional state of the reader (recipient); (2) enhancing information background of the recipient; and (3) impact on the system of rational assessment in the context of expressing the artistic meaning of the literary text.

Thus, the subjective and objective text modalities should not be limited to the content of utterances and attitude towards the reality as the author in his/her creative act also intends to 'speak' directly to the reader (recipient). Brodsky's example would require to also speak about the fourth dimension of text modality – his attitude towards language. His individual concept of language and culture as an overall context of his creative work is also demonstrated in text's modal attitudes. In fact, author's modality is directly linked with a wider context of semiotics of culture and authorship: for analysis of modality it is essential to refer to Lotman and his notion of auto-communication as a primary element of any culture system (Lotman 1992, 78). For the theory of translation studies and translatability this implies that author's personality and modal 'presence' in the text becomes a translation problem requiring adequate solution. Modality possesses significant potential for further research within the domains of text linguistics and translation studies by admitting a new context for linguistic analysis of texts. This concept is of particular importance for translation theory and practice as it opens a new look to text structures in which extra-linguistic elements become apparent in the text and form an integral part of it. The author of a literary text uses his/her texts in order to approach the recipient. By this we do not imply that the author intentionally adapts his/her creative efforts to reader's expectations but rather that he/she manipulates the text according to specific aims. Therefore the subjective and objective modalities should not be limited to the content of utterances and attitude towards the reality as the author in his/her creative act also intends to 'speak' directly to the reader (recipient). Modality becomes an element of text code to be deciphered by the reader or – during the translation phase – by the translator. Stylistic choices made by the author represent a complex system of attitudes and concepts, and among them language becomes the main element being both a means for manifestation of author's intention and also a significant dimension in author's worldviews. Thus, modality requires scrupulous study in order to be adequately rendered in the target language in order to ensure credibility and fidelity of the translation with regard to the author, and to ensure that the translation forms the same effect on the recipient as the original.

### **1.2.2 Poetic text: the aspect of text typology**

The relevance of text typological aspect has been discussed in the previous sections. Significantly, the typological approach initially became an important framework for developing a theory of literary texts and a theory of poetic texts as a sub-category. The typological aspect has been widely studied in Russia, including its implications for translation of literary texts and, specifically, poetic texts. The Russian approach to the description of the poetic function and poetic texts is strictly in line with the traditional approach based on phonetic patterns and rigid structural organisation (rhythm, rhymes, etc.) as this approach remains strong in Russia.

By approaching literary texts according to text linguistics it is important to take as a starting point Yury Lotman's note that a literary work is closely bound with its textual realisation but text is only one of its components (Лотман, in Кольцова, Лунина 2007, 10). This means that, theoretically, an analysis of a literary work could disregard the textual or linguistic aspects but in a text-linguistic approach it is necessary to take account that the verbal expression is just a part of a literary work. Thus a literary text is the verbal representation of a literary work and all the other components of the literary work are also relevant.

In comparison with other text types a literary text can be described by a number of general characteristics:

- (1) functionality, conventionality, fabulousness, indirectness of text's world;
- (2) synergetic complexity; literary text is, on the one hand, an individual system, and, on the other hand, it is a system to be decoded by its reader in order to understand the text;
- (3) wholeness of the texts is achieved through augmented meaning/sense;
- (4) interrelation of all of its elements or isomorphism of all of its levels;
- (5) reflexivity of poetic words, strong actualisation of the elements of the lexical level;
- (6) implicit meanings;
- (7) influence of intertextual relations or intertextuality (Кольцова, Лунина 2007, 9).

Literary texts are integrated units and they show interrelation of language (and, foremost, its aesthetic and communicative function) and literature as verbal art (Белова 2008, 28). However, it is essential to note another inherent feature of literary texts. The previous points indicate that literary texts always form indirect relations with the world. Text's world and the world it reflects are never the same. Thus every text is an interpretation and every text is interpretative. On the one hand this implies subjectivity. On the other hand, regarding translation, it means an apparent necessity to shift the focus from author's 'meaning' to reader's (translator's)

interpretation of that meaning by emphasising the aspect of sense of the text or utterance.

For linguistic studies of literary texts the aesthetic actualisation of linguistic resources means the necessity to admit linguostylistics as an important branch of research. Stylistics is poetic linguistics which “studies facts of general linguistics according to their creative and artistic use” (Жирмунский 2001, in Раюшкина 2005, 15).

The above points are also valid regarding poetic texts as an important and specific sub-category of literary texts. Their specific functionality, however, creates a text’s world in which every functional and/or semantic element is equally important.

Roman Jakobson was one of the first linguists who, first, claimed that linguistics should also study the poetic function of language, and, second, developed a linguistic framework for linguistic studies of poetry and poetic function. Jakobson (1960) argues that every oral or written verbal message or ‘speech act’ has the following elements in common: the *message* itself, an *addresser*, an *addressee*, a *context* (the social and historical context in which the utterance is made), a *contact* (the physical channel and psychological connection that obtains between addresser and addressee), and a *code*, common to both addresser and addressee, which permits communication to occur. In communication, we are not necessarily restricted to words as a result of which anything can function semiotically.

The dominating language function determines message’s orientation:

- (1) when a message is primarily *emotive* in function, it is designed to stress the addresser’s response to a given situation arising in the context;
- (2) when it is primarily *connotative*, the stress is on the message’s impact upon the addressee;
- (3) when primarily *referential*, the stress is on the message’s denotative or cognitive purpose (what the message is about);
- (4) when primarily *poetic / aesthetic*, the stress is on the form of the message itself as a result of which the aesthetic purpose is predominant. (Jakobson 1960, 353-356)

Evidently, depending upon the purpose of a particular speech act, one of these functions comes to predominate while the others remain subsidiary.

Richard Clarke (Clarke) notes that Jakobson’s real goal is to come to an understanding of the precise nature of those speech acts which are called poetry and, accordingly, to comprehend what ought to be involved in the practice of literary criticism (what he terms ‘poetics’). Jakobson argues that poetics is largely concerned with the question: ‘what makes any verbal message a work of art?’ According to the above-mentioned points regarding message and its function, for

Jakobson a work of art is a message in which the poetic or aesthetic function dominates. As a result, the main focus of poetics ought to be on the verbal structure of the message. In view of the development of text linguistics, Jakobson's argument is also true regarding the linguistic study of the poetic function of texts and, more generally, of poetic texts while such linguistic analysis itself cannot disregard the extra-linguistic aspects following from the dominant aesthetic function.

The crucial question where poetry is concerned for Jakobson is this: what is the "indispensable feature inherent in any piece of poetry?" (Jakobson 1960, 358) and which serves to distinguish poetry from other kinds of utterances? Jakobson argues that, like any speech act or utterance, poetry is a function of the two axes which Saussure terms the paradigmatic and syntagmatic and which he himself respectively calls the metaphoric pole (the axis of selection) and the metonymic pole (the axis of combination). Meaningful communication occurs at the intersection of these two axes. Jakobson explains his ideas by the following example: if the 'child' is the subject of the message, the speaker selects one among the extant, more or less similar, nouns like *child*, *kid*, *youngster*, all of them equivalent in a certain respect, and then he may select one of the semantically cognate verbs – *sleeps*, *dozes*, *nods*, *naps*. Both chosen words combine in the speech chain. The selection is produced on the basis of equivalence, similarity and dissimilarity, synonymy and anonymity, while the combination, the build up of the sequence, is based on contiguity. Jakobson concludes that "the poetic function projects the principle of equivalence from the axis of selection into the axis of combination" (ibid, 358). Thus Jakobson develops a new idea of cohesion in poetic texts: structures which are roughly equivalent in sound, or sentence structure, or grammatical category, or some other aspect tend to be combined in a linear order or sequence (Traugott & Pratt 1980, 22). Clarke (Clarke) concludes that according to Jakobson poetry is distinguished from other speech acts by the way in which the principle of equivalence which is usually synonymous with the axis of selection (the paradigmatic axis or metaphoric pole) is superimposed on the axis of combination (the syntagmatic axis or metonymic pole) which is normally subject only to the principle of syntactical contiguity. This equivalence manifests itself in two principal ways: in terms of prosody (metre) and sound (rhyme).

Clarke reasonably notes that Jakobson's approach shows his adherence to Structuralism and to descriptive rather than hermeneutical (interpretive, meaning-oriented) analysis. However, Jakobson defined important initial fundamentals for further linguistic study of the poetic function and poetic texts.

Poetic language functions according to its intrinsic aim: to reflect aesthetically significant



and emotionally effective transformation of the reality (Раяшкина 2005, 15). Rayushkina refers to Lotman and indicates the following level of organisation of poetic texts: artistic repetition (poetic text as a system of variants); rhythm (structural basis of verse); rhythm and meter (as signals of the poetic text type); rhyme (as the organisational function of metrical composition); phoneme (musical-effect repetition); graphical organisation; morphological and grammatical elements; lexical level; poetic parallelism, verse as a whole; stanza as a whole; poetic plot; text as a whole (poem's composition), and text as a system (ibid, 20). Thus, Rayushkina concludes, it is reasonable that linguists study the functionality of poetic texts based on a structural analysis (ibid, 20). She maintains that the functionality is the most specific feature of poetic texts: the aim to cause emotional and aesthetic effect on the reader. Linguistically, this effect is ensured through semantic ambiguity and variety of interpretations conditioned by the verbal structure of poetic texts. Thus signs of every structural level of poetic texts acquire semantic significance and additional meaning (ibid, 48).

Lotman argues that significance of all elements – namely, awareness of the fact that the non-system or insignificant elements of a given text functioning as a non-literary text can become significant elements of the system by fulfilling the aesthetic function forms the presupposition for poetry perception. According to him, recipients of a poetic text are required to adapt a special type of text perception (Лотман 1996). Thus a text can only function as a poetic text when the reader is 'tuned' to poetry but the text itself must provide certain signals indicating that it is a poetic text. The minimum amount of such signals form the primary features of poetic texts.

This is a particularly important point for our study as this way Lotman uncovers a specific functional framework of poetic texts: on author's side his poems should function, apart from his/her intention, idea, etc., as a system which is open and exposed to 'poetic reading' (and the same also applies to the purpose of poetry translators) while reader's exposure to a poetic text requires actuation of his/her readiness to read the text. When this position is integrated into and complemented with the modern Relevance Theory, the translator's task can be defined as ensuring an unchanged scene for such bilateral actuation within the new context.

Yury Kazarin makes an important claim that the dichotomy introduced by Saussure (language and speech) should be extended to a trichotomy: language - speech - text (Казарин 1999, 8) according to Russian linguist Leonid Murzin who argued that language is a system of signs (semiotic system) which produces texts (Мурзин 1997, in Казарин 1999, 8).

In view of the fact that poetic texts integrate mental, psychophysical, cultural and social phenomena, Kazarin notes the following specific features of poetic texts:

- (1) *cohesion*: formalisation of poetic texts — prosody, stanzas, rhymes, internal intonation, rhythm, musicality);
- (2) *completeness*: a) formal aspect; b) semantic aspect; B) intonation and musical aspect, etc.;
- (3) *idiomaticity*: non-variation of the plane of expression; complete isomorphism of the form and content which is subject to a maximum level of variation (interpretation of the poetic sense);
- (4) *inseparability* from the cultural context: poetic text as a part of poet's creative work and of a poetic school or diachronic or synchronic momentum of national poetry;
- (5) *individuality*: individual and subjective approach to the expression of text's poetic sense in a distinct form;
- (6) *systemacity* and *structuring* according to the system and structure of poetic language;
- (7) *optimality*: self-sufficiency of text's form and structure and its meaning/sense;
- (8) *regeneration*: poetic text's tautological or referential capacity;
- (9) *openness*: plurality of meanings and interpretations;
- (10) *integrity*: stability of the individual code and its formal and sense elements; complexity of perception of poetic texts (ibid, 9-10).

The above-mentioned specific description significantly complements the textuality criteria proposed by Beaugrande and makes the content of notions 'meaning', 'sense' and 'function' both more complete and complicated. It also illustrates that any study of poetry and its translation requires an interdisciplinary approach as several textual features (for instance, *inseparability*, *individuality*, *regeneration*, *openness*) can neither undergo strictly linguistic study, nor they can be profoundly examined without a linguistic analysis.

Kazarin emphasises that poetic texts are verbal phenomena in which several aspects play an important role, thus both the intratextual and non-textual aspects are essential. Poetic texts can only be studied by taking into account their belonging to the linguistic category, anthropo-linguistic, cultural, aesthetic and mental category (ibid, 13-14). Thus, poetic texts represent one of the most complex systems of language/text signs based on at least three primary macro-components: cultural, linguistic and aesthetic (ibid, 43). Generally, the macrostructure of poetic texts can be presented in the following way (ibid, 44):

Poetic text		
Macro-components		
<i>Cultural</i>	<i>Linguistic</i>	<i>Aesthetic</i>
	82	

Micro-components-levels			
<i>Poetological</i>	<i>Paralinguistic</i>	<i>Linguistic</i>	<i>Aesthetic</i>
<i>information:</i>			<i>specifics:</i>
who, where, when, etc.	- graphical	- phonetic	how, why,
	- rhythmic	- morphological	for what purpose
	- intonation	- lexical	
	- prosodic	- syntactic	

Significantly, when units of various levels of the language system are used and changed (in a text) they should be viewed as units of another system which is not less complex than the language system – text’s system or text’s world where these units interact with other units and thus acquire the status of text’s units (ibid, 149).

Consequently, poetic texts form specific relations of signs and information, structure and content or semantics. Regarding information of poetic texts Lotman noted that information expressed through a poetic text develops in the text’s world which at first glance can be contrary to the theory of information (Лотман 1996). Kazarin argues in favour of Lotman’s claim by underlining that any unit of any level and plane of expression in a given poetic text can contain the different types of information (cf. Казарин 1999, 150).

Poetic information merges two distinct types of information: conceptual (semantic) and aesthetic information (Гончаренко, in Филатова 2007:59). Aesthetic information is essentially a representation of author’s style aimed at ensuring certain effect on the recipient. Filatova further defines that in the linguostylistic analysis all elements of the poetic text are considered as elements which form the artistic sense and artistic information. In poetic texts all language units – phonemes, morphemes and syntactic units – acquire the status of linguopoetic (linguostylistic) components (Филатова 2007:154).

We largely agree with Kazarin’s conclusion that the primary task of linguistic studies of poetic texts is identification and interpretation of the poetic sense(s) expressed through the units of the cultural, aesthetic, linguistic and mental ‘spaces’ or categories, and units of non-verbal and discourse character, as well as definition of the roles played by the specific textual units in forming the individualised author’s worldview in the given poetic text. Thus, the object of such linguistic studies is the system of the poetic text as a whole which can formally be divided into units but which is inseparable in terms of its structural and conceptual unity as all units are equally involved in forming all the categories and levels of the poetic text (Казарин 1999, 153-154).

We also share Kazarin's position that no linguistic study of poetic text can be aimed at attaining an unequivocal result as no final and complete interpretation of a poetic text and its units is possible. For instance, he argues that a syntactic analysis of the structural and conceptual (semantic) system of a given poem consists of the following steps:

- (1) Identification of those syntactic units which play a determining role in structuring and expressing the sense(s) of the given poetic text.
- (2) Statistic description of these units and their quantitative indicators: the minimum amount (collocation; simple sentence), medium amount (complex sentence or complex syntactic construction) and maximum amount (poetic stanza).
- (3) Identification of the specific structure of the determining syntactic units (incompleteness, ellipsis, etc.).
- (4) Lexical and syntactic analysis of the above-mentioned units.
- (5) Identification of the role played by these units in forming and expressing the deep (implicit) poetic sense(s) and in forming the poetic worldview (ibid, 214).

This scheme is also applicable and relevant for the analysis of poetic texts for translation needs. The above-mentioned points illustrate that poetic texts as a text type are predominantly characterised by complexity expressed at various levels of the text's world. In a poetic text every unit bears information and it is exactly this point at which the functional and semantic text-based approach to poetry translation begins. Importantly, for poetry translators 'complexity' is not an abstract concept as similarly to author's work it forms an essential inherent aspect of poetic creation. Therefore we adhere to Nila Friedberg's argument that "complexity is the ability of a poet to control a number of independent linguistic and non-linguistic domains at once" (Friedberg 2002, ii).

### **1.2.3 Towards functional and semantic reading of poetic texts: meaning, context, perception, understanding and interpretation**

Functional and semantic aspects of a text are of particular importance for translation needs in view of the fact that any translation is, in fact, a profound reading of a source text according the target setting; its main difference from an "ordinary" reading is that at some point in the process these aspects need to be brought to the surface of the text in order to process them respectively and integrate back into the target text. Moreover, bringing to the surface neither implies a general

approach which would make the severe difficulties more simple, nor it means that every separate step or element of the process can be formulated and examined in a distinct and articulated way.

For the poetry translation theory a text is a world which requires to focus on the concepts of textuality, meaning/sense and context, relations of signs, language and text, interpretation and understanding, perception and the respective cognitive aspects.

A valuable study on textuality is presented by Jorge J.E. Gracia (1995). He maintains that language consists of a set of signs and a set of rules governing the relations among those signs. Texts are also composed of signs but rules only exist to the extent necessary to produce and understand texts (ibid, 42). As a result, a text has a fixed structure that cannot be altered without altering the text itself (ibid, 43).

Regarding text, their meanings and understanding Gracia defines that, first, the meaning of a text pertains to the understanding, second, a text is always intended to convey some meaning (ibid, 19). This is in line with Neubert's claim about language as activity and its cognitive and communicative function by maintaining that no piece of a text is ever just neutral vessel of information; it always fulfils a communicative purpose (Neubert 1985, 11). Thus, for Neubert, in the context of translation, text is an interactive event in which a text written for the reader of the SL is transformed to satisfy the needs of an audience for which it was not originally intended (ibid, 17). While access to any text on the Internet and the process of globalisation have significantly changed the initial position of the text, Neubert's approach is still true in the narrow understanding of the translation situation.

Gracia examines the role of context in the formation of textuality. First, context is a determining factor not only of meaning but, for instance, of style (Gracia 1995, 27) while the author of a text and its audience are also part of the context (ibid, 28). Moreover, Gracia notes, most texts are elliptical, and the context supplies the missing parts required for the production of understanding. Thus, there is no "literal" meaning of a text if by "literal meaning" is understood meaning apart from context (ibid, 29) (cf. Beaver 2001, Holmes 2005 [1988], Ostman 1978, Васильев 2010).

Context-dependence is also underlined in the Relevance Theory which has become an influential element of the contemporary communication theory and translation theory. According to the Relevance Theory context is defined as "the set of premises used in interpreting an utterance" (Sperber and Wilson [1986] 1995, 15). Text does not provide a ready-made interpretation but the interpreter himself/herself chooses the context referred to by the author of the message. These references are given by choosing such context-related stimuli which ensure

the easiest way for the recipient to establish the intended meaning. “A speaker who wants her utterance to be as easy as possible to understand should formulate it [...] so that the first interpretation to satisfy the hearer’s expectation of relevance is the one she intended to convey” (Wilson and Sperber, in Jodłowiec 2010, 135).

When studying text’s understanding in contrasting the SL and TL texts, the translation theory applies the cognitive theory of interpretation. Ernst-August Gutt refers to the Relevance Theory and the relevance-theoretic comprehension procedure and argues that interpretation is linked with the optimal cognition process consisting of two elements:

1. Follow a path of least effort in the search of cognitive effects;
2. Stop when your expectations of relevance are satisfied and assume that the interpretation arrived at is the intended one (Gutt 2010, 300).

Thus, during the process of interpretation the recipient transforms the initial utterance into a message he/she can understand by stopping at the first fixed meaning which the recipient regards adequate in relation to the utterance. This presupposition explains the different communicative action of poetry which is essentially and deliberately aimed at directing the reader to the second or third interpretation of the poem as an utterance. The complexities of interpretation and understanding follow from the specific initial cognitive environment of the poem to be interpreted, from various levels of reader competence and experience, and from the specific nature of text’s world: imagery and the level of poem’s abstraction requires that the reader, first, acquires new experience through the reflection on the concrete text, and, second, finds an interpretation in line with the specific cognitive conditions. Therefore interpretation of poetry requires additional effort in comparison with everyday communicative processes. For poetry translators it is important to note that the communicative function of the translated poem should also be preserved at this level.

Gutt notes that human communication works in terms of cause-and-effect, but the relevance-theoretic comprehension procedure links together stimulus, context and meaning by mutual cause-effect relationships. Gutt introduces the notion of ‘congruity’ to refer to the degree of similarity or difference between cognitive environments with regard to the information needed as context for processing a particular utterance (or text) (ibid, 300-302). Thus, the communicability condition is essential: a body of thought can be communicated to an audience only to the extent that the necessary contextual information is readily accessible in their cognitive environment (ibid, 303).

In view of the different cognitive environments, Gutt presents three models:

Option A: one can adjust the cognitive environment of the receptors so that the original meaning becomes comprehensible in it; or;

Option B: one can adjust the interpretation to be communicated so that it can be comprehended in the current cognitive environment of the receptors; or;

Option C: one can adjust both the receptors' cognitive environment and the interpretation in such ways that communicability is achieved (ibid, 305).

Based on these simple models the following conclusions can be derived with regard to the pre-condition of message communication both in the cognitive theory and poetry translation theory:

- (1) any text functions as a "text within text" – first, this implies the category of universal intertextuality of all texts; second, this factor describes text as a contextual unit and text as a reference to and interpretation of other text(s); third, text's perception does not depend only on the cognitive environment but also on the complex contextual code integrated into the text's fabric; communicability of a message is also related to the extra-linguistic reality. For the translation theory this means the necessity to reconsider the theory of equivalence and the concept of translation mistake;
- (2) during the cognitive processes text itself is integrated into the cognitive environment and becomes a part of the TL culture and influences the existing and new interpretations;
- (3) at the level of communicative effect translatability and translation's validity is limited in terms of recipient's competence, thus it is unproductive to discuss formal 'equivalence' apart from the specific communicative situation.

The contextualisation of utterance meaning is important for the translation theory: the neutral meaning of sentence which presents its own logic and sense should be abstracted from the contextual meaning of utterance which is devised in the process of understanding and interpretation. Contextual interpretation implies both the necessity and opportunity to individually modify the meaning expressed through utterance's structure by also applying the existing models. Utterance meaning is not abstract; understanding not only presupposes knowledge of the language, but also knowledge of the world (Dijk 1985).

For instance, the linguistic representation of context can be observed in deep and surface structures and in the aspects of syntactic ambiguity which provides for potentially different interpretations. In this respect a significant contribution in Latvian linguistics has been made by Ilze Lokmane and her studies on syntactic relations. She defines (Lokmane 2010, 163) that

syntactic relations are indicated by word sequence when the subject and the object are homoforms or that the same grammatical form can perform different syntactic functions: *Māksla ir pretošanās, Pretošanās ir māksla*. Lokmane also mentions the syntactic position analogy: *Strādāšana ir gods, Strādāt ir gods*. These text formation elements which determine syntactic relations possess not only theoretical importance but are a resource for translators who need to maximally use all elements of the text when can be varied at the level of functional and semantic solutions.

Concerning the deep structure Zinaida Turayeva presents a definition specifically applicable to literary texts: “Deep structure is the content – idea and subject – of the text based on its image system. Deep structure is author’s intention and pragmatic positioning. Surface structure is the linguistic form which embodies the deep structure” (Туряева 2009, 56-57). For comparison, van Dijk defines: macro-component of the text – its deep structure – is text’s semantics; macrostructure – surface structure – is sentence structure (Dijk, in Колшанский 2009 [1980], 67).

Text’s macrostructure is a significant element of this study. Though thoroughly analysed by several authors, the concept still lacks a definition which would be sufficiently applicable to the specific analysis of poetry translations. While, for instance, Andrew Chesterman notes that macrostructural themes include frequency, structures and componential density (Chesterman 1998, 154), Carl James (1980, 101-102) notes that macrostructures are units which exceed a word or wordgroup segment. Guntars Dreijers (2014, 102) relates macrostructural aspects to the textual level and text segments.

Further, Mildred Larson claims: “Behind the *surface structure* is the *deep structure*, the meaning. It is this *meaning* that serves as the base for translation into another language” (Larson 1984, in Gutt 2009, 85). However, we share Ernst-August Gutt’s position that the relationship between ‘surface’ and ‘deep structure’ is not straightforward, and it is largely these complications that make translation so difficult.

In Latvia we should note a number of linguists who have studied sentence structure and its implications. First, Jūlijs Kārklīšs defines that (1) text’s units are not structurally and functionally homogeneous, thus the term ‘text unit’ is not equal to ‘sentence’, (2) ‘sentence’ as a concept may only be related to those text units which are based on a reproduced structural scheme, (3) utterances are text units which differ from sentences by structure and function. They are contextual, situational or consituational, and they can be completely or relatively independent from sentence schemes (Kārklīšs 1972, 450–451). Kārklīšs noted that previously linguists



primarily analysed isolated text units. The linguist discriminates between sentences which are based on a common structural pattern which exists in the language, and their specific use in a speech situation according to communication needs (Kārkliņš 1970, 24). In fact, this way Kārkliņš refers to the deep (semantic) structure and surface (syntactic) structure of sentences.

Further, Inta Freimane underlines unity of the form and content in language by indicating that the use of formal means of language depends on semantic analysis and capacity to apply meanings of words and syntactic structures (Freimane 1983, 4).

Ilze Lokmane emphasises that the purpose of language is to express the content of thoughts, and any efforts to separate studies on syntax from meaning by only relying on formal features are fruitless (Lokmane 2005, 7). Līga Vogina refers to the process of actualisation of linguistic resources in a speech situation and discriminates between the surface and deep syntactic structure: the surface structure is related to the sentence's semantic structure – it interprets a certain truth situation while the deep syntactic structure is a grammatical reflection of the semantic structure.

Thus, Latvian linguists have recognised the importance of linguistic studies on the information structure of sentences which is a well-developed area of research in the West. Meanwhile, it is admitted that the stylistic function of grammatical forms is an insufficiently studied area (Kalnača 2011, 5). In 2009 Baiba Saulīte published her article *Teikuma informatīvās struktūras formālie rādītāji latviešu valodā* (*Explicit Markers of Information Structure in Latvian*). She refers to Vilem Mathesius who in 1929 defined the concepts 'functional sentence perspective' and 'functional dynamism' by distinguishing 'nucleus' and 'focus' in opposition to the formal categories of grammatical subject and grammatical object (Matēziuss 1967, in Saulīte 2009, 88). Saulīte also notes that the concepts 'thematic structure' and 'information structure' are referred to the same phenomenon which is named 'communicative structure' in Russian. This phenomenon shows relations among the message, its context and sentence formulation. Saulīte also notes that the terms 'topic' (theme) and 'comment/focus' are more frequently used in English sources than 'theme' and 'rheme' (Saulīte 2009, 88).

Russian linguist Turayeva (Туряева 2009, 58-59) notes that the concepts of deep structure and surface structure are related to the vertical model of text formation conditioned by existence of an abstract (semantic) model. The horizontal model, instead, represents the linear relations of elements, for instance:

- (1) thematic-rhematic articulation;
- (2) anaphoric (for instance, *Viņi atkal ir izšķīrušies*, i.e., expression of attitude by a

reference to a previously known fact) and cataphoric (for instance, *Un viņš pavēstīja šādu stāstu*, i.e., utterance implying a continuation) text formation;

(3) all types of repetitions;

(4) all types of connectors, synonymic rows, keywords, etc.

This way the structural theory of sentence/utterance is aligned with the concept 'cohesion'.

The communicative orientation of the elements of poetic texts acts similarly to the text formation principles of any text type but the function of every specific element should be viewed more broadly – the function and meaning connect (and thus ensure interpretability) so that the lexical and grammatical elements would underline polysemy and scope of associations at other levels of text's information forming the essential pre-conditions for the artistic value of the poetic text.

Concerning a central area of studies on literary texts – stylistics, Turayeva (Туряева 2009, 82) argues that it is necessary to take account of the dual nature of literary texts – the common and different elements of two sign systems: primary system (natural language) and secondary system (language of literary texts).

However, a precise linguistic definition of the secondary system is a complicated task. Additionally to lexical and grammatical means, text's categories can be presented by using stylistic resources and composition (Туряева 2009, 92). Basically, the following distinction can be used: language is a set of linguistic structures available to a language user while style (or more specifically, idiostyle) is the characteristic choice by author within a specific context.

Additionally to the traditional categories of stylistics (linguostylistics and literary science approach to stylistics) several authors (Арнольд 2010, Gutt 2009) suggest another approach – author's stylistics and decoding stylistics or receiver's stylistics. Russian linguist Irina Arnold (Арнольд 2010, 125) argues that full-fledged perception of a literary text does not depend only on its artistic value and author's mastery but also on reader's competence which cannot be equalised with knowledge of the language.

By referring to the Relevance Theory, inclusion of the reader in the text's interpretation cycle means, first, the necessity of contextual information (cf. Sperber, Wilson 1986), and, second, opens a new perspective for text analysis. Arnold claims that when a reader reads a text it has to be disintegrated into ideas and emotions, namely, the message needs to be decoded (Арнольд 2010, 131). Significantly, Gutt (2009, 225) indicates the following problems in grasping the meaning of the SL text:

- (1) the difference between the (linguistically) expressed meaning and the intended interpretation;
- (2) explicatures, implicatures and varying degrees of strength of communication;
- (3) the crucial dependence of that interpretation on the availability of the right contextual information.

Decoding stylistics also move the emphasis from the communicative intention of the author to analysis of text elements in order to approximate the reader to full-fledged decoding and interpretation of text's meaning. This approach is more objective in view of the fact that the claim to precisely identify author's intention only leads to one of the possible interpretations.

Arnold (Арнольд 2010, 194) mentions the following general pre-conditions for interpreting a literary text:

- (1) all elements of literary texts are interrelated and stem from each other;
- (2) meanings of literary texts are plural; however, such plurality is limited by text's structure and interaction of its elements;
- (3) perception of a literary text requires that the reader is respectively prepared;
- (4) text's interpretation reasonably requires to adhere to the concept of a code.

On the one hand, style is a part of the decoding process but for the reader a stylistic analysis is also a resource for interpreting other information encoded in the text. Arnold (Арнольд 2010, 159) maintains that the stylistic function is the dependence of secondary information on text's structure; secondary information is formed in the process of interaction between material and logical information and evaluating, emotional, expressive and aesthetic information. In linguistics function is the purpose and nature of unit's actualisation in a speech act (ibid, 41). However, it should be noted that neither at the semantic, nor at the functional level similarity is limited to lexical synonymy or functional analogy. For instance, Latvian exclamations *lūk!*, *raug!*, *pavei!* are synonyms at the level of lexical synonymy while functionally they are not equivalent: stylistically *lūk!* is the most neutral word but the other two exclamations are stylistically coloured.

Text's units possessing an expressive function should be viewed within the new conception of stylistics emerging from the recently proposed exemplification systems (cf. Yocaris 2009, 182-202). Ilias Yocaris refers back to Nelson Goodman and importantly states that a work of art is not limited (when it has a denotative function) to the representation of "objects" endowed with given properties, but it may present itself as a "sample" of any property. In the context of "expressive" use of language, exemplificational phenomena in the field of literature

should be viewed through the “expressive” semiotic functions which may rest on graphic layout, phonetic profile of words, metrical construction, syntactic and phrasal construction, choice and arrangement of stylistic figures, interconnection of different isotopic patterns, etc. (ibid, 189). In this regard Yocaris notes that on a syntactic level different converging stylistic devices may be present, for instance, polysyndetons (several conjunctions in close succession) or “fan-shaped” sentences (ibid, 191). Most importantly, Yocaris maintains that “expressiveness is not a property inherent to textual structures, but an emergent property” where *emergence* refers to the phenomenon that properties in a complex system are only produced in the process of combining its constituents (ibid, 196, 200). Thus the reception of literary texts is put in a prominent position, without orienting their analysis toward a form of emotionalist subjectivism. The reader himself decides which parameters and structural elements of the text he or she considers “expressive”. Therefore the “literary style” has a cognitive role exceeding by far its “ornamental” and “affective” dimensions. (ibid, 197)

Regarding the relationship of structure, meaning and interpretation the lexical and syntactic level is linked with text’s implications and context. The theory of text’s implications is thoroughly studied by Arnold. She maintains:

*Text’s implication is indirect additional sense base on the syntagmatic relations of elements. Implication can contain not only material and logical information but also subjective evaluation and emotional information; it is limited by the micro-context which corresponds to an episode in terms of text’s composition. Implication is related to other means of figurative expression.* (Арнольд 2010, 87)

In comparison, presupposition is a component of text’s sense which is not expressed in a verbal form but acts through prior knowledge (or background knowledge) needed for adequate perception of the text. Such presupposition can be originated in the process of reading the previous text, or its origin can be totally outside the text and be the result of experience of text’s creator (Валгина 2003). Beaver defines that given this simplifying restriction, utterance meaning may be broken down into two parts, the presupposition and the assertion: the theory of meanings should integrate the dichotomy between information which a speaker takes as shared and information which a speaker intends to communicate (Beaver 2001, 137).

Arnold also provides a valuable comparative analysis of implications in relation to other text-formation elements by indicating their differences and noting their relations and significance for a precise analysis of literary texts. The most important concepts are subtext, elliptical constructions and the concept of image.

Arnold provides the following distinction of implications and subtext:

*The situational context of implications mark their difference from subtext which acts at the level of macro-context for which the reference is not a text episode but plot, subject or idea. [...] Both implications and subtext provide additional depth to the content but their scale is different. [...] A common feature is their ability to cause reader's emotional and evaluating attitude towards the text.* (Арнольд 2010, 81-82)

This marks another dividing line: studies of implications belong to the domain of linguistics but studies of subtext – to the domain of literary science. However, neither of the two can be disregarded when the study aims at a comprehensive and objective analysis of the literary text.

Further Arnold claims that a comparative analysis of implications and elliptical constructions also requires a study of syntax and style, and she notes an important aspect: information of an ellipsis can be fully restored while implications have varied interpretations (Арнольд 2010, 83).

Regarding poetic texts and the various means of meaning formation the concept of image and the theory of image cannot be omitted. Arnold (Арнольд 2010, 87) admits that this theory has become a direction which interrelates and brings closer the various branches of philological research. In the context of implication theory image is not just a resource for stronger expressiveness, emotionality and aesthetic effect but it also ensures compression of information and more intense involvement of the reader in the process of text's co-creation (Арнольд 2010, 88).

All text-formation elements and concepts describe the ways in which text's meaning and sense are formed. For the author these are the elements forming the stylistic context. For interpretation and translation purposes, they are textual elements which can be decoded to a certain extent and which, first, are necessary for full-fledged understanding of the text, and, second, serve as a basis for decision-making at the level of functional and semantic equivalence. Text's intrinsic and purposeful plurality of meanings is one of the main axis around which problems arise. Moreover, such plurality of meanings acts not just at the level of lexical polysemy but also covers more complex textual structures. According to Arnold (Арнольд 2010, 91), each text represents two opposite but interrelated processes – a tendency towards the strengthening and actualisation of explicit information and a tendency towards implicit information and compression of information, contributing to greater expressiveness, emotionality and aesthetic effect.

### **1.3 Towards an integrated model for poetry translation according to the modern theoretical setting**

In the previous chapter we described poetic texts as a text type, contextualisation of text's semantics and complex phenomenon of a poem as a system of linguistic and extra-linguistic components integrated through the individual linguistic and poetic competence of the author. It was also indicated that poetry translation is a demanding task where the main axis of difficulties is concentrated around the multi-dimensional text's world and various-level relations of the elements forming textuality of poetic texts in view of the fact that textuality is both the pre-condition for translation as process (translation work can only be performed provided the ST is in fact a coherent text) and for translation as product (aimed at producing a TT).

In the result of the above-mentioned theoretical points on the poetry translation theory and its text linguistics dimension, it is necessary to provide an integrated model of principles for poetry translation as a general theoretical framework for more detailed and specific poetry translation studies. We have chosen to define a set of integrated and practice-oriented principles which would formulate a general viewpoint instead of an 'umbrella' concept and respective restrictive definition due to at least two considerations: (1) attempts of scholars to find a precise term which would describe poetry translation and define criteria for its quality assessment by also providing a sufficient level of detail have failed; (2) a list of principles is a more general formulation and leaves some space for further development: it is a matter of complementing the list with new principles rather than replacing the existing criteria with some other criteria.

In order to outline these principles, it is first necessary to indicate the main reference points in the contemporary theory of poetry translation.

#### **1.3.1 Contemporary approaches to poetry translation assessment**

Eugene A. Nida (1964) derives his theory of translation, based on translation as an activity in which messages of a source culture are communicated in the form of messages of a receptor culture (ibid, 159). As the source message is a part of its context and culture, absolute translation equivalence is unattainable and it bears a specific meaning: it is the rendering of the closest natural equivalent to the source-language message" (ibid, 166). Nida links this approach with the communication process theory and maintains that a natural rendering must fit:

- (1) the receptor language and culture as whole;

- (2) the context of the particular message; and
- (3) the receptor-language audience (ibid, 167).

Nida distinguishes between two types of equivalence: formal equivalence focuses attention on the message itself, in both form and content, while in dynamic equivalence the emphasis is on the principle of equivalent effect when translators are concerned with the dynamic relationship, that the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message (ibid, 159).

Later, Louis G. Kelly (1979, 132) also states that “dynamic equivalence seeks for the word of the source text a unit equivalent in communicative effect”.

It should be clearly stated that we disregard one of the basic distinctions in the theory of equivalence: translatability or untranslatability of poetry by asserting that translation as a process and product pre-supposes some kind of ‘translativity’: translation’s dynamic variable (Levý 2011 [1963], 72), or inherent property of translations (Pym, in Levý 2011 [1963, xxiii). Susan Sontag (Sontag 1964) in her essay *Against Interpretation* expresses straightforward criticism concerning interpretation as ‘translation’ of art. She claims that this approach has shifted the emphasis from formal qualities to content based on their irreconcilable differences. She holds such divorce of form and content unreasonable and suggests a refocusing back to form. Supporters of untranslatability also refer to Robert Frost’s famous statement that “poetry is what gets lost in translation” (which Susan Bassnett calls an “immensely silly remark” (Bassnett 2001, 57)\*), or to Ciardi (Ciardi 1961, in Kenesei 2010, 41) who also admitted that translation of poetry is “the art of failure”. This scepticism can be contrasted by Brodsky’s response (Brodsky, in Grol 2006, iv) that “poetry is what is gained in translation” or by the remark of W. H. Auden: “some would say [...] that what constitutes poetry [...] is exactly what survives in translation: that which is so essentially poetic in a given poet’s voice that it can be heard in any translation” (in Wechsler 1998, 55). Or, probably the best counter-argument is the continuous poetry translation process itself. Jānis Sīlis (Sīlis 2001, 399) argues: “Anything what is related to verbal communication can be translated at least partly. This approach should be based on recognition that modern cultures and languages possess a certain quantum of common ideas, concepts and interpretation models.” More broadly, the contrasting positions of Frost and Brodsky highlight the element of compromise. This, however, again puts a strong emphasis on gains and losses in

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\* We, however, adhere to Robert Wechsler’s view that Frost appears not to have been talking about translation as much as he was using (or abusing) translation to define poetry. (Wechsler 1998, 45).

the poetry translation process. Further in this chapter we explain why poetry translation assessment is not about gains and losses, or why they should be looked at from another angle.

The Manipulation School, which was briefly discussed in Subchapter 1.1.2.2, while elaborating on its main principles, still makes a step back and the theory faces limitations due to the attempts to determine equivalence by a new definition which actually does not incorporate the main ideas of the theory. For instance, Gideon Toury maintains:

*The only construct that is a maximum equivalence requirement as well as literary-specific and ST-based is the 'adequate translation', i.e. the equivalence on the textemic level. It is therefore most suitable to serve as the invariant in a comparison of TT and ST proceeding from a theory of literary translation. The object of this comparison could therefore be re-defined as establishing the distance between the actual equivalence obtaining between TT and ST and the maximal norm of AT. (in Barghout 1990, 26-27)*

On the one hand, Toury admits dependence of equivalence (or 'adequacy') on text type, thus, indirectly making a reference to the literary polysystem as a determining factor of literary texts as a text type. However, Toury presents a contradictory view as his 'adequate translation' theory does not include an explanation of adequacy at the polysystem level and at the level of TT's integration in the target language. The problem is not in the definition, the problem is in the attempt to find a laconic, concise and universal definition for a complex activity and product.

Barghout notes that the act of translating can be described as a dialectic interaction of binary oppositions; a logical disputation of interlinguistic incompatibilities (Barghout 1990, 103). He uses 'total equivalence' to describe equivalence at the phonological, grammatical, lexical, and semantic levels. Barghout admits such total equivalence "not easy to achieve" as, for instance, to achieve phonological equivalence, the translator is forced to relax his grip on syntactic or semantic equivalence (cf. *ibid*, 103-104).

Kenesei remarks that a poem is one macro-metaphor and that the figurative language which poets use transcends the semantic limitations of language, that is, the greatest challenge in translation lies in the seizure and transmittance of the micro- as well as the macro-metaphorically expressed content. While poems are not exempt from ambiguity or polysemy they still possess unity, and the concept of meaning and form (Kenesei 2010, 42). Irina Ivanova argues that when a poetic text is transferred to a language of a different linguo-cultural tradition its artistic content (or its unity) is changed. Therefore she indicates two categories of problems related to changes of the original text:

1. Internal textual factors – complexity of perceiving the original text (lexical, stylistic



and linguo-cultural specifics of the original;

2. Non-textual factors – for instance, linkage of the nation and its ways of thinking, background knowledge of the target audience which influences perception/understanding of the translation (Иванова 2009, 59-60).

In this respect it is important to note Paul Ricoeur's hermeneutic approach to text: "Narration (text) as an extended metaphor sheds light to the formation of person's identity and is a verbal expression of his activities and temporal world" (Ricoeur, in Narkēviča 2008, 42). This aspect is essential for a full-fledged reading of the source text, and it also explains the conclusion made by Filatova that the translation of a poem should preserve its artistic form (Филатова 2007:51). She adds that language is secondary in the process of creation, therefore a translation which is artistically adequate may not be regarded as adequate in relation to certain language units (ibid, 34). Significantly, Lotman sees translation in a similar context, however, his conclusion is completely different: "Neither text's semantic, nor its form can limit poetry translation: any content can be precisely and fully rendered [into a target language]. Real problems arise due to the complicated relations of the form and content. This relations are apparently untranslatable (Лотман, in Филатова 2007, 57). This position would be in line with the factors Werner Koller (cf. Koller 1989, 99-100) indicates for the specification of equivalence types. Koller notes that the concept of equivalence postulates a relation between SL text (or text element) and TL text (or text element) but the concept does not say anything about the kind of relation. However, Koller's typology has similar drawbacks: while all the aspects are undoubtedly important, their mutual relationship remains unclear and it is also not explained in what ways and in what proportion these aspects should be taken into account in the translation process, or – such typology cannot serve as an extended definition of equivalence as a measurement of translation quality. Similarly, Snell-Hornby who focuses her studies on text analysis and intercultural communication, claims that equivalence is "treacherous illusion" and that "the fallacy in such thinking better illustrated than in the term 'equivalence' itself" (Snell-Hornby 1988:17).

The concept of equivalence and, in fact, of any other definite formulation of a similar type would only be valid if the transfer process from the ST to the TT is seen as a copy-paste function. This is the only framework in which we can undertake a comparative analysis of the text units. However, this framework is unsuitable for a contextual analysis which also involves cultural and communicative aspect, the whole set of extra-linguistic factors. All the equivalence-based views attempt to close the gaps which emerge in finding symmetry among the ST and TT and to apply

the “either-or” approach. It should be noted, however, that the development of equivalence theory has greatly contributed to more objective understanding of the process. For instance, Nida made a significant step forward by defining “dynamic equivalence”. First, it recognises that the reader perceives the translation as original and only additional background knowledge or individual analysis leads to awareness of the input by the translator. Second, the TT acts independently and is subject to the ordinary communicative and interpretative factors in the process of reading. Another important contribution was the inclusion of the hermeneutic-circle approach in the interpretative theory of poetry translation by maintaining that the parts determine the whole and vice versa (Kenesei 2010, 30).

Kenesei refers to Gadamer (Gadamer 1984, in Kenesei 2010, 45) who argues that the translator is aware of the fact that during translation there is always something lost, and that translator’s decisions about what to retain and what to sacrifice are interpretation. However, translation is not only a loss but a gain too, because it is an overexplanation. As a result, every translation is more transparent but, paradoxically, also more opaque than the original. Thus, for Gadamer the translator acts as an interpreter in view of the fact that he/she must preserve the meaning, and it is through both interpretation and translation that the translator must surmount the temporal distance and linguistic distance.

Kenesei also refers to the Russian school of translation theory and to Komissarov’s translation models (denotative, transformational, and semantic). However, we also integrate the expanded model presented by Venedikt Vinogradov (Виноградов 2001). Thus, by integrating both sources (Komissarov 1973, in Kenesei 2010, 47; Виноградов 2001) we may define that:

- (1) The situational (denotative) model is based on the approach that ST and TT units have common relationships with the reality. Thus, Kenesei notes, the translator, in the initial phase of the analysis, transfers the source signs into the shared world of the denotatum, hence the name. The translator reveals which situation of the objective reality is depicted in ST and transfers denotatum and situations into TT;
- (2) In the transformational model, based on transformational grammar, the ST is considered as a set of source structures, and translation is substitution or replacement of SL signs with TL signs and is mainly focused on the transfer of the “core syntactic structures” (kernel sentences) according to the transformation rules. The process includes (1) transformation of the surface structures of SL to kernel sentences and deep structure of SL; (2) transformation of the deep structures of SL to those of TL; (3) transformation of the deep structures of TL to the surface structures of TL;

- (3) The semantic model is based on content analysis and claims that the transfer from SL to TL is manifested through semantic deep structures rather than lexical units or grammatical structures;
- (4) The communicative model is based on translation as interlingual communication involving a message, sender and recipient, as well as a code (language) and communication channel (written or oral). The translator is both recipient and sender who is required to choose from several options for rendering the source information.

According to the informational view every sign represents certain information. Contrary to the semantic model, this model is not focused on deep or core structures. The recipient analyses and synthesises content components, and re-coding is not a transfer of individual semantic components or words but of thoughts and information integrated into the sentence structure. (Виноградов 2001)

Concerning poetry translation the above-mentioned models confirm that this type of translation involves all of them while they cannot serve as a credible basis for developing an equivalence theory. Goncharenko (Гончаренко 1999) argues that poetic translation is primarily an act of interlingual and cross-cultural communication. This long-standing axiom is still relevant and remains the primary basis in attempting to define an approach to poetry translation assessment. Goncharenko adds that poetic information of any poetic text is only communicated through a completed text; any component cannot exist outside the text. Thus any theory of poetics, including poetry translation, should have its focus on communication and text. By referring to Vinokur, Goncharenko underlines that in poetry literal meaning is the form of actual content and context plays an essential role. For instance, at the lexical level poetic context strengthens rather than reduces polysemy. Semantic alignment within an utterance acts differently than in prose: any word represents not only its own meaning(s) but also acquires the meanings of other words surrounding it.

Kolshansky (Колшанский 2009 [1980], 112) also argues that context is the fundamental basis for translation: “Translation is not possible not at the level of normative or systemic relations of the respective languages but only due to its working material – text comprising contextual factors (both intra- and extra-linguistic) which ensure that translations can act as the second existence of the original.”

Goncharenko (Гончаренко 1999) concludes that poetic text is a three-dimensional space, and poetic communication only takes place through a poetic text. The level of coherence and semantisation of all linguistic elements precludes a translation which would render whole information integrated in the ST.

In a broader sense any equivalence-based theory implies developing a translation assessment model. Some outstanding researchers in the field of Translation Studies (for instance, Mary Snell-Hornby) regards the concept of equivalence a failure, others still try to develop it by seeking a more advanced approach. Poetry translation theory may disregard the need of poetry translation practitioners for an assessment model, while the theoretical model may not ignore the question: what is poetry translation. This question inevitably leads to the distinction of good (appropriate, adequate, equivalent, etc.) poetry translations from underperformances. Thus poetry translation theory includes elements of an assessment framework irrespectively of whether such elements are clearly identified.

Goncharenko (Гончаренко 1999) claims that in translating poetry it is necessary to focus on three aspects of poetic texts: message and its sense (what is said), stylistic (in what way) and pragmatic (what is the effect on the reader) aspect. He offers the following primary principles:

- (1) The result of poetry translation should be a poetic text: poetry, thus poetry translator's work is akin to poet's work.
- (2) Lexical fidelity is not a criterion of credibility but rather an approach destroying the artistic qualities of the ST.
- (3) At the interlingual level the same form can bear different pragmatic meaning, thus adherence to rendering all the formal aspects of the ST leads to unfavourable literacy. The focus should remain on preserving the same effect.
- (4) Fidelity and credibility in poetry translation should be viewed dialectically. Moreover, the 'weight' of every of the three aspects (message, style and pragmatics) depends on the main purpose of the specific translation.

These principles provide a sound basis for further discussion on credibility in poetry translation. Kenesei (2010, 124) describes the complex nature of the activity: "The complexity of poetic transformation manifests itself combining partial or total lexical transfers, grammatical replacements and partial or complete structural rearrangements (the movement of lexical items forward or ahead in TT, compared to their original position in ST). The significance of this lies in their parallel application." He concludes that:

- (1) Poetry is translatable, albeit entirely formal, semantic and syntactic fidelity is *infectum reddere* (illusory).
- (2) Poetry is interpretable due to its conscious nature.
- (3) Poems represent homogenous entities or utterances with a tripartite segmentation inducing integrity: poets' intention—poetic texts—effects on readers.

- (4) Interpretations of poetry are not infinitely diverse for textual constraints and literary competence limit readers' choices.
- (5) Translators' fidelity to form or content are not all-exclusive in translation of poetry.
- (6) Local translational divergences do not (necessarily) contribute to global inadequacy or inappropriacy of translation.
- (7) Understanding poetry requires more laborious efforts than understanding other genres; yet, it is a feasible task because similar mental conceptualisation processes are involved (ibid, 25, 127).

The question, however, remains: how to compare the translation with the original poem and how to assess translator's fidelity to certain aspects and his/her failure or success in creating the target poem. For instance, in Russia the concept of adequacy in translation is still discussed (cf. Михайлова 2007). Adequate poetry translation is a target poetic text which is an equal-value text in terms of the content, aesthetics and function of the original, i.e., a text which is to a maximum extent a full re-creation of the original in the target language (Нелюбин 2003, in Гончаренко 1999). Though this definition is essentially correct it raises questions rather than gives answers. For instance, it provides no explanation regarding cross-linguistic relations of the ST and TT and the pre-conditions for creating an equal-value text in the new linguistic and cultural context.

The concept of 're-creation' which is widely used by the author also has certain limitations. While poetry translation is clearly a specific type of translation even in relation to translation of other literary texts, the concept of re-creation would only be appropriate if the theory of poetry translation rejects the dimension 'source text-target text' and studies only the target text and its integration into the target language code and target culture by putting the source text somewhere in the background. However, the ST is also important in poetry translation and it remains the primary reference while working in the target sociolinguistic and cultural context. Moreover, translator as a re-creator would position the original author in a somewhat awkward situation as the possibility of re-creation would mean that the original idea and its artistic embodiment could be re-created several times denying the special role of the author as the first and only creator of the poem. The translator cannot work with the original content and form at the level of re-creation as it is inseparable from its original creator and his/her individuality. Therefore, only self-translations could claim to be re-creations though, as indicated in the discussion of Brodsky's self-translations, such re-creation again has certain limitations with regard to the target context of 'creation'.

Generally, the poetry translation theory is relatively well developed regarding its details: poetry translation studies usually apply a close-up approach by focusing attention on a certain aspect which is then thoroughly discussed within a framework which is, however, also applicable only to the specific aspect in question. The theory, similarly to the general translation theory, lacks an acceptable ‘umbrella’ concept. ‘Equivalence’ (Western approach) and ‘adequacy’ (Russian approach) are the most frequently used terms to cope with the gap in the theory. Despite persistent efforts to develop both of them, they still possess some inherent implications which make them weak. The most significant weakness is the implied symmetry of transformations which determine whether the outcome of translator’s work can be regarded a success.

One of the recent studies on poetry translation by Matthew Reynolds (2011) applies the practice-based approach. Reynolds argues that translation between languages is a complex enterprise which cannot be reduced to theoretical description. Discussion of various translation metaphors has been a fertile approach, particularly in poetry translation. Some of them, for instance, the image of ‘carrying across’ is remarkably difficult to shake off (ibid, 4). Though Reynolds admits that none of the metaphors offers a perfect model of the process of translation to which it is attached, his study is a detailed analysis of these metaphors in the context of certain translation examples. However, his specific approach is based on the fact that “the metaphor or metaphors that define an act of translation emerge out of the text that is being translated”. He also puts the emphasis on the creative aspect of interaction between the source text and the way it is translated which Reynolds calls “the poetry of translation” (ibid, 7). Reynolds notes that awareness of culture as text does not hold itself strictly to the model of translation-between languages as to ‘translate’ sometimes means ‘express again in other words’ – and sometimes just ‘express’. Significantly, he criticises George Steiner’s declaration that “human communication equals translation” by providing the following counter-argument: if understanding an utterance really ‘equals’ translating it, then the language of the utterance must be turned into some different language in the mind (ibid, 9). Reynolds adds to the discussion of most appropriate concepts for the description of poetry translation a significant note: there is crucial difference between making a literal statement what translation ‘is’, and realising that you are coming up with a metaphor. He provides the following example: “translation-between-languages and – say – passion do not disintegrate into one another but ‘interact’. Passion exerts a pull on the practice of translation [...]. Equally, the example of translation-between-languages alters how passion is conceived” (ibid, 11).

Reynolds maintains that the ‘situation’, ‘purpose’, and ‘genre’ of literary texts are

generally more complex, and the translation of a literary text can never be adequate to the same degree as the translation of instructions due to the fact that the ‘situation’ of a literary text can never finally be defined (ibid, 21-22). Therefore translations, though taken as substitutes (or texts that can be read instead of their originals) cannot be regarded substitutes in every possible circumstance in view of the fact that the translated text is not identical with its original (ibid, 19). Thus the concept of re-embodiment also possesses certain limitations.

Reynolds argues that similarly to translation of other text types the target translation is also an approximation to the source text but the complexity and therefore the indeterminacy of literary text are what make ordinary or ‘mere’ translation inadequate. Both capturing the exact contextual meaning and the continuous process of reading-an-making-sense-and-translation do matter. (ibid, 27-29)

The most important conclusion which follows from the above-mentioned considerations is that poetry translation description and thus the concepts (or metaphors) used to describe the process are situation- or case-specific. This means that the concrete approach and its most appropriate conceptualisation depends on the specific text and translation context and one approach or underlying aspect applicable for a source text can be inappropriate for another.

### **1.3.2 Theoretical principles for an integrated poetry translation model**

As noted at the beginning of Subchapter 1.3, we propose the following principles for an integrated analysis of poetry translation both as process and product based on the theoretical considerations presented in Part I of this study:

1. A practice-oriented model for poetry translation studies, which also outlines the framework for translation quality assessment, should be based on three main elements—the cross-linguistic component, the cross-cultural component, and the interpretative component (based on Subchapter 1.1.2.2).
2. Poetry translation should be viewed as a process and result of balancing inevitable losses and gains, and in weighting the compromises the main criterion is not formal or absolute ‘equivalence’ of text’s units and determinants but the functional and semantic roles played by these units in the text. These roles and the importance of every unit should be analysed and determined by moving from lower-level units to upper-level semantic sets (based on Subchapter 1.1.1).
3. In poetry translation which establishes a certain degree of relationship between the ST and the

TT, this relationship should be considered by referring not to formal symmetry of the transferred units but to such relations of the TT elements which preserve the intended effect (communicative function) and semantic setting of the ST (based on Subchapter 1.1.1).

4. Preservation of the style in its aesthetic and artistic representation of the source poem as a work of art and cultural phenomenon, which also forms the main determinants of the poem as a text-type in the target poem, should be subject to the following principles: (1) the above-mentioned text-type elements both in the ST and in the TT represent the most essential linkage of the original and the translated poem and, consequently, their preservation is an important criterion for translation quality assessment; (2) preservation is ensured in such a way that the artistic value of the original is not compromised, for instance, in view of the epoch it represents, temporal aspect also matters with regard to aesthetic information; (3) principle of the same aesthetic and artistic effect is of particular relevance in translator's work on these elements.

5. Inherent text-type features of poetic texts, for instance, dominance of extra-linguistic content (aesthetic information, context, subtext, implications) should be analysed as they considerably change the way functional and semantic elements are interrelated in the ST. In poetry translation the function and importance of source text elements at every level of linguistic units can only be determined through integrated analysis based on awareness that all of them contribute to the artistic and aesthetic effects of the ST which need to be respectively preserved in the TT (based on Subchapter 1.2.2).

6. The changed functioning of text's units should be viewed as an aspect which increases the potential of processing of the text's grammatical and lexical units by the translator according to the model mentioned in Point 1.

7. As the definition of 'culture' applied in this study is the concept of culture as a body of texts, and as identity is constructed through language (Reynolds 2011, 9) this implies, first, that culture should also be considered both as authorship and as reading and, second, the roles of an author and reader are interchangeable. Consequently, regarding poetry translation and its interpretative aspect, the translator, who in the process of translation is first of all a reader of the source text, should master the text's reading skills by uncovering author's stylistics and decoding stylistics (see Subchapter 1.2.3) in order to approach the creative phase of poetry translation—encoding of the TT and integrating it into the target situation.

8. Preservation of author's voice (which integrates linguistic theory of lexical connotations, subtext, implications, etc., and literary science theory of text's tone and mood) should remain a valid requirement by making her voice sound in the TT context instead of seeing authorship in



isolation in its representation in the ST (based on Subchapter 1.1.2.2).

9. Similarly, if the temporal aspect is relevant regarding a specific poetic text, its translator should preserve the historical image in the ST through respective linguistic and extra-linguistic representation. This principle is, however, subject to the culture-specific circumstances in the target situation and to the communicative function of the TT intended by the translator.

10. It should be taken into consideration that in poetry translation a target text is integrated into the target context differently from those texts originally created in the target culture (see Subchapter 1.1.2.2). Therefore, translator's endeavours to 'hide' the original and avoid any degree of 'foreignness' of the target text, though certainly a general aim in literary translation, is not an absolute principle and should be weighted with the above-mentioned principles of undiminished artistic and aesthetic qualities, equal communicative effect, and preservation of author's voice. The identity of the translated text can never be the same as if it would be originally written in the TL. First, we this way disagree with Brodsky's position that in poetry translation both the form and content of the poem should always be fully preserved (see Subchapter 1.1.4). Second, we see in this aspect an explanation as to why Brodsky's self-translations both influenced English poetry and partly remained 'foreign' to the English language and poetic tradition without seeing Brodsky's efforts as a failure to produce quality translations of his Russian poems.

11. In practical terms, based on the above-mentioned principles, quality of poetry translation and its assessment should be considered by evaluating whether the translation (translated poem) can be regarded as a quality poem possessing a maximum set of the necessary units and elements in view of (i) the SL setting and the TL setting; (ii) similarity of the aesthetic effect of the ST and the TT; and (iii) the context of the target culture and poetic tradition (that is, the degree of TT's integration into those poetic texts which are originally created in the target culture) by also admitting that the translated text – TL poem – may in some instances naturally possess an element of 'being translated'.

## **II. Integrated analysis of translations of Joseph Brodsky's poems: cross-linguistic, cross-cultural and interpretative components of text processing**

As we pass from the theoretical considerations relevant for the subject matter of this paper to an analysis of the translations of Joseph Brodsky's poems into English and Latvian, we aim at examining the applicability of the above-mentioned theoretical integrated approach and its necessity. The framework of the further contrastive analysis is designed in such a way as to expose and elaborate the primary idea of the study that no fragmented, disintegrated linguistic analysis can be adequately applied, both as a model for poetry translation practice and assessment and as a model for poetry translation theory. We begin with a lexical and syntactic analysis of translations into English and Latvian and use the results for an integrated study of the same translations to illustrate that the integrity and dynamic existence of any poetic text and its pragmatic characteristics also require a dynamic approach to the translation process and to the analysis of the translation results. The translations into English and Latvian also mark another dimension for a contrastive analysis of the study results by looking at the level and extent of similarities and differences. It should be noted that the lexical and syntactic analysis is conducted by dividing or joining units according to their processing needs in the translation process, namely, these units specifically represent translation units actually processed (in most cases the minimum unit considered and processed is a line of a poem) and not formal lexical or syntactic units as traditionally accepted in grammatical theories. We also aim at illustrating that formal non-correspondence at the cross-linguistic and unit-by-unit level is not necessarily caused by non-correspondence of formal linguistic means but also by translator's fidelity towards the entire representation of the text's world.

It is also essential to note that the analysis of each ST includes a subchapter which jointly covers two components – the cross-cultural component and the interpretative component. The actual circumstances of the study show that the three components identified in the theoretical model need rearrangement when placed within a practical analysis. We may theoretically identify culture-specific content and indicate various elements of culture- and tradition-related aspects (the cross-cultural component) of the source texts and discuss the respective aspects separately from the interpretative implications at text's macro- and micro-level (by focusing on the context, explicit/implicit transfer of information; implications relating to style, aesthetic aspects, etc.) in order to analyse the strategies employed by translators. However, the practical insight shows that both components are so closely linked and interrelated that we would need to artificially invent

an unreliable method for their separate analysis. Thus, the two components are merged not due to an insufficiently specific setting of each component but due to our intention to ensure maximum productivity of the practical analysis. In a broader context, a three-component model is needed in order to ensure equal focus on each of the elements and to form the relevant context for their theoretical studies. Meanwhile, the theoretical framework does not preclude any reasonable alignment or rearrangement to the extent which ensures benefits either at the level of theoretical elaboration, or for practical purposes.

The practical analysis, similarly to the theoretical considerations in Subchapter 1.2.3, also recognises the cognitive implications of the interpretative components (these implications again possess strong links with the culture-specific setting of the ST). This approach follows from the modern understanding of text's integration and the situational character of such integration being linked, *inter alia*, with the concepts of linguistic competence and cultural and poetic competence of readers (including translators), text's decoding and decoding stylistics, reception of poetic texts and the ways in which translators deconstruct and reconstruct direct and implicit information which also includes the element emergent emotiveness.

## **2.1 Poem *May 24, 1980***

The poem *May 24, 1980* (untitled in Russian and in Latvian) is one of the best known of Brodsky's poems (see Appendix 1). The poet wrote it for his fortieth birthday (just a couple of days before Pushkin's birth date) and literary scholars have extensively examined Brodsky and Pushkin's resemblances, in tone, meter, rhyme scheme, etc.

### **2.1.1 Contrastive processing of the source text and its translation: cross-linguistic component**

The following aims have been identified for the *lexical* analysis of Brodsky's poems as STs and their translations as TTs:

- 1) identification of the unchanged translation units and individual changes at the translation unit level;
- 2) determination of the general extent of such changes throughout the text;
- 3) comparison, where possible, of the change patterns in Brodsky's self-translations and translations by other translators (if available), including co-translations;

- 4) examination whether these changes can be adequately explained by language codes or a wider context is needed which would also take account of certain extra-linguistic aspects;
- 5) seeking an answer whether this is a general rule in poetry translation.

In order to attain the above-mentioned aims, our first task is to divide the text into translation units: separate sets of lexical units which are actually processed by the translator. Further these translation units should be compared with the respective translation units used in the TL text. We use a specific distinction between a literal translation (sense-for-sense translation at the level of words and phrases; LT<sup>\*</sup>) and sense- and context-based translation or interpretative translation (S/CT). These notions, however, ask for a definition applied specifically in this paper: a translation of a translation unit is sense- and context-based, as opposed to a literal translation, if the following conditions are fulfilled:

- unit's extension: lexical units which essentially change or expand meaning of the translation unit are added in the TT (hence, only meaningful expansion is an instance of S/CT translation);
- omission: a lexical unit is omitted in the TT;
- antonymic translation and other types of semantic and functional transformations and paraphrasing (cf. Proshina 2008);
- unit's stylistic marking is changed in the TT, including those instances in which a stylistically marked unit is translated by extracting its neutral meaning according to the specific function or context of the unit's use;
- a unit with a different denotative or connotative meaning is selected in the TT (for instance, at the level of synonyms);
- stylistically marked unit is translated by preserving its stylistic marking.

Thus, for convenience, in this study sense- or context-based translation refers to practically any lexical changes and transformations which cannot be regarded as strictly 'technical' (for instance, grammatical transformations).

It should also be noted, however, that any instances of an acceptable literal translation are, at least to some extent, also context-determined choices when the language code and formal characteristics of the text ensure tools for using direct equivalents without compromising the essential artistic values of the poem. The main difference is that in these instances the factors

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\* The distinction is explained in more detail in Routledge Encyclopedia of Translation Studies. London and New York: Routledge. 2008, pp. 125-127.

determining translator's choice are predominantly linguistic – the translator applies his/her direct bilingual competence to choose a direct equivalent and his/her skills to make the necessary formal changes according to unit's function in the TT (for instance, a changed part of speech or grammatical form) when in the process of processing the ST unit there appears no indication that a change of a different level is needed. All units are context-based: the extra-linguistic aspects are considered first and then applied by using the specific means available in the language. This is also true with regard to poetry translation and the contrastive cross-linguistic analysis of what has been changed; in this regard it is also relevant to examine the types of units which [usually] are changed. So it is not about whether a unit has a precise equivalent in the TL but about the route of choices towards a distinct selection.

As regards the *syntactic* analysis of Brodsky's poems as STs and their translations as TTs, the specific aims include:

- 1) identification of the unchanged syntactic constructions and individual syntactic changes;
- 2) determination of the general extent and characteristics of such changes throughout the text;
- 3) examination whether these changes can be adequately explained by language codes or a wider context is needed which would also take account of certain extra-linguistic aspects.

### **2.1.1.1 Contrastive lexical analysis**

The lexical aspect of the poem and its translation into English (see Appendix 2) has been extensively studied, for instance, by Valentina Polukhina (cf. Polukhina 1999) and Alexandra Berlina (cf. Berlina 2014; Berlina 2014a). This paper only includes some of those elements of the cross-lexical and cross-syntactic analyses in their studies that require further discussion; our own insight is also provided (including an analysis of the Latvian translation):

1. The cross-rhyming scheme is preserved in the English translation. All rhymes are feminine, except the rhyme *foul/howl*, which is masculine. In both the Russian and English versions, the overwhelming majority of rhyme words are nouns. Five out of twenty rhyme words in “May 24, 1980” are literal translations. (cf. Berlina 2014a; Polukhina 1999)
2. The cross-rhyming scheme is preserved in Latvian, too. However, the translation includes only two pairs of precise rhymes (*huņņus—šķūņus*, *aci—traci*); other rhyming positions include

pararhymes (assonances), or the translator uses words with one similar vowel-consonant or consonant-vowel part in the unstressed syllables which neither creates pararhymes nor essentially contributes to a coherent sound pattern. Most of the rhyme words are nouns (10) and verbs (6). Six words used in the rhyming positions are literal translations or morphological derivations of the words used in the ST.

3. As rightly noted by Polukhina, one of the most important characteristics of Brodsky's poetry, including this poem, is its non-discriminating vocabulary which includes lexis from the camps (*barrack, guard*); from prison slang (*moniker*); from common vocabulary (*gratitude, solidarity*); from the language of the common people (*slonyalsya*\* – mooched, *syznova* – again, *zhral* – gobbled) and from the grand style (*vskormila* – nurtured). (Polukhina 1999, 84-85)

4. The vocabulary of the Latvian translation fully corresponds to the above-mentioned criterion (respectively, *būris, cietumsargs* (ST: *kletka, konvoy*) [camp lexis]—*blandīties, rīt* (ST: *slonyat'sya, zhrat'*) [colloquialism]—*pateicība, slieties, izauklēt, paust* (ST: *blagodarnost', ozirat', vskormit', razdavat'sya*) [lexis representing grand (high) style). However, ST jargon (*klikukha*) is replaced by a Latvian literary language word *palama* though Latvian offers at least some lexical choices which stand closer to the ST unit (for instance, *kļička; klikons*).

5. While only 5 adjectives are used in the SL text, the number of adjectives has increased in both translations: 7 adjectives in Latvian and 11 adjectives in English which is a typical case in Brodsky's self-translations. The SL text includes only two participles; poem's vocabulary is made up of nouns (39%), verbs form almost a third (28%), pronouns – 15%: this is excluding *kem* (*with whom*) and *vse* (*all*), which are directly related to the first person singular; *ya* (*I*) appears five times, *svoi* (*mine*) three times, *menya* (*me*) twice, *mne* (*me, for me*) twice, *na sebya* (*on me*). There are only two adverbs (*syznova* (*again*) and *teper'* (*now*)) and three numerals. Substantives dominate in the rhymes – they form 98%. There is just one adjective in the rhyme position and that is rhymed with a noun (*dlinnoy/glinoy*) and one verb, also rhymed with a noun (*polmira/vskormila*). (cf. Berlina 2014a; Polukhina 1999)

For a translator this statistics is essential. However, the linguistic fabric of the original poem, when analysed at the cross-linguistic level, does not provide full and complete answers as to the reasons for these choices and their relevance during translation. It is not clear why and in what way these lexical proportions are essential.

6. Brodsky substitutes the neutral *vkhodil* in the SL text with *braved* in English which conveys a

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\* Transliteration according to the BGN/PCGN Romanization system by using this online tool: <http://www.translitteration.com/transliteration/en/russian/bgn-pcgn/>.

significantly different attitude: both the potential presupposition and assertion have been changed.

Berlina notes the possible phonetic considerations behind Brodsky's choices (cf. Berlina 2014a, 39).

7. In Latvian a literal translation – *iegāju* (entered) – is used which is stylistically neutral and does not imply any semantic or modal changes.

8. Both *beast* and *cage* are pluralized in the English translation, *bunks and rafters* also appear in plural (Berlina 2014a, 40.).

However, the grammar rules of the TL do not require this change. In Latvian, singular *būris* is used for the ST *kletka*. Both translations preserve the direct semantic connection of the original words *zver' – kletka*: *beast – cage* and *zvērs – būris*, respectively.

9. Brodsky substitutes *vmesto* (instead of: in place of; in lieu of) with the idiomatic English phrase *for want of* (because of a lack of). The original word is more ambiguous and thus less emphatic while the semantic information and assertion communicated in the translation is more flattering though also more appropriate in view of the change discussed in Point 3.

The Latvian variant *vietā* (instead of) is a literal translation.

10. We consider the change in the English translation from *vizhigal gvozdjom* (*burnt with nail*) to the neutral *carved* a considerable loss though it may be another example of Brodsky's efforts to balance the unity of emotive information. The Latvian translation *ar naglu skrāpēju* is also stylistically neutral.

11. Brodsky uses neutral *nickname* for the original word *klikukha* and arguably makes the translation more ambiguous (Berlina 2014a, 40).

The Latvian *palama* (nickname; moniker), as rightly noted by Ilmārs Šlāpins (Šlāpins 2009), *palama* does not have the criminal connotation of the ST *klikukha*. Moreover, *palama* is a Latvian literary language word, thus, it belongs to completely different register.

Regarding the English translation *term* for the Russian *srok*, Berlina sees a linguistic explanation—even though the original word denotes prison sentence, in English, the word *sentence* would suggest a pun which Brodsky might have wanted to avoid—the poem pointedly abstains from mentioning writing (Berlina 2014a, 40).

However, we doubt whether this and other lexical choices (*bunks and rafters* instead of *barracks*) contribute towards ambiguity of the stanza in translation, because the surrounding words and their semantics (*steel cages, carved my term, sentries, bread of exile*) clearly suggest that the person is imprisoned.

12. The change from *v barake* (in barracks) to *on bunks and rafters* is determined by the rhyming needs though the pair *rafters/truffles* can hardly be considered even as pararhymes. Rhyming needs have also determined the inclusion of additional lexical units *earthly width*. (cf. Berlina 2014a, 40)

13. In the Latvian translation, the original *v barake* changes to *sienā aklā* ('in the blind wall') due to the rhyming needs (*aklā—frakā*) without compromising the semantic cohesion and unity of the stanza.

14. Several words or stylistically marked units switch places in the English translation: *twice* and *thrice*, *guzzled* and *munched* (cf. Berlina 2014a, 41).

15. The original *rasporot* (picked to pieces, ripped up, usually about non-living objects) is rendered as *let knives rake my nitty-gritty* which is another cross-stylistic rather than cross-linguistic change.

16. Throughout their articles Berlina (2014a) and Polukhina (1999) stress the phonetic aspect in Brodsky's lexical choices in the ST (apart from the inevitable phonetic character of rhymes): alliteration in *trizhdy tonul* ('thrice drowned'), shared vowels in *dvazhdy* (twice) and *byval* (was) vs. shared aggressive sound /r/ in *thrice*, *rake* and *nitty-gritty*, assonance of *quit* and *country*. The line *Ya vpustil v svoi sny voronenyy zrachok konvoya* includes a sequence of vowel /o/ (sounds /o/ and /a/). (cf. Berlina 2014a; Polukhina 1999)

The English translation and, even more so, the Latvian translation present a considerably compromised result as to this aspect.

17. Regarding the translation of *brozil* (abandoned (as opposed to *quit* in the self-translation)) Polukhina (1999, 72) maintains that *brozil* implies a voluntary act.

We would argue that this is a somewhat narrowed interpretation of the word and its potential implications. At the level of contrastive lexical analysis we may conclude that Brodsky's selection of *quit* in the English translation is indeed successful as word *quit*, though representing a free act, may presuppose a situation of enforced circumstances.

The Latvian translation *pametu* is semantically close to the original word.

18. Significantly, the important contrast achieved in the SL text by two semantic antonyms *zabyt'* (refers to people) and *pomnit'* (refers to nature) is lost in English (Polukhina 1999, 80).

We would note that, arguably, English offers sufficient means for Brodsky to preserve this poetic feature.

19. In the Latvian translation the above-mentioned antonyms are substituted with the pair *pameta* (abandoned) – *atceras* (remember).



20. Other important oppositions or antitheses which are also precisely preserved in both translations include the concepts of sleep and walking and life and death or spatial polarities: the cage and half the globe, the height of the glacier and the flat lands of the steppes, the shut-off-from-the-world land of his birth and the wide-open place of his exile beyond its bounds (Polukhina 1999, 81).

21. Brodsky uses the oxymoron *sukhuyu vodu* which can be and is rendered into both target texts.

22. A considerable change of the attitude is caused by extending the unit *svoi sny* to *my wet and foul dreams* in the English translation, thus adding explicit sexual implication. Apparently, this was mostly determined by the rhyming needs. However, this is a change that only Brodsky as a self-translator could afford without bringing the translator's fidelity into question. A literal translation is used in Latvian.

23. At the cross-linguistic level the choice in favour of English *howl* for the original word *voya* is obviously determined by the rhyming needs (Berlina 2014a, 42).

The Latvian translation *traci* (fuss) is also determined by the rhyming needs.

24. In the final part several lexical units require attention, both in the ST and in the translations. Considering the special relations Brodsky had with the concept of time, any associated lexis requires an in-depth analysis. In order to lexically discuss the line *What should I say about my life? That it's long and abhors transparence*, it is necessary to refer back to the original. Berlina (Berlina 2014a, 43) reasonably pays attention to the fact that two Russian words denote length in time and space—*dolgiy* and *dlinnyy*, respectively. From these two Brodsky has chosen the latter, which actually forms an atypical collocation in Russian.

As the choice is certainly meaningful, the translator should, first, seek an answer, second, preserve and render this peculiarity in the TL text. However, at the level of lexical analysis, we may only conclude that an English translator would be limited in his or her choices—there are no adequate counterparts for the Russian *dolgiy* and *dlinnyy* and both are usually rendered as *long*.

In Latvian each of the two Russian words has its counterpart: *ilgs* and *garš*, which are respectively used in the translation.

24. In English *abhors transparence* the final letter “-e” instead of “-y” (transparency) is unusual; it probably owes its existence mainly to reasons of rhyme and meter (Berlina 2014a, 44).

25. Instead of the original proclamation of solidarity with grief (*Tol'ko s gorem ya chuvstvuyu solidarnost'*), Brodsky reconstructs the English idiom ‘you cannot make an omelette without breaking eggs’ (such reconstruction is a typical poetic tool used in his poems), thus achieving a completely different implication: *Broken eggs make me grieve; the omelette, though, makes me*

*vomit*. As to the possible linguistic motivation of the change, we would suggest that it is the need for a rhyme. Otherwise, this is another change which, first, has no linguistic explanation, second, remains within the limits of translator's fidelity only in case of poetry translation. The next phases of translation analysis presented in this study are to explain why.

26. Berlina notes that the original final rhyme in the SL text, *solidarnost'* (solidarity) and *blagodarnost'* (gratitude), is partly based on identical suffixes, which is considered inelegant in Russian prosody. In English, the poem closes with another Brodskian trademark, a compound rhyme – *vomit* / *from it*. In English, in terms of semantic connections, *grief* becomes more connected to *gratitude* through a phonetic link, namely, “gr-” alliteration. (Berlina 2014a, 44)

27. The Latvian translation exhibits significant losses as to the cohesion of the final stanza. These losses are mostly caused, first, by a failure to provide at least one pair of precise rhymes, second, by the fact that the lexical units used in the rhyming positions (*izrādījās* [‘turned out’]—*neizrijas* [‘choked’] and *solidāri* [Latvian adverbial form of ‘solidarity’]—*vārdus* [‘words’]) do not create any semantic links.

28. Berlina notes that the English translation is more physical than the original. The word *svyazki* is substituted by *lungs*; the word *vomit* is added; clay is *rammed down my larynx* deeper than the original *mne rot ... zabili* (crammed into my mouth). The line *only gratitude will be gushing from it* is phonetically grating; *gushing*, unlike the original *razdavat'sya* (resound), can also refer to vomiting. (Berlina 2014a, 44)

The vocabulary of the Latvian translation causes no implications of increased ‘physicality’.

29. We may conclude that in the English translation less than 30% of the units when processed lexically have been translated in a literal manner. The Latvian translation is more literal. However, only a small proportion of the lexical choices in both translations can be sufficiently explained and assessed through a cross-linguistic analysis.

### 2.1.1.2 Contrastive syntactic analysis

Polukhina (1999) and Berlina (2014; 2014a) make the following comments on the syntactic features of the SL text and the translation:

1. The syntax of the SL text is not excessively complex; there is no inversion and the author does not go counter to the rhythm of the poem. Every line is either a complete semantic unit or its end coincides with the end of a sentence. However, the syntax of the original poem is stylistically

marked—its simplicity is the simplicity of an official report. The situation is completely different in the Latvian translation which includes 15 inversions.

2. In English and Russian, verbs are most prominent at the beginnings of the lines while nouns dominate in the rhyme positions. The Latvian translation presents a similar syntactic pattern though it is organised in a less coherent manner when compared with the ST and at the intratextual level. However, the respective syntactic means of Latvian and Russian are practically identical, thus causing reasonable doubts about the syntactic choices in the Latvian translation.

3. In Russian syntax, it is not uncommon to begin a sentence with a verb, leaving out the pronoun; the same applies to Latvian. Brodsky recreates and even increases the frequency of this feature in English—the added subject-less phrase (in the original, it forms part of a larger sentence) is *Munched the bread of exile* (thus, exile is illustrated by Russian grammar used in English).

This last observation which is mentioned in Berlina's paper (Berlina 2014a, 39) requires special attention and we analyse it further in this paper. But, first, some other observations regarding the ST and TT syntax:

1. First ST sentence:

- simple ST sentence with parallel verbal word-groups used in the past tense is preserved in the English translation (*vkhodil vmesto dikogo zverya v kletku* – *have braved steel cages* and the following groups: *[have] carved my term*, *[have] lived by the sea*, *[have] flashed aces*, *[have] dined with the-devil-knows-whom*) in the present perfect or past tense;

- *ya vkhodil* – *I have braved*: the function of the grammatical form used in the ST unit which is derived morphologically (past tense of verb 'vkhodit') corresponds to the function (a [repeated] action that has an influence on the present) of the grammatical form used in the TT though in English it is expressed by means of the respective model for present perfect: auxiliary verb 'have' + verb in the past tense;

- the same sentence structure is also preserved in the Latvian translation. However, certain concerns are raised by the choice of the tense: though the syntactic rules of tenses are not as rigid as in English, the use of tenses also possesses certain semantic implications and creates specific presuppositions in Latvian. For instance, *es gāju* (I entered) and *es esmu [ie]gājis* (I have entered) present different temporal attitudes similar to these respectively conveyed by simple past and present perfect in English. The present perfect tense implies a temporal connection with the present moment. This aspect of present effect makes the second variant more reasonable.

- insertion *for want of wild beasts* used in the English translation is not a stylistic peculiarity but

rather motivated by the need to use the surface structure (at the level of cohesion) in line with the deep semantic structure of relations of utterance's units; for comparison:

'I have braved steel cages for want of wild beasts' (which, according to the standard English rules, corresponds to *Ya vkhodil v kletku vmesto dikogo zverja* in Russian)

and

*I have braved, for want of wild beasts, steel cages* (which literally corresponds to the word order in the ST)

This comparative relative word order shows that, while the dynamics of the utterance (subject followed by a predicate) is similarly preserved in the translation, the changed (indirect) word order acts as a tool for providing additional communicative information. In view of the fact that in English word order is less flexible than in Russian, any syntactic peculiarity in English leads to increased actualisation and provides more explicit additional information than in Russian: the insertion and its graphic distinction in the utterance puts an additional emphasis on the direct relationship of *brave* and *for want of wild beasts*, not *steel cages*, thus indicating that the main focus is on the information of the insertion; this way the syntactic structure adds to the emphatic tone of the line;

- in *dined with the-devil-knows-whom* the hyphenated compound represents a conversion of the ST grammatical form: while it also acts as an object in English it has a close resemblance of *черт знает с кем* in Russian; in English such use of accusative is, however, atypical, and this is one of instances when Brodsky's claim to produce translations which can be authorised without allowances due to a conceivable influence of the Russian original can be questioned.

2. The second ST sentence is divided into two sentences in the TL text. Though this causes a slight prosodic change, basically the division has no essential stylistic or semantic impact. However, syntactically the situation in the English translation changes considerably: the first sentence in the translation raises no syntactic issues while the syntactic structure of the second sentence precisely copies the Russian syntax which is highly atypical for English and can hardly be regarded even as intervention: *Twice have drowned, thrice let knives rake my nitty-gritty*. The second group is at least provided with the object but both lack a subject.

3. The sentence *Quit the country that bore and nursed me* in the English translation again has no subject. In this sentence and throughout the whole text the syntax used by Brodsky also raises the issue of cohesion due to ambiguous use of simple past and/or present perfect tense. It is complicated to assert whether Brodsky as a translator considered the syntactic structure *I have braved [...], [have] carved, [have] lived* etc. being similar to *Twice have drowned, thrice [have]*

let [...]. [Have] Quit [...]. In fact, these two patterns are essentially different syntactic situations in English. It should also be noted that in this specific case referring to the necessity or intention to preserve the parallel syntactic constructions which are widely used in the SL text and preserved in the translation would lack credibility as such necessity may not disregard English grammar and prosody.

4. The above-mentioned syntactic issue is not present in Latvian as the respective syntactic variations in Russian and Latvian are similar and correspond to the standard grammar rules.

5. The sentence *Those who forgot me would make a city* in the English translation presents, in comparison with the original, changed predicative relations but the modal attitude remains the same.

6. The Latvian syntax offers at least two potential structures: *No tiem, kas pameta mani, vesela pilsēta sanāk* (used in the Latvian translation) and *No mani pametušajiem vesela pilsēta sanāk* which would directly copy the ST syntax (except the fact that the Latvian sentence is an inversion). In view of the prosodic needs the first variant appears to be more acceptable.

7. The remaining part of the English translation indicates that Brodsky as a self-translator has maintained his approach of preserving the syntactic organisation of the original text beyond the extent actually possible in English.

6. Another conclusion of our cross-syntactic analysis is stated thus: the surface structures of the original poem and its English translation are relatively simple and straightforward, which serve specific functions. These functions and their explanations are certainly beyond grammatical functions, or poetic (aesthetic) functions. All of them contribute towards communicating the different levels of information of the text. The Latvian translation and its numerous inversions significantly change the syntactic organisation of the text.

A different way by which it is possible, to a certain extent, to summarise the cross-syntactic considerations is to do an analysis at the level of lexical and syntactic macrostructural components (ST cohesion and TT cohesion) by taking text's cohesion as a pre-requisite of text's general coherence (significant syntactic markers of text's cohesion – syntactic cohesion at the level of surface structures, ScSs); it is also necessary to indicate significant lexical markers of text's cohesion (lexical cohesion at the level of surface structures, LcSs) in conjunction with changes in the information structure of sentences achieved by means of word order or thematic-rhematic (topic-focus) relations (IS<sub>n</sub>) in view of the initial signifiers thus, predicative, paradigmatic and syntagmatic relations are relevant. This type of 'deconstruction' of the ST and

its translations (see Appendix 3) shows:

- essentially common and different syntactic constructions of the SL and both TLs (for instance, the elliptical constructions commonly used in Russian and Latvian); in the context of poetry translation this represents the ‘technical’ level of translation;
- the means of ensuring cohesion and coherence in the ST and the respective resources used in the TTs (for instance, in the Latvian translation the elliptical syntactic constructions are used more extensively than in the ST; this contributes to ensuring coherent parallel constructions in the TT, thus balancing out some losses at the level of cohesion or coherence); in the context of translation this again represents the ‘technical’ level of translation; however, merely ‘technical’ selection and use of the respective syntactic constructions is certainly insufficient for ensuring coherence of the TT when compared with the ST;
- prevalence of such syntactic constructions in the ST which ensure stylistic (communicative) neutrality (this, however, does not necessarily imply emotive neutrality). This conclusion is based on the general linguistic typology of the standard sentence structure (direct word order) in Russian, English and Latvian, namely, the SVO (subject-verb-object) structure. All other types of word order (indirect word orders) serve certain communicative (expressive) functions. The above-mentioned syntactic neutrality also applies to the English translation while the only exceptions are those which raise questions regarding the grammatical norm rather than regarding the communicative implications of these structures due to their literal resemblance of the ST (for instance, IS<sub>3</sub> and IS<sub>4</sub>) though they are not typical for the TL and cause prosodic effects, which are different from the effects caused by the same syntactic and information structures of the ST. Thus, the information structure and especially the prosodic structure of the English text present variations in such ways that they cannot be simply named as ‘changes’ and the effects are more substantial. Therefore, cohesion and coherence of the English text becomes an issue. The same problem applies to the Latvian translation; however, this is mainly due to the fact that syntax plays a considerably more important communicative role than in the ST (for more details on the SVO structures and the communicative function of Latvian word order cf. Lokmane 2010). This is the right point at which we should resort to undertaking an analysis of the next two components as we agree with the statement that Brodsky’s poems, similarly to other poetic texts, contain elements which require cultural decoding by also referring back to poet’s biography (cf. Савченко, Безкоровайная 2012).

## **2.1.2 Contrastive processing of the source text and its translation: cross-cultural and interpretative components**

Before we further discuss the observations presented in the first component, it is necessary to outline an essential limitation which we consider objective in view of the character of this study. As the observations which unveil the main elements of the cross-cultural and cross-interpretative approaches to poetic texts and their translations are mainly in line with the principles of linguopoetic (linguostylistic) analysis (for instance, by applying Kazarin's model in Subchapter 1.2.2 or the various approaches discussed in Subchapter 1.2.3) and thus are strongly related to the domain of literary science, we only include those observations and discuss them in the amount and the extent to which they are relevant for the translation decision-making process and the assessment of the result—the translation itself.

Based on the Kazarin model and other approaches of linguistic semantics and text linguistics, a poetic text can be further decoded by identifying the elements which form, first, the text's surface structure and, second, its deep structure. As the surface elements and their roles in the ST and the TTs are discussed under the first component, we should now focus on those linguistic and extra-linguistic elements which ensure coherence, completeness, idiomaticity, inseparability, systematicity, openness and integrity of the TT as a translated poem, namely, as a cultural and aesthetic phenomenon, by also further implementing the contrastive approach. This model ensures a connection between certain linguistic macro-components (for instance, syntactic-prosodic-information structures) and other macro-components, namely, cultural and aesthetic elements of the text. Cohesion and coherence of the TT cannot be adequately examined if certain extra-linguistic aspects are disregarded.

### **1. Macro-level cultural and interpretative implications.**

The above-mentioned analysis, which is focused on lexical and syntactic aspects, is essential in identifying the macrostructure of the ST – those surface-level elements which are the most important markers of the deep structures. A usual element of this analysis is identification of keywords. However, it is the aesthetic and artistic character of any poem that requires putting the analysis of its macrostructure into a wider perspective. When keywords and key textual features are identified, they should be considered in the context of poetic techniques, cultural context, artistic and aesthetic effects and interpretation. Regarding the specific poem, these aspects are broadly discussed by Polukhina (cf. Polukhina 1999) and Berlina (cf. Berlina 2014; Berlina 2014a). As many of their comments belong to the domain of literary science we only

include the following relevant comments, and we also present our observations on a selected number of the macrostructural elements:

(1) Berlina and particularly Polukhina provide a profound insight into intertextuality of the original poem. Understanding the cultural context and poetic influences, references and allusions used by the author may be essential in understanding the macrostructure of the poem. This analysis may indicate the tone and implications of the text; it may assist in identifying the keywords and even poetic techniques of the author; in specific cases intertextuality is exposed through important antitheses, etc. In this particular text the importance of intertextuality is secondary, at least, it is secondary for its translation. The intertextual analysis explains the cultural context of the poem, however, we do not see sufficient evidence in the original text that intertextual considerations would have determined specific lexical choices of Brodsky. Unlike many poems of Brodsky which include lines or phrases taken from texts of other poets, the allusions used in *May 24, 1980* are indirect; the poem includes specific macro-level lexical units (for instance, lexical units which express the opposition of death and life, freedom and imprisonment, homeland and exile – notions which are widely exposed in Russian poetry) bearing certain poetic ‘weight’ due to their cultural background. However, in most cases, this background is universal and not specifically bound exclusively to the Russian culture. Therefore in this case the intertextual aspect does not have a primary impact on decision-making in the translation process.

(2) Polukhina analyses the semantic implications of Russian grammar; for instance, she notes that in the original poem most of the lines begin with verbs and discusses alternation of imperfective and perfective verbs (Polukhina 1999, 77).

However, at the contrastive level, a weak point in this analysis (for instance, semantic implications of verb positions at the end or beginning of sentences) is the fact that in some cases author’s idiostyle and specific poetic techniques or implications are supposedly identified where the respective structure follows from the inherent logics of the Russian language. This certainly becomes an element of the text’s macrostructure but it is essential to discriminate between those instances where this element is a stylistic feature and where it is a general feature of the respective language. It is even more important to discriminate between these two situations in the context of translation as the units with linguostylistic implications are those which require special attention and special techniques for rendering them into the TL.

(3) Identification of keywords should be applied with reservations. The reservations follow from the process of decoding poetic texts: the macro-units can only be identified under the three-



dimensional model proposed in this study by including linguostylistic analysis as a fundamental ingredient. Any other approach would lead to simplified discussion of the subject matter and could result in a row of supposedly meaningful words without the right clues for their further processing. This situation is explained by the previously indicated features of poetic texts where each unit interacts with and acquires its function and sense in the context of all other units.

Therefore every unit should be analysed from the point of view of linguostylistics and, more generally, literary stylistics which is the primary macro-level framework for an analysis of a poetic text thus ensuring a broader context.

(4) When put in the three-dimensional model, the macro-units may acquire an importance that is also relevant for translation. For instance, the non-discriminatory use of vocabulary of various registers contributes to communicating the conceptual and metaphysical implications of the poem which are both directly and indirectly exhibited in the ST. By using various registers of the Russian language the author highlights the dual nature of life, its inherent oppositions with ‘bottom-ends’ alongside life’s epitomes. This becomes a significant constituent of the text’s tone. At this point the analysis should cover three aspects: author’s idiostyle and its linguistic constituents, general features of the respective language, and author’s individual conceptualisation of these features (though at times the margin separating an idiostyle and conceptualisation of a language may be vague). This may be illustrated by the following example about the foregrounding unit *klikukha*:

<i>кликуха</i>	Linguistic aspect: a lexical unit of the low colloquial register or intimate register used in informal circumstances; various registers are developed in a language due to various speech situations which require different linguistic markers.
	Stylistic aspect: apart from this poem, Brodsky is known as a poet of all registers and a single text may comprise vocabulary representing various registers.
	Linguistic conceptualisation by the author: (i) a universal component or cultural and poetic tradition: Brodsky’s poetry represents modernism which implies certain new ways of approaching and using language. Thus, the use of different registers is a conceptualised phenomenon which emerged from the first individual representatives of linguistic modernism in literature (comprising both the element of individual approach or style and individual linguistic or literary conceptualisation), and then became a widely-accepted concept having apparent impact on the individual literary styles of various authors; (ii) individual

	<p>component: in this poem the lexical unit in question is not just an ordinary element of Brodsky's style, which is also in line with the above-mentioned concept of linguistic modernism in poetry; the use of this unit is an essential conceptual unit with broad functional and semantic implications:</p> <ul style="list-style-type: none"> <li>- as mentioned previously, it is an element which contributes to communicating the implied universal oppositions of life;</li> <li>- meanwhile, the unit also has more specific implications. Self-heroisation in the first line is confronted with circumstances where the same person is called by his moniker; further he plays roulette and takes part in a ceremonial dinner together with casual persons. Thus, the unit here is not just an element of the idiosyncrasy but a unit expressing Brodsky's concept by which life and language interact and form an apparently synonymic relationship.</li> </ul>
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In the context of both poetry translation theory and translation practice, this macrostructure element acquires special importance and any unit representing author's style is generally approached with special respect; conceptual units should be processed with double respect. Regarding the specific case of the macro-level unit *klikukha* Brodsky as a self-translator has to deal with several translation issues at once: these issues are related, first, to the above-mentioned three aspects of the analysis of the macro-level units, and, second, to the processing of this unit in view of the ST context and other choices made in the respective stanza. Unfortunately, the balancing needs have supposedly resulted in omitting the stylistic and conceptual marking of the English translation (see Item (6) of Point 3 of this Subchapter) which we consider an important loss (the specific marking of the source unit is also lost in Latvian by using a literary language word). Though the information communicated by the whole line is generally preserved (compare: *vyzhigal svoy srok i klikukhu gvozdem v barake*—*carved my term and nickname on bunks and rafters*), the aesthetic component of this information is considerably less outspoken and less 'transparent', leading, arguably, to a deteriorated poetic effect.

The above-mentioned unit *klikukha* and its analysis as a macrostructural element is based on several considerations of high importance in this study:

- (1) we share the theoretical ideas regarding macrostructural elements which typically comprise units bigger than a lexical unit and which typically contribute towards text's cohesion (repeated syntactic elements; parallel syntactic constructions; markers of cohesive temporal organisation of the text; significant lexical and

syntactic markers of text's subject matter and of its information structure and the respective lower-level elements of text's cohesion (for instance, linking words)). According to this theoretical background we have elaborated the practical analysis of these elements in line with the three-dimensional model proposed in this paper;

(2) however, the proposed integrated translation model requires a broader perspective for the concept of macrostructural elements. First, we refer to the text-type aspect of poetic texts and the specific links every unit forms with upper-level units or the whole text (see Principle 5 in Subchapter 1.3.2). Second, the above-mentioned elements are aligned with the needs of a structural analysis of poetic texts, that is, they are defined according to the requirements of an intralingual lexical and syntactic study of texts or their cross-linguistic study in a translation situation. The cross-cultural and interpretative components, instead, require a changed set of criteria for the identification of macrostructural elements. Based on the functional models of text's linguistic and extra-linguistic (intratextual and extratextual) elements mentioned in Part I of this study and in view of the specific interaction of various elements and segments of poetic texts, we suggest that in the context of the cross-cultural and interpretative components any unit at any level of text's world may become a macrostructural element provided it forms such relations with other intratextual or extratextual elements that its impact or significance exceeds the formal limits of the respective unit. The formal limits are those identified under the cross-linguistic component. Thus, under the cross-cultural and interpretative components certain surface-level elements which form ST's deep (semantic) structure may become less relevant either at the intralingual level or at the contrastive level (when the ST and its translation is considered). For instance, the elements forming intertextuality (see Item (1) of Point 1 in this Subchapter) which contain extra-linguistic information and impacts text's semantic structure may be regarded as being essential at the intralingual level but we have insufficient evidence of their relevance in the translation process. Other elements, instead, may acquire importance which cannot be identified by means of a cross-linguistic analysis. Therefore we propose, first, that the cross-cultural and interpretative analysis should only cover those elements which, due to their macro-level semantic, contextual and stylistic roles played in the text have a distinct impact on the choices and decisions made by the translator decision-

making in the translation process, and, second, that under these two components separate lexical units may also be considered at the macrostructural level. For instance, in poetic texts keywords may be not only important markers of upper-level units but these units themselves may be viewed as macrostructural elements due to their complex links with the respective unit and the text. Thus, specific units may be regarded as macrostructural elements when they represent intense contextual and stylistic information leading to their high importance in the decision-making process of the translator.

(5) We consider that the stylistically marked word-group *vyzhigal gvozdem* is another key element of the ST which is coherently highlighted by the respective syntactic constructions. This supposition follows from Brodsky's lexical choice when compared with other potential options, for instance, the word-group *natsarapal gvozdem*. Motivation behind author's choice may be dual:

- 1) though, similarly to his other poems, Brodsky largely remains faithful to emotional balance in the text, the text contains several essential markers of emotive information; this word-group implicitly expresses despair;
- 2) Šlāpins (Šlāpins 2009) reasonably claims that Brodsky implies carving the term and nickname on his skin; this implication is, however, lost both in Brodsky's self-translation and in the Latvian translation;
- 3) the unit may also be an element of expressing author's attitude towards his biography: Brodsky was sentenced and his conviction left traces in his whole life. Thus, the unit is also a conceptual element of the text. This important implicative aspect is also highlighted by the respective syntactic means, especially in the English self-translation by using present perfect (see the cross-syntactic analysis in the previous and present Subchapters).

However, this unit may be a linguostylistic element of another significant implicit information. The cross-lexical analysis includes a comment on the semantic implications of the Russian verb *brozil* as to whether it expresses a voluntary or forced action. The line *vyzhigal svoy srok i klikukhu gvozdem v barake* may represent similar ambiguity: author's lifestyle and ideas as his own voluntary acts and his awareness of the potential consequences; another interpretation: Brodsky made his conviction a public 'story'. Yet, there is one more metaphysical explanation: the lexical choices in the ST express the dual nature of life in general; its mixture of man's will power, self-control and fateful turns making it complicated to draw the line between a voluntary

or forced escape or a voluntary or forced imprisonment.

In the result of this analysis the word-group *vyzhigal gvozdem*, contrary to its linguistic (lexical) analysis, becomes a key macro-level unit which is a coherent element of text's deep structures. Though both English and Latvian translations have essentially preserved the information of the respective ST unit, its stylistic marking is considerably less intense, and, in accordance with the Relevance Theory, the unit is less highlighted in the text, thus requiring additional (unreasonable) efforts in order to decode it.

## 2. Syntactic aspect.

The proposed poetry translation model and practical analysis of poetry translations in line with this model confirms the necessity to take account of the syntactic and lexical aspect of the elements which comprise the intercultural and interpretative components. This is consistent with the initial assumption that a practice-oriented poetry translation model may not be theoretically abstract and that extra-linguistic and linguistic factors interact with each other and form certain connections.

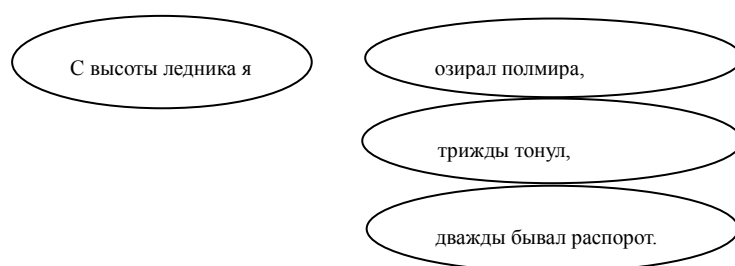
(1) We already discussed the different textual and implicative effects caused by the syntactic structures of the TT, for instance, those structures which are literally borrowed from the ST. However, the analysis should be further elaborated according to the three-dimensional model. For example:

ST	TT (English)
1	2
С высоты ледника я озира л полмира, трижды тонул, дважды бывал распорот.	From the height of a glacier I beheld half a world, the earthly width. Twice have drowned, thrice let knives rake my nitty-gritty.
<i>Variant 1:</i> С высоты ледника я озира л полмира. Трижды тонул, дважды бывал распорот.	<i>Variant 1:</i> From the height of a glacier I beheld half a world, the earthly width, twice have drowned, thrice let knives rake my nitty-gritty.

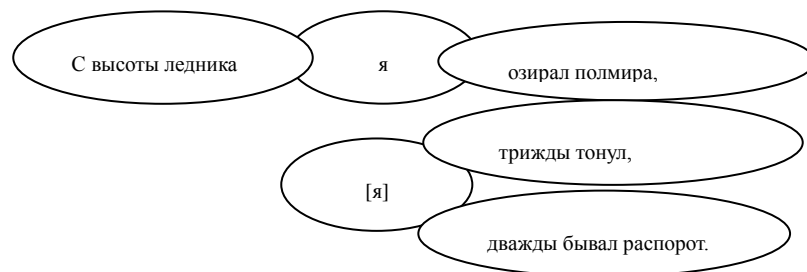
The ST sentence and its alternative Variant 1 do not present any significant prosodic implications. Though in the context of the initial stanza the ST sentence creates a cohesive

structure, cohesion could supposedly be questioned on the basis of the following two considerations:

1) The initial part *S visoty lednika [...]* represents a change in the information structure and, under the Relevance Theory, the addressee (including the translator) in his or her inference process is required to make additional efforts in order to decode and interpret the potential syntactic relations:



and in order to conclude that the actual relations and the information structure is the following:



However, this is a characteristic structural feature of poetic texts and may not be regarded as an element of non-cohesion leading to unnecessary complexities. Due to its general applicability it is also not a stylistic feature. Consequently, though the syntactic structure requires linguistic decoding and interpretation in an inference process by applying reader's linguistic experience of reading poetic texts, it should not become a misleadingly important marker in the text and the translator is free to syntactically reorganise it according to the respective needs. At this point it remains unclear why Brodsky as a self-translator considered the stylistic organisation of the ST so important to transfer it into English by including some arguable changes as discussed in the previous Subchapter.

2) Another supposedly non-coherent syntactic element which draws attention is the word-group *byval rasporot* (instead of its alternative: *byl rasporot*) due to its atypical syntactic formulation of tense. We agree with the phonetic considerations presented by Berlina (cf. Berlina 2014a). Thus, this word-group exhibits a complex use of all linguistic tools available in Russian – morphological, phonetic and syntactic – for fulfilling text's poetic and aesthetic functions. Moreover, even if motivated by phonetic considerations, the grammatical form *byval* also

contributes to a slightly (but importantly) changed connotation: *byval* when compared to *byl* implies (at least in this specific context) more casual attitude towards the temporal category and thus also towards the associated events. In view of the fundamental relations of the author with the category of time, the unit acquires strong ironic intonation. These observations lead us to a conclusion that this word-group is another conceptual unit of the ST bearing significant implicit information. All of these units should be carefully processed in the TL translation. In case of the English translation Brodsky has tried balancing the loss of syntactic marking of irony with a respectively marked lexical solution (*let knives rake my nitty-gritty*) which Raine (Raine 2000, 235) calls “touchingly incompetent” English.

In Latvian the syntactic peculiarity is also lost (though some options arguably exist, for instance, *divreiz gadījās [..]*) but the lexical solution is discussed further in this Subchapter.

Returning to the whole sentence divided into two lines, we should note that two separate sentences are formed in the English translation (given the intention to preserve the syntactic organisation, the sequence *beheld – have drowned – [have] let* (Variant 1) without distinct separating markers would be grammatically unacceptable). However, the translation is also not typical for English as in this language separate sentences form syntactic relations which are different from those which can be formed within standard Russian. In English excluding the subject and/or object is rarely applicable. It is impossible to judge the reasons behind the choice made by Brodsky. While it is known that Brodsky harshly criticised his translators, it is less clear to what extent he himself cooperated with his native English colleagues regarding his self-translations. However, the least likely reason is Brodsky’s unawareness of the issue. This approach is maintained throughout the whole translation, thus it may presumably be intended to serve certain function. Berlina (Berlina 2014a, 39) claims that atypical English grammar illustrates the author’s exile. However, we disagree with this explanation due to the following considerations:

- as a translation method it could only be acceptable, at least to some extent, if the source text grammar would respectively indicate Brodsky’s exile into the English-speaking world; it is unlikely that any translator would make the choices made by Brodsky as a self-translator; and it is even less likely that in case of such choices they would be assessed as acceptable;
- another inconsistency in view of the presumed exhibition of “linguistic exile” is uncovered by the English text itself. If this is the case, Russian syntax should be supported by literal (and unacceptable) lexical translations. However, as discussed previously in our study, Brodsky’s lexical translations raise much less questions, if any, regarding their acceptability in English;

- even though this specific English translation might be an exception from Brodsky's intention to ensure that every translation is an independent poem in its own right and the non-English grammar might be regarded as a poetic textual connection with the non-textual information (Brodsky's sense of being a foreigner), this assumption would still be contrary to another widely known fact—the poet's love for English. It would be complicated to understand why in his own translation of the anniversary poem he would have chosen to highlight, in such a linguistically outspoken manner, his remoteness from the language he has made so tremendous efforts to be closer to. These idiostylistic and autobiographic aspects which form text's cultural and stylistic inseparability, idiomaticity and integrity cause a number of questions to which no interpretation provides sufficient and credible explanation. However, a significant note on Brodsky's approach to 'foreignness' of his translations is made by Friedberg when analysing Brodsky's translations from English into Russian: “‘Sounding foreign’ is a matter of deviating from the norms of the first language [...] rather than copying the norms of the second language. Brodsky creates a [...] interlanguage which is neither English nor traditionally Russian” (Friedberg 2002, 122).

(2) We agree with Šlāpins (Šlāpins 2009) that the syntactic relations formed in the line *obedal chert znayet s kem vo frake* (dined with the devil knows who in a tail-coat (translated by Polukhina (ibid,)) are ambiguous (as to whether *vo frake* is related to (i) [*ya*] *obedal* or (ii) *s chort znayet s kem*), however, it should be noted that the plural form *vo frakah* would be amore likely grammatical form in case of variant (ii) as *s chert znayet s kem* also implies not one person but several people. The syntactic relations of variant (i) are also approved by the analyses of Polukhina (ibid,) and Berlina (ibid,) and by Brodsky's self-translation.

(3) It is necessary to also discuss the following instance in the ST and in the TTs:

ST	TT (English)
1	2
Что сказать мне о жизни? Что оказалась длинной.	<p>What should I say about life? That it's long and abhors transperence. (See Appendix 1.)</p> <p><i>Variant 1 (translation by Chris Jones with the author, see Polukhina, 1999, 68):</i></p> <p>What's there to say about life? That it turned out to be long.</p> <p><i>Variant 2 (interlinear translation by Berlina, see Berlina, 2014a):</i></p> <p><i>What am I to say about life? That it turned out to be</i></p>



	<i>long.</i>
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The interrogative sentence in the ST seems to be simple both syntactically and as a source material for translation. Nevertheless, this is a good example that any unit may play a distinct function both in a stanza of a poetic text and beyond it. As to the translation, we have also provided two interlinear translations by Polukhina and Berlina which draw our attention to the paradigmatic and syntagmatic relations in the ST sentence. Importance of these relations can be illustrated by a ST variant:

Что сказать мне о жизни?	Что сказать о жизни?
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The variant leads to completely changed potential interpretations of the rhetorical question (we only present the most essential variants):

Что сказать о жизни?	Что сказать [мне] о жизни?
	Что сказать [нам] о жизни?
	Что [они могут] сказать о жизни?

It becomes apparent that the structure chosen by Brodsky in his poem provides the least ambiguous information (for instance, such ambiguity of syntactic relations is productively used in Russian (or Latvian) jokes) and contributes to text's cohesion. Its paradigmatic and syntagmatic relations become even more important in connection with the answer. It narrows the perspective and assists in interpreting the answer not as a generalisation but as a specific observation which may only be considered in the framework of poem's textual and non-textual information. Further semantic narrowing is achieved by the specific collocation *dlinnaya [zhizn']* previously discussed in this paper. Thus, the syntactic structure assists in uncovering the function of poet's lexical choice.

Respectively, the syntactic relations and their function should be considered and adequately rendered in the TT by using those paradigmatic and syntagmatic relations which serve the same function and purpose. In the given circumstances both *What should I say about life?* and *What am I to say about life?* are appropriate in English. However, Brodsky's choice is stylistically more reasonable as the modal attitude behind *What should I say about life?* is more colloquial and tone is more casual and relaxed while the more formal construction *What am I to say about life?* could slightly change the semantic emphasis and lead to an impression that the speaker does not know what to say.

In Latvian the morphological formation of cases of verbs excludes ambiguity even when subject/object is not mentioned: *Ko varu pateikt par dzīvi?* implies only one syntactic variant and one subject: ‘Ko [es] varu pateikt par dzīvi?’ Consequently, the Latvian translator, when processing the ST sentence, is at less risk to change the semantic implications and interpretations of specific syntactic relations.

(4) Brodsky has chosen a specific information structure and syntactic relations in the line *No poka mne rot ne zabilī glinoy* (for comparison: ‘No poka mne rot ne zabit glinoy’). The slight syntactic difference may bear, as noted by Šlāpins (Šlāpins 2009), broad implications, including cultural and historical references (for instance, a reference to the victims of the Soviet regime). Most importantly, the implication essentially differs from the traditional depiction of the deceased who faces the solemn act of death; this way the implication precisely describes how the crippled regime distorts the relationship of people and their time, and forced death is likely. While the syntactic structure of the English translation preserves, at least to some extent, the ST implication, the Latvian translation presents a completely changed information structure: omission of the passive voice excludes the implication of a forced act. Moreover, we agree with the comment expressed by Šlāpins (ibid) that replacing a noun by a verb at the end of the line is another loss in the Latvian translation. However, this choice is most likely determined by the rhyming requirements though the respective pair of words (*izrādījās – neaizrijas*) is not a full rhyme either.

(5) Regarding a significant syntactic feature of the Latvian translation—use of inversions—it is necessary to note the remark made by Polukhina (ibid,) that the simple syntactic organisation of the ST resembles the style of an official report. Indeed, this is illustrated by the analysis of the macro-level elements of the text’s cohesion. This statement reminds us of a private discussion with Russian poets on *Ot okrayny k tsentru* (*I can visit, once more...*), another poem by Brodsky. The style of this poem was described as black-and-white, almost emotionless, and it was noted that preserving this tone in the translation is the most essential task. This is a variation of the point of view expressed by Bisenieks when he discusses the translation of Goethe’s *Faust* by Rainis, a Latvian poet, and puts the analysis into a wider context—he asks for discrimination between a literary movement and method. According to Bisenieks, art is still primarily dominated by two methods—the realistic method and the romantic method from which different approaches are derived. Based on these methods various movements have emerged forming complicated relationships. For instance, romanticism may use both primary methods. Regarding the translation of *Faust* by Rainis, Bisenieks (Bisenieks, 1999, 166-168) concludes that major

translation problems are related to the different methods—while Goethe is a realistic thinker\*, Rainis is a romantic. We consider that a similar issue of using fundamentally different techniques is raised by the Latvian translation of *May 24, 1980* (though in this instance we do not consider that it would be adequate to oppose the ST and the translation at the level of a realistic or a romantic method). By the use of inversions, the Latvian translator moves in a way opposite to the poetic approach employed by the author. In Latvian (similarly to Russian) inversions are a typical feature of traditional poetry. The intense use of inversions makes the syntactic structure of the poem more traditional, and its tone ruins the report-like style of the ST, thus questioning the translator's fidelity. On the other hand, the inversions help to organise the rhythm and preserve the accentual verse. Therefore, this case where we observe an apparent need for a compromise illustrates a situation where the translator should base his or her choices on weighting the extent of losses and their impact on the general aesthetic and artistic effect of the text—whether the rhythmic achievements balance out the damage incurred to the tone of the text; the semantic implication of the syntactic relations should also be considered:

ST	TT (English)
1	2
Я входил вместо дикого зверя в клетку	Plēsīga zvēra vietā es gāju būrī
Variant 1:	Variant 1:
Я входил в клетку вместо дикого зверя	Es gāju būrī plēsīga zvēra vietā
	Variant 2:
	Es gāju plēsīga zvēra vietā būrī
	Variant 3:
	Es plēsīga zvēra vietā gāju būrī

The placement of the adverbial phrases *v mesto dikogo zverya* and *v kletku* in the ST determines the semantic relations in the utterance making the link *Ya vkhodil* and *v mesto dikogo zverya* more important than the link *Ya vkhodil* and *v kletku* (in comparison with the syntactic structure of Variant 1). As already discussed the same relations are preserved in the English translation. Moreover, the information structure achieved by starting the sentence similarly to the ST (*Ya vkhodil – I have braved*) is coherent with the stylistic needs which further corresponds to the aesthetic and communicative needs (neutral style and tone – report-like text). Regarding the Latvian translation the actualisation of the adverbial phrase *Plēsīga zvēra vietā* by placing it at

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\* It may, however, be complicated to strictly define Goethe's method: let us remember, for instance, that freemasonry was also mirrored in his mind.

the beginning of the utterance leads to increased expressiveness. The changed information structure is also incoherent with the stylistic setting predetermined by the ST structure. Among Variants 1-3 which represent three syntactic options of the utterance (Variant 1 is the most neutral word order while the other two variants also possess an element of syntactic expressivity) Variant 2 directly corresponds to the structure in the ST. Though grammatically acceptable it would not be a preferable choice mainly due to two adverbial units placed one after another both ending with long vowels. Variant 1 would change the structure of syntactic relations. We consider Variant 3 the most acceptable option as it would be close to the ST style and it would also correspond to the rhythmic requirements. However, the translator has chosen a more expressive syntactic construction by coherently applying the same approach throughout the text.

Another type of inversion in the Latvian translation is the oxymoron *ūdeni sausu* where the attributive *sausu* is placed after the noun. It is not characteristic to use such inversions in metaphorical word collocations as the inversion leads to a shift of the emphasis on the second word and the integrity of the word-group is undermined.

### 3. Lexical aspect.

Both Berlina (ibid,) and Polukhina (ibid,) provide broad contextual, cultural (for instance, intertextual) and interpretative comments on many lexical choices in the translation. We include and comment only on those which cannot be adequately covered under the cross-linguistic component by also providing our own considerations relevant for the aims of this study.

(1) Regarding addition of the title to the English translation, among other explanations at the level of intertextuality, the cross-cultural aspect may have been the most essential pre-requisite in Brodsky's choice. First, it may be related to the necessity of ensuring English readers a narrowed context leading to biographical implications and subtexts, second, adhering to the general use of titles for English poems (Berlina, ibid).

In the context of poetic translation this refers to the approach of balancing and compensation in view of the objective circumstances which limit rendering cross-cultural and cross-poetic information.

No title is added in the Latvian translation. Apparently, the Latvian does not see any specific cross-cultural circumstances which would objectively limit reader's ability to grasp the biographical context of the poem. The general use of poem titles also does not require adding a title by all means.

(2) As Brodsky has claimed that rhymes represent implicit semantic ties between words and phenomena which usually have no common associations (cf. Костромина 2006, 51), for him this

stylistic tool becomes an important resource for bringing implicit information available in the language to the foreground, that is, for making it explicit at least at the level of interpretation. Though different connections are employed, the translation shows that Brodsky has tried to preserve the same approach in the English translation: associative connections of some of the words standing in the rhyming positions may be detected. Similarly, it is possible to establish some associative connections of the words standing in the rhyming positions in the Latvian translation (however, no associative connections may arguably be detected with regard to those words which form precise rhymes in the Latvian translation; this is a significant loss in the translation):

ST	TT (English)	TT (Latvian)
1	2	3
1) клетку / рулетку; 2) бараке / фраке; 3) моду / [сухую] воду; 4) конвоя / воя; 5) корок / сорок; 6) длинной / глиной; 7) солидарность / благодарность	1) cages / oasis; 2) earthly / me; 3) nitty-gritty / city; 4) saddles / stables; 5) warty / forty	1) būrī / jūras; 2) aklā / frakā; 3) pannā / sanāk; 4) nesu / četrdesmit; 5) solidāri / vārdi

In the context of translation the fact of implicit associations which are made explicit by means of rhymes is just as important as the fact that in some ST rhymes this principle is either disregarded or not made sufficiently apparent in order to detect the connection. For a translator this might become an important issue: any inconsistency at the level of text's cohesion and/or coherence (for instance, coherent and consistent application of a set of poetic/stylistic tools) requires special attention and explanation in order to make the respective decisions and choices in the TT variant, namely, the translator should seek an answer whether in this specific case the associative connection is not actually provided or he or she is unable to decode it. Further, the translator should decide on his or her approach in the translation.

(3) As stated previously, the English translation includes more adjectives than the ST. In order to explain this fact we should again resort to the poetic principles of the author and his conceptual interpretation of various lexical resources. In view of the position of the poet that the use of adjectives should be restricted as they are devoid of poetic meaning, the fact of an increased number of adjectives in the translation may be interpreted as the result of Brodsky's awareness of

the inevitable losses experienced in the process of translation and his struggle to balance them by providing more precise information.

The Latvian translator has also taken into account Brodsky's attitude towards adjectives and only two additional adjectives are used in the Latvian translation: in the word-groups *sienā aklā* and *vesela pilsēta* respectively. While the first adjective is used due to the poetic needs, that is, to provide a rhyme (though it only forms a pararhyme *aklā – frakā*), the inclusion of the second adjective is linguistically, more precisely, phonetically motivated. Though the adjective does not change the rhythmic pattern, the number of syllables when compared with the ST line, increases by three which is exactly the number of the syllables in this adjective. However, as the length of pronunciation of the syllables in the TT line is shorter than the respective length of pronunciation of the ST line, the inclusion of the adjective is reasonable due to the prosodic considerations.

(4) Though not used in the ST, two enjambments appear in the English translation (no enjambments are used in the Latvian translation). (cf. Berlina 2014a) Apart from ensuring the necessary rhythmic pattern and rhyme scheme (in the context of translation theory this is the approach of supplementation and compensation), enjambments also serve as a link of visual representation and semantics: for instance, in the line *From the height of a glacier I beheld half a world, the earthly / width* the graphical extension of the line highlights the sense of vastness expressed lexically while the enjambment also contributes to sensing the vast world divided by the horizon and, metaphysically, the divided nature both of man and life in general. The Latvian translation is close to the ST utterance, compare: *S visoty lednika ya oziral polmira* (*From the heights of a glacier I surveyed half the globe* (translated by Polukhina (ibid,)) and *Ledāja virsotnē pāri puspasaulei slējos* (*At the top of a glacier I stood over half the globe*) as the translation preserves the same implication: *I saw half the globe*.

(5) Beyond cross-linguistic analysis, the line *I have braved, for want of wild beasts, steel cages* requires further discussion. First, Berlina (ibid,) notes that Brodsky savoured English words for which Russian has no one-word equivalents. This strongly relates to translator's need to balance the losses in the translation process: the use of semantically intensive English words is a useful tool to compensate for those elements which can be more precisely rendered in Russian. Second, if one is to blame Brodsky that the translation strengthens self-heroization (Berlina rightly asserts that judging poet's attitude towards himself is a puzzling point of criticism in itself) by substituting the neutral *vkhodil* with the immodest *braved*, the translation should be assessed in the context of the following considerations:

- as discussed previously, there is no single word in Russian which stands for the word *braved*. Brodsky as a self-translator was in an exclusive position to know exactly what was his implication and presupposition behind the original *Ya vkhodil*. Here we should note a general misleading approach in assessing poetic translations: choices of translators are often assessed and interpreted strictly referring to the source text without paying adequate attention to the potential choices made by the poet in the original as this could, first, provide a more or less explicit system of the characteristic choices of the author and, second, at the interpretation level, lead to a more precise and adequate choices in the TL. For example, the assessment of the translation *I have braved*, apart from examining its semantic field and other English synonyms, should be linked with an analysis of the lexical material potentially considered by Brodsky when creating the original poem. This approach may indicate, for instance, that the word-group *Ya vkhodil* makes the first ST line less flattering than the English translation simply because the Russia language does not have one word which would have the same meaning and connotation as the English verb *brave*. Thus, the English translation may convey author's original implication even more precisely than the ST. This above-mentioned approach may also highlight the characteristic choices of the author;

- we agree with Berlina (ibid,) that the phonetic aspect is the most decisive element in Brodsky's choices; this element has also determined other lexical changes in the line in order to achieve alliterations: *braved/beasts* and *want/wild*;

- the semantic interpretation of the line and thus assessment of its translation should further extend to the whole translation of the poem:

- detection of self-irony as noted by Berlina (ibid,) may be reasonable in view of other lexical choices both in the ST and the TT, for instance, *dined with the-devil-knows-whom*; *Broken eggs make me grieve*; *the omelette, though makes me vomit*;
- the flattering effect caused by the lexical choices which are needed for phonetic purposes are balanced by other choices, for example, *[I have] quit the country* instead of 'I was forced to leave the country' though Brodsky was arguably made to leave Russia (in fact, it was, to some extent, a voluntary act);
- yet another aspect which makes the assertion expressed by the line less flattering but rather more explanatory at the cross-cultural level is the fact that the translation is addressed to readers not sufficiently aware of the situation in the USSR and of the circumstances leading to imprisonment and exile of innocent

people.

(6) The balancing approach which is discussed previously in our study is also applied in other TT units:

- this approach only becomes apparent in the second line of the English translation if at least the first two lines are analysed:

ST	TT (English)
Я входил вместо дикого зверя в клетку, выжигал свой срок и <u>кликвуху</u> гвоздем в бараке	I have braved, for want of wild beasts, steel cages, carved my term and <u>nickname</u> on bunks and rafters

While additional emotional information is provided by the lexical units in the first line, Brodsky as a self-translator has substituted one stylistically marked word (*klikukha*) in the ST with a neutral word (*nickname*) in the TT, thus reducing the emotional burden of the first stanza;

- Berlina (ibid.) notes that in order to balance out pararhymes, additional sound patterning is introduced: *aces in an oasis; in tails, on truffles*;

- the line *What should I say about life? That it's long and abhors transparency* is another example of the balancing approach where important ST information and an important stylistic unit is lost. As discussed previously, the translation [*long*] *life* does not render the specific biographical implications achieved by stylistic means in the ST, namely, by an atypical collocation *dlinnaya [zhizn']*. For a balance, Brodsky as a translator acts in several directions. Berlina notes that more explicitly fatal intonation is achieved by adding *abhors transparency* and that in English the length of the line mirrors this dominance of space. While in the ST the respective line is also among the longest lines in the poem, in the TT this emphasis becomes more apparent. Thus the graphic, lexical and syntactic organisation of the line explicitly bring forward the implicit information. The changes in the tone are slight and acceptable, and the added units ensure more linguostylistic coherence not only in the context of the line but of the whole poem;

- another type of balancing is presented in the line *Broken eggs make me grieve; the omelette, though, makes me vomit*. Berlina (ibid.) discusses it as one more example of paraphrased idioms. Indeed, the translator shows a remarkable achievement by substituting the straightforward assertive line in the ST with a completely restructured idiom which preserves, at least to some extent, both the presuppositions and implications (in connection with the previous line) and the



assertion of the line:

ST	TT (English)
<p><i>Только с горем я чувствую солидарность.</i></p> <p>1) The paradigmatic and syntagmatic relations create links between <i>grief</i>, <i>me</i> and <i>solidarity</i>.</p> <p>2) The presupposition may arguably be: a considerable part of life has passed resulting in relations of <i>me</i> with time (temporal dimension) and space (spatial dimension). This relationship is the context of the following assertion; this relationship also makes it possible to form the third dimension: metaphysical meaning.</p> <p>3) The implications and assertion follow from the interplay of life and time which in this context apparently become the same: <i>grief</i> (loss or sense of loss; the remaining ‘shell’ of a human being) as the consequence of past life (temporal dimension); <i>solidarity</i> or unity (metaphysical dimension) with the consequence; the above-mentioned assertion implies that apart from <i>grief</i> any other ‘product’ of time is either devoid of meaning (empty) or not admitted and accepted by <i>me</i>; life in its temporal dimension is meaningless or life dominated by time becomes meaningless.</p> <p>4) The fatal tone of the line is coherent with the tone of the previous line.</p>	<p><i>Broken eggs make me grieve; the omelette, though, makes me vomit.</i></p> <p>1) The paradigmatic and syntagmatic relations exist between <i>[broken] eggs</i>, <i>omelette</i>, <i>me</i> and <i>grief/vomiting</i>.</p> <p>2) The presupposition arguably stays the same as in the ST.</p> <p>3) The implications and assertion form an interplay which is similar to the ST. However, instead of the implicit opposition in the ST achieved by the phrase <i>Tol'ko s gorem</i> (<i>grief</i> vs. everything else), in the TT the opposition becomes more explicit by using the respective lexical units: <i>omelette</i> (‘product’ of time/life) vs. <i>broken eggs</i> which is the empty shell of life itself. Otherwise the implications and assertion remain unchanged in the ST though they are communication by completely different means.</p> <p>4) The tone of this TT line is also consistent with the ST.</p>

By decoding and restructuring the idiom, Brodsky transforms it into another unit with intense linguostylistic features and information. For instance, Berlina (ibid,) discusses the semantics of *egg*. Consequently, in terms of metaphorical expression and meaning, the line acquires additional information. Meanwhile, we should emphasise that Brodsky's fidelity towards his own style and the balancing approach remains valid: while making the line more expressive he provides a counter-balance: the verb *vomit* which in the given context becomes a grotesque element and which is emphasised by including it in the rhyme pair *vomit/from it*;

- the final stanza includes one more example of balancing in translation. Even though the restructured English idiom is a successful solution, in the translation the integrity and coherence of the final stanza is also changed. If we compare two rhymed lines in the ST and in the TT we see considerable changes in the syntactic and, thus, information structure, as well as changed implications of the rhymes:

ST	TT (English)
Только с горем я чувствую <u>солидарность</u> . [..] из него раздаваться будет лишь <u>благодарность</u> .	Broken eggs make me <i>grieve</i> ; the omelette, though, makes me <u>vomit</u> . [...] only <i>gratitude</i> will be gushing <u>from it</u> .

In the ST the focus on unity and gratitude (which Berlina (Berlina 2014a, 45) rightly notes as one of the most interesting themes of this poem) is supported by uniform syntactic organisation and rhymes which create an outspoken assoative connection. In the English translation the syntactic structure of these two lines is completely different: first line consists of two independent clauses, an insertion is used. Thus, the dissonance is apparent: in the translation the first line has become syntactically more similar to the first line of the stanza, however, due to the rhymes the semantic focus remains between the second and last line of the stanza. Moreover, Brodsky as a self-translator uses structurally, lexically and semantically changed rhymes (the second one is a compound rhyme). In order to counter-balance these changes (which we consider undesirable) in the translation, Brodsky offers a remarkable achievement in the phonetic organisation of the last line (Berlina (ibid,)): *gratitude gushing from it*. And, as discussed previously, a phonetic link also creates a semantic connection between *grief* and *gratitude*.

The balancing approach is considerably less present in the Latvian translation which is consistent with the above-mentioned conclusion that the translation is more literal than the English translation.

(7) As noted by Berlina, in the translation *twice* and *thrice* switch places due to phonetic considerations (and in case of poetic texts and poetic translations phonetic organisation of the text is also an important element of the poetic dimension and the aesthetic dimension) just as the phonetic considerations seem to be the underlining factor in the respective units of the ST (cf. Berlina, 2014a).

In the context of the interpretative component, we may even suppose that this example suggests that in poetry translation factual information may become secondary to text's poetic and aesthetic needs.

In the Latvian translation the word-group *byval rasporot* is replaced by *cepos pannā* ([I] was pan-fried) in order to form a par rhyme (*pannā – sanāk*). Though this choice is partly in line with the above-mentioned priorities, it has two important deficiencies: (i) while the implication of the source word-group is quite explicit (heart surgery), the implication in the translation remains unclear and could probably be associated with some climatic circumstances; such vagueness of the implication is a significant loss; (ii) the loss of biographical information which is implicitly conveyed in the ST, leads to a more significant loss in terms of text's coherence.

(8) In addition to the above-mentioned discussion of the word *brozil* we should further discuss its implications and their impact on translator's choices. Though Polukhina (Polukhina 1999) focuses on discussing the fact that Brodsky depicts his enforced exile as a voluntary decision we consider another implication more important: Brodsky abandoned his country to its fate, thus the implication may be self-reproaching. In the light of these observations the English word *quit* becomes a less preferable option. Meanwhile, the conclusion also confirms the above-mentioned assumption that in this specific case Brodsky's choices were determined by phonetic considerations.

The Latvian word *pameta* (*abandoned*) is a completely adequate choice as the implications of the ST unit remain valid. However, the Latvian translator forms an unnecessary parallel structure: she replaces *Iz zabyvshikh menya* (Those who've forgotten me (translated by Polukhina (ibid,)) is replaced by *No tiem, kas pameta mani* (Those who've abandoned me). Though this change could be considered as an attempt to balance the lost opposition of 'those who've forgotten' vs. 'those who remember' (the respective units in Latvian form a pair 'those who've abandoned' and 'those who remember'), it remains unclear what considerations made the translation ruin the opposition.

(9) We are also unable to identify the reasons behind the choice of the Latvian translator to replace the ST word *gorje* (grief) with *nelaime* (misery, misfortune). This is an undesirable

substitution due to the following considerations: (i) it changes the semantic implication as the implication of ‘grief’ is largely related to the sense of a loss while misery or misfortune bears a broader set of the potential circumstances; ‘grief’ coherently relates the line to the implications of the whole final stanza which presents a mixture of pathetics and irony by summarising the outcome of the past years; (ii) in the ST Brodsky strengthens the link of *gore* (grief) and *solidarnost’* (solidarity) by the common /r/ sound. In the respective Latvian translation the word group *ar skumjām* (Only with grief) would ensure a stronger phonetic link (a common sound /ɑ:/) with *solidāri* (solidarily).

The study in Subchapter 2.1 leads to the following preliminary conclusions:

1. Brodsky as a self-translator has maintained his approach of preserving the syntactic organisation of the original text beyond the extent actually possible in English. This is an exceptional case even in view of numerous instances in which Brodsky’s critics pointed out his insufficient mastery of English prosody and idiomatics.
2. Surface structures of the original poem and its English translation are relatively simple and straightforward, contributing towards communicating the different levels of information of the text. The Latvian translation and its numerous inversions significantly change the syntactic organisation of the text.
3. In the context of the cross-cultural and interpretative components any unit at any level of text’s world may become a macrostructural element provided it forms such relations with other intratextual or extratextual elements that its impact or significance exceeds the formal limits of the respective unit. Consequently, the cross-cultural and interpretative analysis should only cover those elements which, due to their macro-level semantic, contextual and stylistic roles played in the text have a distinct impact on the choices and decisions made by the translator decision-making in the translation process.
4. The practical study approves the initial assumption that a practice-oriented poetry translation model may not be theoretically abstract and that extra-linguistic and linguistic factors interact with each other and form certain connections.
5. The translator should base his or her choices on weighting the extent of losses and their impact on the general aesthetic and artistic effect of the text—whether the rhythmic achievements balance out the damage incurred to the tone of the text.
6. Brodsky’s self-translation indicates his adherence to the balancing approach.

## 2.2 Poem *Sonnet*

This poem is one of the first sonnets written by Brodsky (altogether he wrote more than 50 sonnets (cf. Федотов 2009)). Its context and background is briefly described by Bulkina (cf. Булкина 2011). Written in the iambic pentameter (except line 8 which is iambic dimeter and line 9 which is iambic tetrameter; preserved in most of the lines in both translations), this poem (see Appendix 4), like many other sonnets of Brodsky, presents significant deviations from the traditional form of the sonnet. In this case the most obvious difference is the lack of rhymes, Brodsky only uses words with separate similar sounds in the respective rhyming positions (this principle is more precisely preserved in the Latvian translation than in the English translation).

## **2.2.1 Contrastive processing of the source text and its translation: cross-linguistic component**

### **2.2.1.1 Contrastive lexical analysis**

In the context of the cross-lexical analysis of the ST and its translations the following comments should be made:

1. In the original poem 11 words out of 14 words standing in the rhyming positions are nouns. In the English translation only one rhyming position is not taken by a noun; in the Latvian translation 8 nouns are used in the rhyming positions (other include verbs, a participle and a numeral). In both translations the words used in the rhyming positions are in most cases different from those used in the ST: in English only 4 words are the same (through a literal translation), in Latvian – 6 words (see Appendix 5).
2. Contrary to the previous poem, vocabulary of this text is less diverse; it does not represent different registers. The most likely reason is author's respect, at least to some extent, for the traditional tone of sonnets. The same applies to both translations.
3. The relative simplicity of implications of the poem, another traditional feature of sonnets observed by Brodsky, is coherently supported by minimal use of stylistically marked units. The approach of lexical balancing aimed at preserving the neutrality of tone is again used by the author. For instance, only 4 adjectives are used in the ST (7 adjectives are used in English, 4 – in Latvian).
4. The substitution of *za stenami tyur'my* (past the prison walls) with *past the prison windows* (column 3, Appendix 5) is most likely determined by the rhythmic requirements in the respective English stanza. The same considerations may have determined the translation of this line: *One of*

*our brothers has regained his freedom.* However, the tone of the translation is too formal both for a prison community and for a song.

5. The first stanza in the Latvian translation shows a number of lexical changes having different effects on the TT. The sequence ‘P [...] – P [...] – Adv.’ (*aiz [...] gar [...] prom*) (column 6, Appendix 5) which the translator has to use in order to form the necessary rhythm and meter results in an unwieldy expression certainly uncharacteristic for Brodsky’s style. Further, *pen’ye zaklyuchennykh* is substituted with *dziesma (pesnya)* without changing the implication. In line 3, the word-group *v kirpichnom sonme kamer* (in the brick labyrinth of [prison] cells) which is one of the most stylistically expressive units of the ST is conveyed as *visas kameras* (all [prison] cells) in the TT. Though the translator has perfectly preserved the rhythmic pattern of the line, the stylistic loss is significant. The next line, almost a literal translation of the ST line, represents one of the rare cases when a literal translation lexically and stylistically corresponds to the ST while also preserving the rhythm.

6. In the next stanza, *topot nadzirately bezglasnykh* is substituted with *echoing footsteps of wordless wardens* in the English translation. Though the added lexical unit *echoing* generally corresponds to the implication of the ST the change is arguable when discussed in a broader context. Similarly, the whole ST should be considered in order to analyse the word-group *dārd ausīs soļi* (footsteps rumble in your ears) in the Latvian translation.

7. Both translations indicate problems with the meter of the ST line *Litsom povorotyas’ k oknu* though in both cases the issues could be resolved. For instance, *pavērsis tukšā logā seju* is a variant which would ensure the iambic tetrameter and would also include the final sound /u/.

8. In the next line the use of *dzeri*, an obsolete second-person grammatical form of the Latvian verb *dzert* used due to the metrical requirements, corresponds to the general tone of the sonnet and does not cause any stylistic or implicative incoherence.

9. While the other lexical content of the final stanza is translated in a quite literal way in both translations, only two months are mentioned in the last line in the English translation. The change is technically reasonable (due to the metrical requirements); the implication – the feeling of fatality – remains unchanged.

### 2.2.1.2 Contrastive syntactic analysis

The contrastive syntactic analysis shows that the structural organisation of the ST is highly specific and thus requires additional attention in the translation process:

1. While no enjambments are used the ST, the English translation includes two enjambments: *past / the prison window; the singing / of convicts*; the Latvian translation – one: *gar cietumu / prom janvāris*.

2. The ST contains several parallel constructions and anaphoras; these macrostructural elements\* are processed differently in the English and Latvian translations:

ST	TT (EN)	TT (Latvian)
1	2	3
(1) [...] и я услышал <u>пенье заключенных</u>  [...] Еще ты слышишь <u>пенье заключенных</u>	(1) I have heard <u>the singing of convicts</u>  [...] You still can hear <u>the prisoners' low song</u>	(1) Es <u>saklausīju dziesmu</u>  [...] Vēl <u>ieslodzīto dziedāšanu dzirdi</u>
(2) <u>Еще ты</u> слышишь [...] <u>еще ты</u> сам поешь [...] <u>еще ты</u> пьешь [...]	(2) <u>You</u> still can hear [...] And <u>you</u> yourself still sing [...] <u>you</u> swallow [...]	(2) <u>Vēl</u> ieslodzīto dziedāšanu dzirdi [...] <u>vēl</u> pats tu dziedī [...] <u>vēl</u> dzeri [...]
(3) <u>ни января, ни февраля, ни марта</u>	(3) neither March nor February	(3) vairs janvāris, nedz februāris, marts

2. The word-group *saklausīju dziesmu* in the Latvian translation may also be considered as an example of lexical compression of information: in fact, the word-group, when compared with the ST, is an ellipsis: *saklausīju [ieslodzīto] dziesmu*. As the first stanza provides sufficient textual identifiers of the ‘complete’ lexical unit (or of the implication of the compressed unit), this compression becomes acceptable. The notion of ‘compression of information’ is discussed under communicative stylistics in the context of the ‘textual norm’: compression is frequently used in case of parallel structural elements where the semantic context makes the use of compression adequate (for instance, cf. Валгина 2003).

3. The initial temporal axis in the ST is quite confusing: *Proshol yanvar' [...] i ya uslishal*. The organisation of tenses in the ST can be understood at least in two ways: *when January was past*

\* According to Chesterman's macrostructural elements indicated in Subchapter 1.2.3 (cf. Chesterman 1998).

[..], *I heard* or the activities – passing of January and listening to the singing – occurred approximately at the same time in the past (*while [I noticed] January passing [..], I [also] heard*). Though the verb form *proshol* signifies a completed activity (as opposed to *prohodil*), the whole utterance and the final line of the ST suggest that the second explanation is more likely. The English translator also uses those tenses which do not cause any explicit temporal separation of both events: *The month of January has flown past [..]; I have heard the singing*. The respective ST sentence is split into two sentences in the Latvian translation: *Aiz loga aizgāja gar cietumu / prom janvāris. Es saklausīju dziesmu*. Though the vague temporal situation is generally preserved, the structure of two separate sentences may arguably imply a more distinct separation (including the temporal aspect) of the events.

4. Another syntactic peculiarity which draws attention in the Latvian translation and which can be discussed within the cross-syntactic analysis is the use of the parallel structure (2) with an implicit subject (column 3): *Vēl [tu] ieslodzīto dziedāšanu dzirdi; vēl [tu] dzeri*. In these instances the morphological formation of Latvian verbs ensures sufficient information about the respective syntactic relations, thus no communicative loss can be identified.

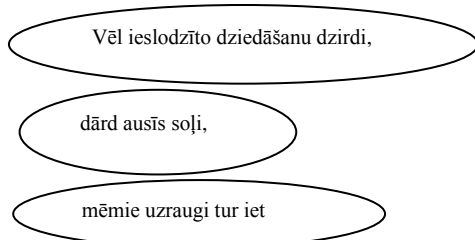
5. Columns 1 and 3 show two usual ways of rendering Russian participial clauses into Latvian: either by a subordinate clause or by a respective participial clause:

ST	TT (Latvian)
<u>звучащее</u> в кирпичном сонме камер	<u>kas piepildīja</u> visas kameras
Лицом <u>поворотясь</u> к окну	Un, <u>pavērsies</u> pret logu

6. We observe syntactic changes in the first two lines of the second stanza of the Latvian translation – the syntactic relations in the ST:



are replaced by the following syntactic relations in the Latvian translation:





The subject-object relations are substantially changed, most likely, due to the rhythmic requirements.

7. The cross-syntactic analysis shows that the structural organisation may, to some extent, be considered more specific than the lexical content is the ST. This conclusion is indirectly supported by the fact that the syntactic elements of the English and Latvian translations are more contradictory when compared with the ST than the lexical material of both TTs. However, the syntactic elements and lexical units in their interactive relations unchangeably serve certain functions and purposes which require further analysis.

Similarly to the analysis of the previous poem, the syntactic organisation of the ST and its translations may be summarised by presenting the different information structures which supposedly ensure cohesion (which further influences text's coherence or incoherence) of the respective texts by also providing a contrastive insight (see Appendix 6). The contrastive summary shows that:

- (1) some syntactic structures of the SL and both TLs are effectively common and can be rendered into the TTs in a quite literal way;
- (2) contrary to the English translation of *May 24, 1980*, this English translation does not present any instances of non-standard syntax;
- (3) at the contrastive level some syntactic differences are observed:
  - the ST (unlike *May 24, 1980*) does not include any elliptical structures; however, several of them are used in the Latvian translation;
  - syntactic structures of the communicative (expressive) function are used in the Latvian translation more extensively than in the ST;
  - the whole Latvian translation represents the use of the syntactic options offered by the relatively free word order in specific syntactic structures (without causing distinct communicative (expressive) effects) in Latvian, for instance, the word order *tu dziedī klusēdams* could, where necessary, be changed to *tu klusēdams dziedī* without any change in the tone of the phrase (except the potential prosodic changes caused by other accentuation).

However, the syntactic changes in both TTs cannot be regarded unacceptable or undesirable neither at the contrastive level, nor in the context of general coherence of the respective TT;

- (4) some of the syntactic structures of syntactic changes (when compared with the ST) still need a broader context in order to analyse and/or explain them and their textual and non-textual effects.

### 2.2.2 Contrastive processing of the source text and its translation: cross-cultural and interpretative components

By pursuing the approach used for the analysis of the poem *May 24, 1980*, we need to consider, at the contrastive and intratextual level, a number of additional elements of the ST and its translations.

#### 1. Macro-level cultural and interpretative implications.

The macrostructure of the ST and its translations, similarly to any other poetic (literary) text, is determined, first, by a set of textual elements, second, by the prosody which adds tone and intonation as essential non-textual aspects which also determine text's framework, and, third, cultural and aesthetic components which form the general poetic context. This is once again approved by *Sonnet* where some key textual elements may only be analysed in their full effect, sense and function when considered in the context of the integrated model. In line with these considerations the following key aspects should be singled out with regard to the elements selected for the study:

- (1) The first keyword in the ST is *tyur'ma* which signifies and determines the general environment of the text. As this 'setting' is lexically presented in a direct way the same level of directness should be preserved in the translations. Both English and Latvian translations correspond to this requirement.
- (2) The parallel construction *pen'ye zaklyuchennykh* marks the first linking element of two opposite information structures in the text (the first-person perspective and the second-person perspective) which forms the key axis of the ST: dialogue of the real 'me' and his distant companion who is he himself. In fact, the parallel element is a textual representation of an echo. The omission of this linking element in its complete and exact form in both translations would be a significant loss as the structure provides a less apparent structural and lexical signal of an important implication.
- (3) The parallel construction and other parallel constructions in the ST further form and develop the scenery and its characteristics: dull, monotonous everyday life in a prison where each activity, even every sound seem like echoes of the previous ones accompanied with gloomy apprehension which is directly manifested in the final stanza. Thus, additionally to the above-mentioned parallel constructions the following lexical units form the semantic macrostructure of the ST:

1) за стенами <b>тюрьмы</b>
2) <b>пенье</b> заключенных
3) в <b>кирпичном сонме камер</b>
4) <b>топот надзирателей безгласных</b>
5) <b>поешь безмолвно</b>
6) <b>пьешь глотками</b> теплый воздух
7) <b>задумчиво бреду</b>
8) больше нет / <b>ни</b> января, <b>ни</b> февраля, <b>ни</b> марта

A contrastive overview of the TTs shows that these key elements are rendered in a quite accurate, even literal manner; however, the Latvian translation is more distant from the ST:

TT (English)	TT (Latvian)
<i>past the <b>prison</b> windows</i>	<i>gar <b>cietumu</b> (past the prison)</i>
<i>the <b>singing of convicts</b></i>	<i><b>dziesmu</b> (song)</i>
<i>in their <b>labyrinth of cells</b></i>	<i>visas <b>kameras</b> (all cells)</i>
<i>the <b>echoing footsteps of the wordless wardens</b></i>	<i><b>dārd ausīs soli, mēmie uzraugi tur iet</b> (footsteps rumble in your ears; there go the wordless wardens)</i>
<i>sing <b>silently</b></i>	<i>dziedi <b>klusēdams</b> (you sing silently)</i>
<i>you <b>swallow</b> the warm air <b>in giant gulps</b></i>	<i><b>dzeri pilniem malkiem silto gaisu</b> (you drink the warm air in gulps)</i>
<i><b>roam [...]</b> sunk deep in thought</i>	<i><b>domīgs eju</b> (I walk deep in thought)</i>
<i>is <b>neither</b> March <b>nor</b> February</i>	<i>nepastāv / <b>vairs</b> janvāris, <b>nedz</b> februāris, marts (there is no January nor February, March)</i>

## 2. Syntactic aspect.

This aspect is discussed both in the cross-syntactic analysis (Subchapter 2.2.1.2) and in Point 1 of this Subchapter as syntax is an essential macro-level element of the ST. However, some additional notes are needed.

(1) As mentioned previously, the TTs include enjambments. Both enjambments in the English text, though less appropriate from the point of view of the poetic technique commonly used in

sonnets, could be accepted, first, in view of their necessity in order to meet the rhythmic and metrical requirements, second, as the maximum result achieved by the translator in eliminating ‘foreignness’ of the ST which usually requires finding the most suitable approach of compromise and balance; thus, the necessity to eliminate ‘foreignness’ also implies a certain acceptable degree of such ‘foreignness’ of the TT.

The Latvian translation includes only one enjambment and – intentionally or not – it is balanced out by a precise rhyme in the respective two lines: *cietumu – dziesmu* (the only pair of precise rhymes in the Latvian translation).

(2) The first two lines of the second stanza of the Latvian translation have undergone significant changes when compared with the ST (see Point 6 in Subchapter 2.2.1.2). In order to assess whether the changes are acceptable we should also consider the respective syntactic relations:

<i>Еще <b>ты</b> слышишь → пенье заключенных</i>	<i>Vēl [tu] → ieslodzīto dziedāšanu dzirdi</i>
<i>→ топот надзирателей</i>	<i>[tev] → dārd ausīs soļi</i>
<i>безгласных</i>	<i>[tu dzirdi, ka] → mēmie uzraugi tur iet</i>

Though the uniform proposition and linear organisation of the coordinated parts of sentence in the ST is lost in the Latvian translation by forming three independent clauses, the syntactic relationship to one of the two main subjects of the text (*you*) is preserved; the Latvian translation also preserves the narrative context of the ST which is a description of observations. Thus, we consider the changes being coherent both with the syntactic functions of the respective ST units and with the general narrative of the ST.

(3) It is also necessary to consider the line *Odin iz nashikh brat'yev na svobode* and its translations. Brodsky uses the Russian idiom ‘[byt’] na svobode’ (be in freedom). In the ST it is used in its elliptical form – without the verb, and the sentence is quite ambiguous: it is complicated to establish whether the “brother”, contrary to the convicts, has been free all the time or he has regained his freedom. The English translator has chosen the second interpretation (which we also consider the most likely situation). However, the three-time present perfect in the first stanza makes the syntax of these four lines unwieldy.

The Latvian translation *ir brīvībā* (be in freedom), though it presents the respective Latvian idiom ‘būt brīvībā’ (be in freedom) in its full form, preserves the same level of ambiguity as the ST sentence.

### 3. Lexical aspect.

Several additional comments are needed regarding the lexical material of the ST and its transfer into the TTs.

(1) As mentioned in the cross-lexical analysis, the substitution of *pen'ye zaklyuchennykh* with *dziesma* in the Latvian translation does not cause any implicative ambiguity due to the surrounding lexical units: *cietums* (prison), *kameras* ([prison] cells), *ieslodzīto dziedāšanu dzirdi* (you hear the signing of convicts).

(2) The ST word-group *v kirpichnom sonme kamer* is not successfully rendered neither in English, nor in Latvian. While the whole word-group is a key unit of the ST, the main element is *sonm*. Brodsky's choice is likely to be determined by the specific polysemic character of this word. As an archaism, its connotation is ironic here: 'array', 'raft', etc. In a religious context the meaning is completely different: 'saint', 'host', etc. At the interlingual level it represents a lexical gap; it is omitted in the Latvian translation, thus significantly reducing the stylistic marking of the unit; the English translation *labyrinth of cells* preserves at least some stylistic marking of the unit (metaphor) but the polysemic expressivity is lost.

(3) The substitution of *topot nadzirateley bezglasnykh* with *echoing footsteps of wordless wardens* in the English translation is an arguable choice (though, most likely, determined by the respective rhythmic requirements) because of the aesthetic/poetic characteristics of the ST. It is important to take into account another feature of poetic texts: balancing of explicit and implicit information. In the context of translation maintaining this balance as precisely as possible is a key task. In the specific instance this balance is threatened as the word-group *echoing footsteps* provides the implicit information of the ST in an explicit way.

(4) The respective Latvian translation of the same line includes the word-group *dārd ausīs soļi* (footsteps rumble in your ears). While also providing additional explicit information (footsteps → rumbling footsteps), it is highly arguable whether it corresponds to the implication both of the respective lexical units and of the general prison environment presented through the whole ST.

(5) In the first line of the second stanza the source word-group *pen'ye zaklyuchennykh* is substituted with *prisoner's low song* in the English translation leading to a double change:

<i>и я услышал <b>пенье заключенных</b>,</i>	<i>heard the <b>singing</b> / <b>of convicts</b></i>
<i>[..] ты слышишь <b>пенье заключенных</b></i>	<i>[..] hear the <b>prisoners' low song</b></i>

Thus,

- as mentioned previously in the text, the parallel construction (when compared with lines 2

and 5 of the ST) is lost;

- the word *convicts* (line 2 in the English translation) is substituted with *prisoners* in line 5 and modifier *low* is added.

While the lexical substitutions do not change the respective implications of the ST and correspond to the general characteristics of the environment depicted in the text, the lost parallel construction is a significant loss being incoherent with the general textual requirements predetermined by the macro-level implications of the ST.

Several preliminary conclusions of Subchapter 2.2 may be singled out:

1. Contrary to the English translation of *May 24, 1980*, this English translation does not present any instances of non-standard syntax.
2. Those lexical units which form the semantic macrostructure of the ST are rendered in a quite accurate, even literal manner; however, the Latvian translation is more distant from the ST.
3. The necessity to eliminate 'foreignness' also implies a certain acceptable degree of such 'foreignness' of the TT.
4. In the context of translation maintaining the specific original balance of explicit and implicit information as precisely as possible in the TT is a key task.

## **2.3 Poem *Christmas Ballad***

Written in 1962, this poem is the starting point of the Christmas theme in Brodsky's texts. Similarly to sonnets, a poetic form he used to return to, Christmas is a recurrent subject matter. English translations of the 'Christmas' poems are included in the collection *Nativity Poems*.

When compared with the previous two texts discussed in this study, *Christmas Ballad* (see Appendix 7) obviously stands out. It is similarly 'atypical' in the general context of author's later texts on this specific subject matter. Though Brodsky again uses a strict metrical and rhythmic pattern, the stylistic features of the poem are significantly different. This could be one of the reasons why it has attracted special attention of translators: three reviewed and authorised translations are available in English.

### **2.3.1 Contrastive processing of the source text and its translation: cross-linguistic component**

#### **2.3.1.1 Contrastive lexical analysis**

The most important notes in the context of the cross-lexical analysis of the poem include:

1. First note should be made on the title of the poem. Two variants are used in the English translations – *Christmas Ballad* and *Christmas Romance*. It is quite complicated to process this lexical issue due to certain translation ambiguity in both options. According to the Oxford English Dictionary, ‘ballad’ is (1) a poem or song narrating a story in short stanzas. Traditional ballads are typically of unknown authorship, having been passed on orally from one generation to the next; (2) a slow sentimental or romantic song. According to these two definitions, the ST *romans* could indeed be translated as *ballad*. However, the implication of the ST word is apparently the so-called ‘Russian romance’ denoting a musical and literary creation specifically characteristic for the Russian culture. While the translation ‘Russian Christmas Romance’ or ‘Russian Romance of Christmas Time’ would be inadequate, single English word ‘romance’ would provoke other, mostly sentimental and romantic rather than culture-specific associations in English-speaking readers. In view of the fact that the ST word bears important culture-specific information, the latter lexical option could still be worth considering by providing a respective explanatory footnote.

The Latvian variant *Ziemassvētku romance* is an adequate translation: Latvian readers may reasonably be expected to know the culture-specific meaning of the word *romance*.

2. The first most apparent lexical difference of the ST which is again written in the iambic meter and with feminine rhymes, though in many lines these are not full rhymes (cf. Власов 2005, Рыкова 2009) is the extensive use of adjectives (almost 40 units). Some of them are used throughout the text (for instance, *pechal’nyy* (sad, gloomy) which coherently links with the frequently used noun *toska* (grief, gloom, anguish (in psychology))). Adjectives are less frequently used in all translations: 34, 32, 28 and 24 times respectively.

3. Another difference of the ST – nouns do not dominate in the rhyme positions; they take about 50%; adjectives are also frequently used at the end of the ST lines. This observation, however, does not apply to the translations: only the translation in column 7 and the Latvian translation present a less dominant use of nouns. In fact, none of the translations presents a coherent use of rhymes; only some lines form pairs of full rhymes; in most cases similar consonants and/or vowels and/or syllables are used.

4. The ST features several lexical units which form direct or implicative antonyms or oppositions, in some instances leading to a paradox: *taksi* (taxi; modern vehicle) – *sedoki* (archaic word for ‘passengers’); *lyubovnik staryy i krasivyy* (a lover who is old and charming); *ot lyubvi do nevesel’ya* (from love toward unhappiness). Hence, for instance, the word *sedoki* acquires double

importance for a translator due to its double functionality: first, it is a stylistically marked unit (archaism), second, this unit also forms a pair of oppositions. The principle of lexical opposition is most apparent in the fifth stanza, compare the dreary scenery depicted in the first lines (*kholodnyy vecher* (cold evening), *moroznyy veter* (frosty wind), *blednyy veter* (pale wind)) with the miracle-like *l'yetsya med* (honey is pouring), *pakhnet sladkoyu khalvoyu* (sweet scent of halva is being felt), *nochnoy pirog neset sochel'nik* (the Christmas Eve carries a pie of night above the head).

5. One more general feature of the ST is the use of either toponyms (*Aleksanrovskiy sad*, *Ordinka*) or words indicating certain locations (*stolica*, namely, Moscow, *zamoskvareckaya*, namely, over the Moskva River), or names of celebrations (*Noviy god* (New Year) and *sochelnik* (Christmas Eve)). However, similarly to other word classes, a further analysis is needed in order to identify the specific [poetic] function and/or sense.

6. The word *toska* is used 6 times. Significantly, an adjective and an adverb derived from the word *pechal'* are used 5 times. Consequently, these words require special attention and they should be considered collectively. However, apart from their poetic (stylistic) role to be discussed further in our study, it is also important to examine the respective translations at the cross-lexical level.

First, a lexicographic analysis is needed to identify the semantic differences of the above-mentioned two words and their translations:

<i>печаль:</i>	1. Чувство грусти, скорби, тоски; состояние душевной горечи. 2. Грустное, скорбное выражение (глаз, лица, уст и т.п.). 3. То, что вызывает, обуславливает чувство скорби, тоски; беда, несчастье. 4. То, что является предметом беспокойства, заботы.*
<i>тоска:</i>	1. Душевная тревога в соединении с грустью, унынием. 2. Выражение такого состояния. 3. <i>разг.</i> Скука, уныние, вызываемые однообразием обстановки, отсутствием интересов и т.п.
<i>gloom:</i>	1. Partial or total darkness. ( <i>count.n.</i> ) A dark or shady place. 2. A state of depression or despondency.**
<i>anguish:</i>	1. Severe mental or physical pain or suffering. 2. Be extremely

\* Ефремова Т. Ф. Новый словарь русского языка. Толково-словообразовательный. – М.: Русский язык, 2000

\*\* <http://www.oxforddictionaries.com>



	distressed about something.
<i>grief:</i>	1. Intense sorrow, especially caused by someone's death. ( <i>count.n.</i> ) An instance or cause of intense sorrow. 2. ( <i>informal</i> ) Trouble or annoyance.
<i>sorrow:</i>	1. A feeling of deep distress caused by loss, disappointment, or other misfortune suffered by oneself or others. ( <i>count.n.</i> ) An event or circumstance that causes sorrow. The outward expression of grief; lamentation.
<i>melancholy:</i>	A feeling of pensive sadness, typically with no obvious cause. Another term for melancholia (as a mental condition).
<i>yearning:</i>	Have an intense feeling of longing for something, typically something that one has lost or been separated from. ( <i>archaic</i> ) Be filled with compassion or warm feeling.
<i>longing:</i>	A yearning desire.**

We consider that the meaning of the words *melancholy* and *yearning* is closest to the meaning and mood of the SL word *toska*. However, both English words are phonetically less acceptable: *yearning* consists of 2 syllables, *melancholy* – of 4 syllables while according to the rhythmic and metrical requirements a single-syllable word is desirable. Most likely, this is the reason behind the choices made by the English translators.

In Latvian the situation is quite similar: the Russian word *toska* is usually understood as a mixture of two dominating feelings which are expressed by the Latvian words *ilgas* (yearning) and *smeldze* (melancholy, gloom). The Latvian translator, however, chooses to use the most general word *skumjas* (sadness) which may apply to various mental states of being depressed/upset. Moreover, the Latvian translator uses the adjective *skumjš* to substitute the SL word *pechalnyy*. Thus, the Latvian adjective is derived from the same stem which is a less preferable solution, especially in view of the fact that the SL provided similar options for the author (*toska* – *tosklivyy* or *pechal'* – *pechalnyy*).

7. All English translators have used a different substitute for the SL word *neob'jasnimyj* and, again, a lexicographic insight is needed:

<i>необъяснимый:</i>	Не поддающийся объяснению.*
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\*\* *ibid*,

\* Ефремова Т. Ф. Новый словарь русского языка. Толково-словообразовательный. – М.: Русский язык, 2000

<i>inexplicable:</i>	Unable to be explained or accounted for.**
<i>unaccountable:</i>	Unable to be explained. ( <i>of a person or their behaviour</i> ) Unpredictable and strange. ( <i>of a person, organization, or institution</i> ) Not required or expected to justify actions or decisions; not responsible for results or consequences.
<i>abiding:</i>	( <i>of a feeling or memory</i> ) lasting a long time; enduring.

In view of the fact that the author uses a Russian word which is stylistically neutral and does not possess any connotations or specific semantic implications, a TL word of similar character should be used. However, there are some additional considerations to be discussed further in our study in order to comprehensively analyse the most adequate and appropriate translation in the given context.

8. In line 3 of the first stanza Brodsky uses a word-group *nochnoy korablik* (little boat that sails at night; boat of night). The English translators use: *boat of night*; *steady ship [...] at dark*; *little boat of night*. The translation [*little*] *boat of night* makes the word-group more metaphorical than the ST word-group. As the use of a diminutive by the author is apparently purposeful, we suppose that this factual information is relevant and should be preserved though in most cases an additional word is needed in English (here it is necessary to add ‘little’ or ‘small’).

The Latvian variant *nakts kuģītis* is a literal translation which is lexically acceptable and precisely renders the information of the ST word-group.

9. Line 5 of the first stanza includes the word-group *nochnoy fonarik* forming a word collocation which has a common first component with and is organised similarly to *nochnoy korablik*. This typically means that both units should be processed in the same way. However, the actual situation is different:

<i>ночной кораблик</i> (line 3)	<i>boat of night</i>	<i>steady ship at dark</i>	<i>little boat of night</i>
<i>ночной фонарик</i> (line 5)	<i>lamp of night-time</i>	<i>small shy streetlamp of the night</i>	<i>lonely streetlamp</i>

Though supposedly determined by the metrical and/or rhythmic requirements, all three English variants show significant deviations from the above-mentioned principle of a coherent lexical translation. Moreover, the construction ‘adjective+noun’ is persistently present throughout the ST

\*\* <http://www.oxforddictionaries.com>

and should be regarded as a relevant feature of the text which becomes a requirement in the translation process.

10. The ST contains several lexical units which directly or implicatively indicate yellow colour: *na rozu zholtuyu pohozhiy* (looks like a yellow rose); *pchelinyy khor* (bee-like choir); *na zhelttoy lestnitse* (on a yellow stairway); *med ogney vechernikh* (honey-like evening lights). Such persistent ‘presence’ of yellow colour is apparently intentional and requires further analysis in order to determine the relevance of these units in the translation process.

11. Line 7 of the first stanza features the Russian word *lyubimye* which bears a specific meaning: this a noun mainly referring to people bound by affection, love; however, it may also refer to a broader group of people who are loved and cared about by somebody, including friends and relatives (contrary to, for instance, *vozlyublennyye* which only refers to lovers). Hence, the English translation *favourites* is too general while the translation *lovers* represents a semantic narrowing of the ST word. Another important lexical aspect: the word *lyubimyye* and the word *prokhozhiye* (passersby) which is used in the next line form one more semantic opposition in the ST. This opposition is completely lost in one of the translations (column 7, Appendix 8): *lovers strolling down below / the busy street*.

12. In one of the English translations (column 5, Appendix 8) the ST word *stolitsa* (capital) (line 3 in the second stanza and line 2 in the third stanza) is respectively translated as *metropolis* and *town* though it is unclear why a city in one stanza becomes a [small] town in the next one (we also do not see any idiomatic considerations which would require using ‘town’). This suggests a change in the locality of the events described in the text, however, the translation of the next stanza even names the Russian capital. This is a considerable translation failure.

13. The cross-lexical analysis shows that the proportion of those translations which may be regarded as literal is even lower than in the translations of the previous two poems.

### **2.3.1.2 Contrastive syntactic analysis**

At the syntactic level the most important aspects of the ST and its translations into English and Latvian are:

1. Rusova (cf. PycoBa 2009) has thoroughly studied the metrical and rhythmic organisation of the ST: (i) almost all lines of the first four stanzas have 3 stresses; (ii) first two stanzas and the final stanza end with a dimeter construction (a rarely used variant; however, Rusova notes that this is a characteristic feature of Russian romances); (iii) 4 lines in the fifth stanza and 5 lines in the sixth

stanza have 4 stresses, thus a complete iambic construction is achieved.

While only the Latvian translator has attempted to provide at least some full rhymes in the rhyming positions, the English translations, except a few lines (*dark* – *Park* (column 5, Appendix 8); *faces* – *houses* (column 7, Appendix 8)), either have only some common sounds in the middle of the rhyming-position words (see, in particular, the English translation in column 7, Appendix 8) or these words do not form even pararhymes.

All translators have attempted to preserve the metrical and rhythmic features of the ST, for instance:

- first stanza has 3 to 4 stresses per line; iambic structure is also preserved except the first line in one of the English translations (column 3, Appendix 8; some other lines in this translation also start with a stressed syllable);

- most of the iambic lines in the final two stanzas, similarly to the ST, have 4 stresses; however, in order to observe the metrical and rhythmic organisation, two of the three English translations feature enjambments (no enjambments are used in the Latvian translation), for instance: *snowflakes strike / the bus; a scent / of halvah; The Eve / of Christmas* (column 5, Appendix 8); *ice / and pale; its sweet- / meats* (column 7, Appendix 8). In principle, according to the standard poetry translation rules, such use of enjambments where there are no respective instances in the original, could be considered a shortcoming in view of the author's style in the ST. Nevertheless, Brodsky's own views regarding the absolute necessity to preserve the formal features of any poetic text to the maximum extent possible put the above-mentioned choices of the English translators into a framework of extraordinary circumstances where fidelity towards the author implies a non-standard set of requirements and the respective sacrifices and losses.

2. Brodsky does not use enjambments but, in view of the song-like character of the text, many instances of actualised word order are observed in the ST; usually they include a modifier: 'noun + attributive' (*toske neob'yasnimoy; rozu zheltuyu; pevets pechal'nyy*, etc.), or 'attributive + noun + attributive' (*nochnoy korablik negasimyy; nochnoy fonarik nelyudimyy; pechal'nyy dvornik kruglolitsyy*, etc.). Five out of six ST stanzas are started with an inversion: *Plyvet [..] korablik; Plyvet [..] khor; Plyvet [..] pevets; Plyvet [..] plovets; Plyvet [..] vecher*. Several other inversions are also used: *vyyezzhayet taksi; stoit dvornik; speshit lyubovnik; bluzhdayet vygovor; plyvet krasotka; drozhat snezhinki; l'yetsya med; neset sochel'nik*. Considering the specific syntactic rules of English and the respective different options available to the English translators they have selected other syntactic constructions:

- inversions (*Swims [..] a boat of night; rushes a man* (column 3, Appendix 8); *turns a taxicab*

(column 5, Appendix 6));

- non-restrictive appositions (*boat of night*, unquenchable; *swimmer*, sad and lonely (column 3, Appendix 6); *porter stands*, round-faced and sad; *ladies' man*, now old (column 5, Appendix 8));
- adverbial phrases placed in-between the subject and the predicate (*snow-flakes* on the wagon *tremble* (column 3, Appendix 8); *There floats* in an abiding gloom, among immensities of brick, a little boat of night (column 7, Appendix 8)); existential *There* clause (cf. Esser 2009, 29) (*There floats in an abiding gloom...* (column 7, Appendix 8));
- other constructions of actualised word order (*in* anguish unaccountable (column 5, Appendix 8)).

The Latvian translation (column 9, Appendix 8) features similar syntactic constructions: inversions (*Peld [...] kuģītis*; *skrien taksis*; *nes Ziemassētki*); non-restrictive appositions (*mīlnieks, skaists un nesatraucies*); indirect word order (*gaismu rāmu*; *roze dzeltena un bāra*; *sētnieks stāv pie tirgusnama ar seju apaļu un lielu*; *vējš bālganais*).

3. The ST is consistently formed of a sequence of parallel syntactic constructions:

- anaphoras (*nochnoy korablik – nochnoy fonarik*; *kak budto zhizn' – kak budto budet – kak budto zhizn'*);
- coordinated parts of speech ((i) *somnambul, p'yanits*; (ii) *staryy i krasivyy*; (iii) *pod Novyy god, pod voskresen'ye*; (iv) *moroznyy veter, blednyy veter*; (v) *svet i slava*; (vi) *udachnyy den' i vdovol' khleba*);
- other parallel constructions (*Plyvet v toske neob'yasnimoy*; *taksi s bol'nymi sedokami – v obnimku s osobnyakami* ).

The frequent use of inversions ensures another parallel construction throughout the text: 16 out of 48 lines are started with a verb.

The English and Latvian translations show various solutions regarding the above-mentioned units:

- 1) some of these constructions are preserved but a different word-class or a unit of different syntactic function may be used: *khor* somnambul, p'yanits – *choir of* drunks, sleep-walkers (column 3, Appendix 8); *men* drunk, asleep (column 7, Appendix 8) – *pusjukušo un žūpu koris* (column 9, Appendix 8);
- 2) some of the constructions are completely restructured by also including lexical substitutes (taking into account metrical and rhythmic requirements) resulting in:

(i) preserved function of the ST unit: *lyubovnik staryy i krasivyy* – *man in love who's* old and charming (column 3, Appendix 8); *vecs mīlnieks, skaists un nesatraucies* (column 9,

Appendix 8); *pod Novyy god, pod voskresen'ye* – through *Sunday and the New Year parties* (column 3, Appendix 8);

(ii) lost function of the ST unit: *lyubovnik staryy i krasivyy* – ladies' man, now old (column 5, Appendix 8) – old Lothario (column 7, Appendix 8);

(iii) preserved function of the ST unit while losing semantic accuracy when compared with the meaning grammatically conveyed through the ST unit: *pod Novyy god, pod voskresen'ye* – *to New Year's Eve, to Sunday* (column 7, Appendix 8) (more specifically, here two issues are present: first, it is not clear why the English translator has avoided the construction 'on/at New Year's Eve, on/at Sunday' which would correspond to the ST unit more precisely without causing any other problems in the TT, second, the TT construction *From love toward unhappiness, to New Year's Eve, to Sunday* is rather unwieldy and changes the ST information; according to the translation the opposition is formed through the state of metaphysical movement from love on the one side towards unhappiness, New Year's Eve and Sunday on the other side; however, the ST only opposes love and unhappiness);

(iv) lost function of the ST unit while also losing factual accuracy: *pod Novyy god, pod voskresen'ye* – *from New Year's Eve to Saturday*\* (column 5, Appendix 8).

4. The cross-syntactic analysis of the ST and its translation indicates that the surface structures of the ST are much more complex than in the previous two texts: a massive use of inversions, actualised word orders, participial clauses and specifically grouped parts of sentences (for instance, non-restrictive appositions) both in the original poem and its English and Latvian translations show that a specific poetic form (which in this case is the necessity to create a song-like text which is also subject to certain metrical, rhythmic and poetic requirements) leads to concrete structural elements. Further, the more specific ST structures, the more specific rearrangements are needed in the English translations in view of the essential syntactic differences between these two languages.

The Latvian translation is syntactically more similar, at least in terms of word order flexibility.

We again provide a summarised overview of the ST and its translations from the point of view of text cohesion (see Appendix 9) and the following conclusions:

(1) the syntactic organisation and the respective information structures of the ST and its translations are similarly complex; though the predicative relations and temporal relations are

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\* 1 January 1962 was on Monday; respectively, New Year's Eve was on Sunday. Hence, the change from Sunday which is mentioned in the ST to Saturday is confusing and misleading.

relatively simple, these textual features acquire distinct poetic characteristics (inversions; indirect word order; specific syntactic constructions);

(2) however, easy perception of the texts is ensured by two main syntactic approaches: (i) the number of syntactic structures used in the texts is very limited; (ii) most of the syntactic structures form a part of one or even several recurrent constructions (for instance, they become a part of a parallel structure and a part of an inversion or other indirect word order); this way the reader is not required to decode and understand many information structures;

(3) when the texts are analysed contrastively; we see that certain parallel structures of the ST are lost in some translations while the translations also include such constructions which are not present in the ST (enjambments; appositions; a one part sentence, etc.);

(4) at the level of coherence a significant loss of the English translations is absence of rhymes; even a similar sound pattern of the words standing in the rhyme positions is successfully presented in only one English translation (column 7, Appendix 8); this leads to a considerable loss of text's song-like character;

(5) in general, the syntactic structures of the ST are processes and rendered so that both the 'technical' features of the respective constructions and their poetic functions are preserved; a considerable achievement is the metrical and rhythmic correspondence of the translations.

However, the translations present several significant issues which may only be discussed by putting the texts into a broader analytical framework.

### 2.3.2 Contrastive processing of the source text and its translation: cross-cultural and interpretative components

The poem has been studied by several literary scholars, especially by Oleg Lekmanov (cf. Лекманов 2000) and Natal'ya Rusova (cf. Русова 2009). In this section we discuss how the cultural, geographical and poetic implications (by also referring to the above-mentioned authors) and their interpretation influence the respective choices in the translation process.

#### 1. Macro-level cultural and interpretative implications.

We have noted that this poem is different from the previous two texts discussed in our study but the cross-linguistic analysis does not provide sufficient tools for revealing all information contained in the ST. Hence, it is necessary to indicate those macro-level features which determine text's content and style. Both Rusova and Lekmanov underline the following key elements of the ST:

(1) A key macro-level feature of the ST is the element of movement (cf. Русова 2009, 43-47), for instance, *Plyvet [...] nochnoy korablik [...] iz Aleksandrovskogo sada; bluzhdayet vygovor; ot lyubvi do nevesel'ya plyvet krasotka.*

(2) One of the main images – though never mentioned in the ST – is ‘river’. The ST includes direct or indirect indications of certain locations in Moscow: Zamoskvorech'ye (*vo mgle zamoskvoretskoy*), Ordynka Street, confectionary factory *Krasnyy Oktyabr'* (*i pakhnet sladkoyu khalvoyu*). These locations are supposedly chosen due to their grouping around the river. The word-groups *Plyvet vo mgle zamoskvoretskoy plovets* again implicitly shows ‘presence’ of the river and indicates that *plyvet* refers to floating or swimming. The image of a boat is directly mentioned in the first stanza and is implicitly present in the final stanza (*zhizn' kachnetsya vpravo, / kachnuvshis' vlevo*). (cf. Лекманов 2000, 344-348)

(3) Similarly, the image of ‘moon’ is an implicit image of the text: (i) *nochnoy fonarik [...], / na rozu zheltuyu pokhozhiy*; (ii) the honey-moon theme (*pchelinyy khor; poyezd novobrachnyy; l'yetsya med ogney vechernikh*); (iii) the image of ‘moon’ conveyed through intertextuality: *dvornik kruglolitsyy* is a reference to Pushkin's *Eugene Onegin* (‘Krugla, krasna litsom ona, / Kak eta glupaya luna’\*). (cf. Лекманов 2000, 344-348)

(4) Other macro-level implications which follow from the whole ST in its poetic integrity are, first, the theme of illusions, ‘double vision’, uncertainty and inexplicability (cf. Лекманов 2000),

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\* ‘the roundest face [...] / a dumb moon’ (translation by Charles Johnson, 1977)



and, second, the theme of [metaphysical] margins, oppositions and points of division (cf. Рысова 2009, Сухих 2011). The above-mentioned implications are manifested in the following ways:

- movement from the Alexander Garden (Saint-Petersburg) to Moscow;
- official capital (Moscow) as opposed to Russia's historical and spiritual capital Saint-Petersburg;
- illusionary joy of the New Year and the 'real' celebration of Christmas highlighted in the final stanza;
- paradoxes achieved by lexical means: *poyezd novobrachnyy / plyvet v toške; ot lyubvi do nevesel'ya / [...] plyvet krasotka zapisnaya / svoey toški ne ob'yasnyaya; Novyy god [...] / plyvet v toške neob'yasnimoy* (and other semantic oppositions discussed previously);
- illusion of a new beginning (see the final stanza).

(5) Finally, another macro-level implication is related to Biblical references (cf. Лекманов 2000, Рысова 2009).

Our main interest and task is to seek an answer to the following question: whether and in what ways the macro-level implications are lexically and syntactically rendered in the translations.

## 2. Syntactic aspect.

This poem and its translations are excellent examples of how syntactic similarities or differences determine the extent and amount of unavoidable interpretation of the ST. Next conclusion: when ST interpretation is needed due to strictly interlingual considerations or formal requirements (for instance, metrical and rhythmic requirements), such interpretation often leads to unfavourable effects on the accuracy of either the syntactic construction (and its function) or of information conveyed through the respective syntactic unit. We may conclude that:

- the Latvian translation – in view of the fact that Latvian is relatively more similar to Russian syntax than English – features less deviations from the original syntactic structures; consequently, information of the ST is, in most cases, presented in an unchanged way or in a syntactically more precise way;
- the English translations feature considerably changed or re-arranged syntactic constructions in the TT. In a number of instances these changes lead to unfavourable or unnecessary additional or lost information or its accuracy.

(1) The first stanza of the ST determines the way information is arranged and organised throughout the whole text. Additionally to the formal framework of the ST, that is, its song-like

character, text's structure is also determined by author's intention to provide, through syntactic means, adequate links among those words or extended lexical units which are either related by an associative link or form key elements of the information structure of the ST. For instance, *Plyvet v toške neob'yasnimoy* is (i) a part of an inversion; (ii) a construction which ensures the closest and most direct links among three key concepts of the ST: floating, melancholy/yearning and inexplicability; (iii) placed at the beginning of the utterance (and the whole ST); in view of the fact that this line is used, in its complete and unchanged form, four times, it also becomes a special highlight, emphasis; thus, the first ST line unveils the emotional mood of the text and its kinetic character. Those parts of the English and Latvian translations which respectively include the above-mentioned three key concepts are:

- *Swims through the inexplicable gloom* (column 3, Appendix 8) – 1 line;
- *In anguish unaccountable /the steady ship that burns at dark, / the small shy streetlamp of the night, / floats* (column 5, Appendix 8) – 4 lines;
- *There floats in an abiding gloom* (column 7, Appendix 8) – 1 line;
- *Peld skumjās neizdibināmās* (column 9, Appendix 8) – 1 line.

We see a number of considerable changes and translation issues:

- 1) the first English translation is syntactically similar to the ST; however, it is not an iambic line (stress is on the first word);
- 2) the second translation needs four lines in order to mention all the three concepts of the first ST line; neither of the three features of the ST construction is preserved;
- 3) the third English translation uses *There...* construction; the most likely reason for this choice is the need for an unstressed first word; otherwise the features of the ST line and its construction are preserved;
- 4) the Latvian translation is a literal rendition of the ST; it is grammatically acceptable and directly transfers the features of the ST line.

Apart from the first line the ST stanza also includes a number of cohesive and coherent elements which ensure easy perception of its information structure and key elements:

- (i) elements of cohesive lexical organisation of the text: *Плывет в тоске – среди надсада – из сада – над головой – у ног*;
- (ii) cohesive (parallel) form of metaphors which highlights their connection and functional and semantic significance: *ночной кораблик – ночной фонарик*;

(iii) cohesive placement of modifiers at line end positions: *необъяснимой – негасимый – нелюдимый – похожий*; in addition, they are used in constructions of indirect word order; thus the syntactic emphasis on the modifiers becomes even more vivid.

In this regard the syntactic situation in the first English translation (column 3, Appendix 8) is different:

(i) the above-mentioned cohesive elements of the text are preserved: *Swims through the gloom – among the strains and tensions – from park – above the heads – at the feet*;

(ii) the syntactic similarity of the metaphors is lost, thus reducing their direct associative linkage: *boat of night – little lamp of night-time*;

(iii) the syntactic effects of the specific placement of modifiers in the ST are also lost in the translation;

(iv) moreover, the ST utterance which extends to the end of the first stanza and covers one sentence is divided into two sentences in the translation. Though generally acceptable, the TT utterance does not present the continuous (uninterrupted, dull), ‘floating’ and ‘swaying’ syntactic organisation of the ST utterance which is used by the author in order to highlight the same features represented through lexical means.

Similarly, a number of changes are observed in the second translation (column 5, Appendix 8):

(i) the above-mentioned cohesive structural elements are reorganised: *In anguish – floats out of park – in the exhaustion – drifts along – past heads and feet*; the aspect of movement is maintained while, for instance, the essential aspect of opposite perspectives of this movement in the ST (*nad golovoy* – vertical dimension which is implicatively linked with the concept of love vs. *u nog* – horizontal dimension which is linked with the concepts of irrelevance and transience) is lost;

(ii) the syntactic similarity of the metaphors is lost, thus reducing their direct associative linkage: *boat of night – small shy streetlamp of the night*;

(iii) the syntactic effects of the specific placement of modifiers in the ST are also lost in the translation;

(iv) moreover, the ST utterance which extends to the end of the first stanza and covers one sentence is again divided into two sentences in the translation.

(2) Another example where Brodsky’s syntactic constructions are subtly integrated into the semantic ‘fabric’ of the respective lines is the fourth stanza and its final four lines. The

considerable variations observed in the English translations show that in terms of syntax the most confusing is the line *i ot lyubvi do nevesel'ya*:

<i>Changing her mood from love to boredom</i>	<i>exchanging love for bitterness</i>	<i>From love toward unhappiness</i>
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The original line adds to the general ‘state of flux’ and swaying in the poem. Everything is unstable, delusive; the external world looks murky and so is the awareness concerning truths, values, directions of the human pace. The celebration of the New Year’s Eve which is supported by the State but devoid of any essential meaning (Brotsky opposes this celebration to Christmas) suggests unavoidable frustration and bitterness. In this context, we consider that the lexical and syntactic interpretation of the ST line in the first translation (column 3, Appendix 8) is unacceptable: it is not the girl herself who changes her mood but she faces a setting and circumstances which predetermine the change; she is ‘conditioned’ to the change; moreover, here *nevesel'ye* is certainly not *boredom*. The second translation (column 5, Appendix 8), though again an outcome of an interpretation, is more acceptable: we consider that it does not change the implications explained previously in this paragraph, that is, the celebration is a predetermined act of ‘exchanging’ false joy for soon-to-come disappointment and devastation. The third English translation and the Latvian translation (columns 7 and 9, Appendix 8) are literal (and acceptable) renditions of the ST line.

### 3. Lexical aspect.

In this sub-section we further analyse those lexical units which bear key importance in the ST and thus require special attention of translators.

(1) The lexicographic analysis of the Russian word *toska* in the context of a cross-lexical comparison of its translations needs an additional remark: *toska* refers to those states of being depressed or upset which may have no external signs. This is an essential implication both of the word itself and of its contextual use in the poem. Therefore we consider the respective variants used in the English and Latvian translations (*anguish, gloom, skumjas*) unacceptable in order to render the subtle feeling ‘behind’ the original word. Should a translator choose a less precise translation due to other considerations (syntactic, metrical, rhythmic), we suggest using a comment which would explain the situation.

(2) The toponym *Aleksandrovskiy sad* (Alexander Garden) is translated in the following ways in English: *Moscow’s Aleksandrov Park; Alexander Park; Alexander Park*. Rusova (Pycova 2009, 45) rightly notes that the metaphor *nochnoy korablik* refers to the Admiralty building located at

the Alexander Garden in Saint-Petersburg (it was renamed into Leningrad in the Soviet period). Thus, (1) this toponym refers both to Moscow and, implicitly, Saint-Petersburg; (2) the Alexander Garden should not be confused with another location in this city, the Alexander Park. Consequently, the above-mentioned translations are examples of a double mistake. Further, by translating the ST toponym as ‘Alexander Garden’, the implicit ambiguity would also be preserved in view of the fact that Moscow has a similarly-called location (typically translated as ‘Alexander Garden’, not ‘Alexander Park’). Moreover, adding more specific information (*Moscow’s Aleksandrov Park*) ruins the original relationship between explicit and implicit information of the text. Neither of the cities is named in the poem and this is an intentional choice by the author. Hence, it is important to observe this feature of text’s information.

(3) The ST word-group *kirpichnyj nadsad* is translated into English in the following ways: *brick-work strains and tensions; exhaustion of dull bricks; immensities of bricks*. According to Russian dictionaries\* ‘nadsad’ (also: ‘nadsada’) is a rarely used colloquialism which indeed means excessive strain, damage caused by such strain or mental pain, heartache. The English translators (and the Latvian translator, too, as the Latvian translation is *mūru nemierīgais miegs* (broken sleep of the brick-work)) have chosen an interpretative approach based on the sense of the word-group. Their respective lexical choices within this approach (*strains, tensions, exhaustion, dull, immensities*) render the general tone both of the specific line and the whole ST while also observing English idiom. This observation similarly applies to the translations of another specific ST word *somnabul* (also: ‘somnambula’) which means a sleep-walker. However, one of the English translations (column 7, Appendix 8) is *men [...] asleep*. This translation, first, shows the decoding and interpretation process undertaken by the translator (*somnambuly* are sleep-walkers or men who walk while asleep) when the grammatical form and function of the original unit may be irrelevant, and, second, the decision-making result as during the process of making specific lexical choices the translator may select one of the units obtained during the decoding and interpretation process. In this final stage, again, the grammatical form and function of the ST unit and the TT unit may be different.

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\* <http://dic.academic.ru>

Fig. 1. The decision-making process: variants of decoded and interpreted units and the final choice (TT unit)

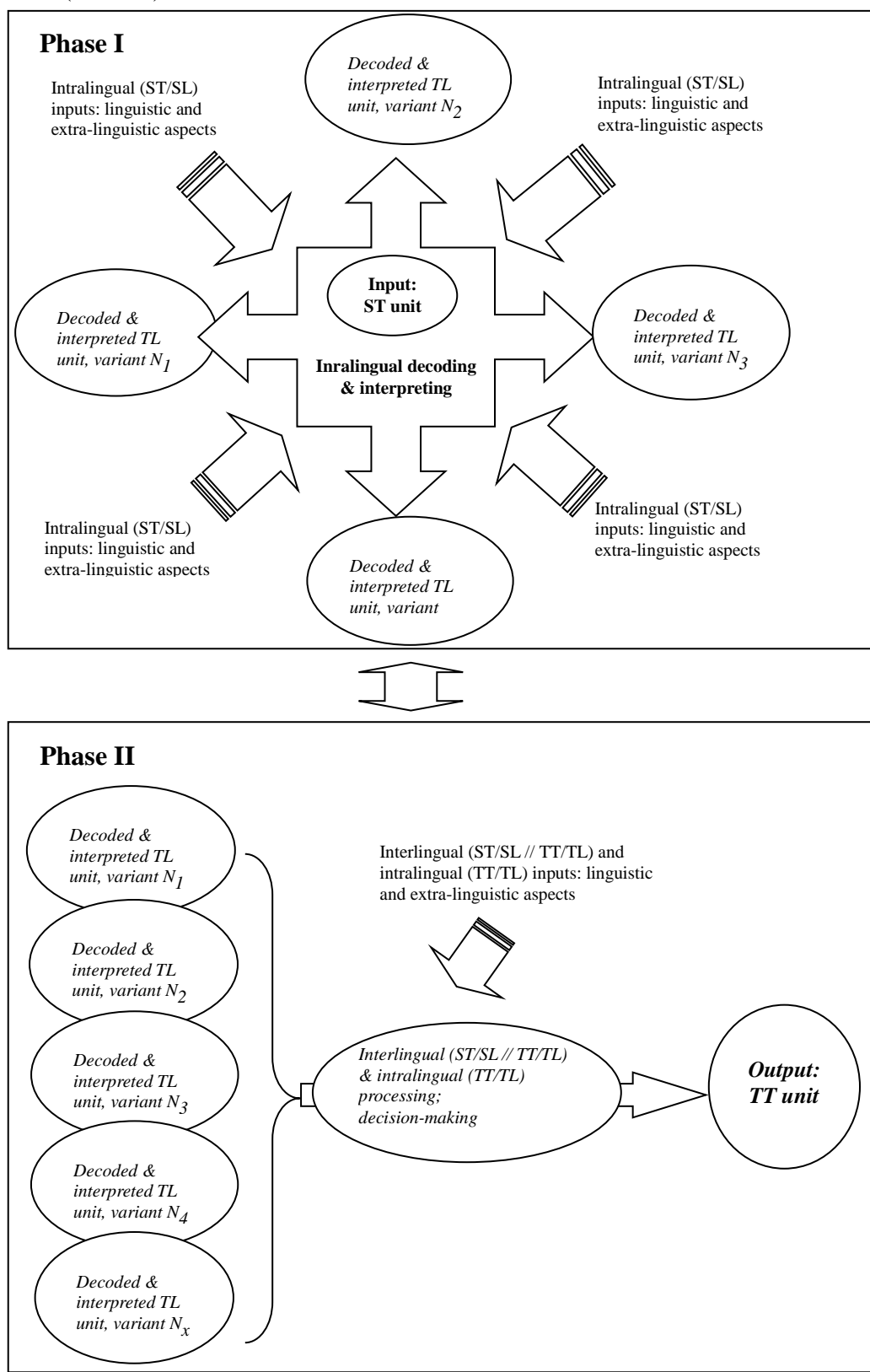


Figure 1 illustrates the two phases of translator's effort to devise the TT unit: (1) during Phase I

the ST unit is decoded and interpreted at the intralingual level by examining a set of linguistic and extra-linguistic aspects; these activities result in a number of transitional (provisional) TL units ( $N_1; N_2; N_3; N_4...N_x$ ); (2) Phase II represents further processing of the transitional units at the interlingual level by also undertaking the necessary intralingual examination (for instance, as regard synonyms available in the TL); the final decision is made. The TT unit acquired at the end of the translation process may be (i) one of the transitional units; (ii) a unit derived from one or several transitional units, or (iii) a completely new unit depending on the considerations which emerge when the translator undertakes final processing. None of the two phases and none of the activities within the respective phase are isolated from other elements of the whole process: the translator should always ‘check back’ and integrate his intralingual considerations into the interlingual framework and vice versa. It is also important to note that each decoded transitional unit (Phase I) may be of a different grammatical form and function. Such grammatical flexibility is both acceptable and necessary as it ensures the translator more options. Moreover, the process of decoding and interpreting the ST unit is not just a necessary step to uncover the function and sense of this unit; it becomes a means to develop a list of transitional units one of which could potentially be used – with or without further processing and elaboration – as the target unit.

In the specific case we may suppose that the decoding, interpreting, processing and output process consists of the following elements: (i) the translator devises transitional units during Phase I; these units could be used for different syntactic and lexical needs when the first two lines of the second stanza are encoded and structured in the TT; one of the transitional units in the English translation could represent the explanatory/interpreting approach (*somnambuly* are sleep-walkers or men who walk while asleep); (ii) during Phase II the translator chooses this unit for further processing – it is restructured but the grammatical form remains unchanged: men ~~who walk while~~ asleep (the element of movement is already lexically and syntactically conveyed by other units of the first two lines).

This example leads to three important conclusions: (i) in a poem the limits of a lexical and/or syntactic unit when processed by a translator may extend beyond the formal linguistic limits of this unit and correspond, through functional, semantic, contextual and extra-linguistic links, to a completely other unit both in the ST and the TT; (ii) it is recommended to devise transitional units of different syntactic and lexical structure/content in order to ensure greater flexibility during Phase II; (iii) the process illustrated in Figure 1 confirms that processing of the culture-specific elements and interpreting of the implicit information of the ST may not be

isolated from the syntactic and lexical framework and respective lexical and syntactic choices within the interlingual (ST/SL//TT/TL) and intralingual (TT/TL) framework; instead, linguistic and extra-linguistic processing needs interaction and integration.

(4) The ST line *na rozu zheltuyu pokhozhiy* is translated into English in the following ways:

<i>it looks just like a yellow rose-tree</i>	<i>Like a pale-yellow, tiny rose</i>	<i>a yellow rose against the night</i>	<i>kā roze dzeltena un bāra</i>
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The first translation (column 3, Appendix 8) includes a substitution of a *rose* mentioned in the ST with a *rose-tree*. This substitution is rhythmically unnecessary and lexically undesirable: the simile still refers, just like the image of the little *lamp of night-time*, both to the image of the little weather-vane boat on the spire of the Admiralty and to the image of the ‘moon’, and in this context the image of a ‘rose’ is certainly more precise than that of a ‘rose-tree’ which can hardly be something ‘small’ and single. Similarly, the extended adjective in the second translation (column 5, Appendix 8) *pale-yellow, tiny* is unnecessary, at least the first element of the compound adjective (we may suppose that the adjective *tiny* balances out the lost modifier in the second line: *the [small] steady ship*; and the use of the adjective *tiny* is also in line with the rhythmic requirements). The third English translation (column 7, Appendix 8) represents a substitution of a simile used in the ST with a metaphor (*a yellow rose* instead of ‘like a yellow rose’). However, lines 5 and 6 present other changes which in terms of translator’s choices are even more significant. The reasons of making some of the changes are unclear. For instance, the insertion *though* is lexically unnecessary but in terms of the metrical requirements it is even undesirable: due to this insertion the number of stresses increases to 4 but most lines in first ST stanza have 3 stresses. The choice to start a new sentence is most likely determined by the syntactic constructions used in the previous lines. The translator has successfully processed the original syntactic construction which in English, if transferred directly, would be ‘modifier + modifier (to substitute the Russian diminutive) + subject + modifier’ (*nochnoy fonarik nelyudimyy*); let us compare:

<p><u>literal translation of lines 5 and 6:</u></p> <p>‘deserted little streetlamp of night that looks like a yellow rose’ →</p>	<p><i>It's just a <del>deserted</del> lonely streetlamp of night, though. a yellow rose <u>against the night</u></i></p>
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When we consider the impact of the syntactic restructuring (inclusion of the adverbial phrase *against the night* at the end of the two lines) on the attributive relationship in the ST, we may



conclude that the ST relationship has changed to adverbial relationship in the TT while the implication remains similar – the implicit images are the same and they can be decoded (CPS – coordinated parts of speech):

- 1) ST: streetlamp [or a rose] of night =  $\left\{ \begin{array}{l} \text{streetlamp of night} \\ \sim \text{rose of night;} \end{array} \right.$
- 2) TT: It's  $\left\{ \begin{array}{l} \sim \text{a streetlamp, (CPS)} \\ \sim \text{a rose} \end{array} \right\} \left\{ \begin{array}{l} \text{against the night} \\ \text{against the night} \end{array} \right. = \left\{ \begin{array}{l} \text{a streetlamp against the night} \\ \text{a rose against the night} \end{array} \right.$

(5) Brodsky implicitly speaks about two major Russian cities, two Russian capitals. Lekmanov notes that the opposition of the official capital and the 'real', spiritual capital (Saint-Petersburg) is similar to Brodsky's opposition of the New Year's Eve and Christmas. The mood of general delusion is strengthened by the image of the moon which is used as a replacement for the traditional Christmas star as the star is also a symbol of the Soviet State. (cf. ЛЕКМАНОВ 2000) Any lexical unit which is related to these key images of the ST should be processed with special attention. Therefore, the English translations *metropolis* and *town* (stanzas 2 and 3 respectively, column 5, Appendix 8) for what is twice called *stolitsa* (capital) in the ST is another double mistake.

In Latvian (column 9, Appendix 8) translator's choices are influenced by the morphological differences of the SL and TL words: Russian 'stolitsa' is a compound in Latvian: 'galvaspilsēta'; it consists of 5 syllables instead of 3 syllables of the SL word leading to significant metrical and rhythmic implications. Most likely, this difference determined translator's choice to omit the ST word (2nd stanza, lines 3 and 4: *V nochnoy stolitse fotosnimok / pechal'no sdela inostranets – Kāds ārzemnieks nakts panorāmā* (EN: panorama) / *skumjš nobildē, kas apkārt noris*; 3rd stanza, line 2: *pevets pechal'nyy po stolitse – skumjš dziedonis pa tukšām ielām* (EN: empty streets)). The translator uses Latvian 'lielpilsēta' (city) in two instances (4th stanza, line 1; 6th stanza, line 1) but the Latvian reader still gets no clue for the opposition of two cities (which is highly essential in the poem) as the Latvian translation has also lost another significant toponym: Ordynka [Street].

(6) Lekmanov provides a valuable comment for the lines *i mertvetsy stoyat v obnimku / s osobnyakami*: *mertvetsy* – these are new apartment houses adjacent to the private houses on Ordynka Street (ЛЕКМАНОВ 2000, 347) favoured by Brodsky and, most importantly, seen by him as the 'real' houses (similarly to the opposition in the previous lines (taxi and sick (old) passengers) here the author also collides the worlds of the past and the present). Though Kline's

translation (column 5, Appendix 8) even includes an explanatory note in this regard, the English translators have apparently missed or misunderstood the opposition which is, however, important in order to coherently convey the implications of the ST. The first translation (column 3, Appendix 8) is both a success and a failure: while the lexical choices *corpses* and *mansions* are acceptable, a problem arises with the relationship as interpreted by the translator: ‘corpses embracing their mansions’. In view of the opposition which is discussed previously we consider that this lexical and syntactic variant is misleading and it does not provide readers with the lexical and grammatical markers which are necessary in order to identify the implicit information. In this regard the next translation (column 5, Appendix 8) is more acceptable; however, the lexical variant *dead men* seems to be a choice selected by the translator due to his unawareness of the implicit opposition. The third translation (column 7, Appendix 8) features the same lexical choice but the word *osobnyaki* is translated as *low houses* which is an unacceptable variant as it does not denote the specific type of houses mentioned in the ST and therefore it is impossible for readers to decode the original implicit sense.

(7) In a similar way, specific background knowledge is relevant to understand the indirect references in the final lines of the third stanza. As discussed by Lekmanov, the train (*polnochnyy poyezd novobrachnyy*) is the famous *Krasnaya strela* which departed from Saint-Petersburg to Moscow at midnight. Hence, the semantic emphases are on the image of the train and, again, on the movement between two Russian ‘capitals’. The image of newlyweds is secondary (cf. Лекманов 2000, 347). However, the image of train is lost in all translations; the element of movement is also less outspoken (see, in particular, *wedding-day procession* (column 3, Appendix 6); *wedding party* (column 5, Appendix 8)) making it unlikely that English and Latvian readers would decode an implication which is similar to the implication in the ST.

(8) Contrary to the previous two poems, *Christmas Ballad* includes several elements of intertextuality which are relevant in the translation process:

1) we have already mentioned that the line *pechal'nyy dvornik kruglolitsyy* in the third stanza of the ST includes a direct reference Alexander Pushkin's *Onegin*. This also helps readers to form a link between *kruglolitsyy* and the image of the ‘moon’: ‘Krugla, krasna litsom ona, / Kak eta glupaya luna’. When a reference to another text is direct, the translator also needs to refer to the same text. As in this case the original text represents the Russian culture and language, the translator should look for an authorised translation of the original in order to align his/her lexical

choices with the respective choices in the translation\*. Among many others, the translation of *Onegin* by Charles Johnson in 1977 has established itself as one of the best accomplishments. Johnson uses ‘the roundest face’ for Pushkin’s ‘krugla [...] litsom’. Although we are unable to judge whether the translators have adhered to the above-mentioned principle and to Johnson’s translation, two English translations (columns 5 and 7, Appendix 8) are close to his variant: *round-faced*. However, the translation *moon-faced* (column 3, Appendix 8) provides additional explicit information which is undesirable in view of the strictly implicit mentioning of the image of the ‘moon’ in the ST. The Latvian translation of *Onegin* gives ‘apaļš[...] vaigs’ while the word-group *seju apaļu* in the Latvian translation of *Christmas Ballad* is a reasonable change (even if the translator would have preferred using the existing lexical variant) due to the Latvian idiom: as her choice for the whole line is *ar seju apaļu un lielu*, the noun ‘vaigs’ may not be used (it collocates with the adjective ‘apaļš’ but not with ‘liels’);

2) similarly, the line *plyvet krasotka zapisnaya* is another reference to *Onegin*: ‘serdtsa koketok zapisnykh’\*. In Russian ‘zapisnoy’ is an archaism meaning ‘genuine, real, true’; thus the lexical unit cohesively aligns with another archaism, ‘sedoki’, used in the second stanza of the ST. Ideally, this feature and the stylistic connection of both words should be preserved. As both words lack adequate substitutes in the TLs, the translators should at least refer to the translations of *Onegin*. According to the above-mentioned principle the English translators are expected to use ‘professional’ (or a lexical unit from another authorised translation of *Onegin*). However, the translations (*striking; fragile; good-time*) neither represent adherence to this principle, nor render the meaning of the original archaism though it is highly relevant in view of the essential implicit opposition of illusionary and real in the ST.

The Latvian translation of *Onegin* does not include the adjective but the word-group *krasotka zapisnaya* of *Christmas Ballad* is translated in the most neutral way *skaista sieviete* (beautiful woman) by adding an idiom *kā bilde* (look a sight). While a specific stylistic marking of the original word *krasotka* is preserved by adding the idiom, the original stylistic features and sense of the word ‘zapisnoy’ are lost.

(9) The line *Plyvet vo mgle zamoskvoretskoy* in the fourth stanza is one more word-group which contains lexical units of high significance in the ST: ‘zamoskvareckaya’ means ‘over the River Moskva’ and implies a reference to Moscow, *plyvet* (float) is a key verb of the ST (see above)

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\* Similarly, Berlina (Berlina 2014a, 43) refers to Brodsky’s English essays and his self-translations of other poems in order to explain why using *howl* is a fortunate choice in *May 24, 1980*. Thus, this is a specific type of the intertextual approach in poetry translation: looking for a typical choice in rendering a specific lexical item.

\* ‘the heart of the professional flirt’ (translation by Charles Johnson, 1977)

and ‘mgla’ (mist) is used to illustrate and strengthens the overall mood of the poem. In the first English translation (column 3, Appendix 8) poem’s location moves outside Moscow (*Swims through the mist outside the capital*) which is a serious mistranslation. The second translator (column 5, Appendix 8) transforms the noun ‘mgla’ into an attributive (*murky*) and provides more specific and explicit information (*Plyvet vo mgle zamoskvoretskoy – On Moscow’s murky south-side streets*). Though the River and thus its opposite bank is really placed to the south of the Alexander Garden and the Red Square, by naming Moscow in a direct way the translator acts inconsistently with author’s own approach (see above). In the given circumstances using ‘capital’ instead of ‘Moscow’ could be a more successful choice. The third English translation (column 7, Appendix 8) again names Moscow and indicates the location in a more general way (*There floats in outer Moscow*); the image of mist is lost. We have already discussed the references to both Russian cities in the Latvian translation (column 9, Appendix 8); the adverbial phrase *vo mgle* (in the mist) is also changed and substituted with a word-group of indirect word order: *ielās dīkās* (lifeless, empty streets). Thus, the third English translation and the Latvian translation have omitted the image of mist; all translations provide less clues for the implicit image of river as the reference to the Moskva River is omitted (however, references to the river are still preserved through other lexical means used in the first and/or second line of the stanza (*Swims through* / *a [...] swimmer* (column 3, Appendix 8); *a [...] swimmer [...] floats* (column 5, Appendix 8); *There floats [...] one / who swims* (column 7, Appendix 8); *Peld [...] / kāds* (column 9, Appendix 8).

(10) It is also necessary to comment on the final line of the sixth stanza and its translations. Author’s expression which might make readers confused regarding its interpretation. According to a literal translation, the line *svoyey toski ne ob’yasnyaya* reads as ‘without explaining her melancholy/yearning’. However, when we consider the word-group *toski ne ob’yasnyaya* in the context of the whole text we notice its apparent semantic similarity with one of the key phrases of the poem: *v toske neob’yasnimoy* (the syntactic difference is most likely determined by the rhyming needs). The general mood of inexplicability in the text is another key element which should determine translator’s choices. Hence, we may assume that the first English translation *unable to explain her sadness* (column 3, Appendix 8) represents the above-mentioned considerations and that the lexical and syntactic rendering which could be regarded as almost ‘literal’ is in fact a result of an interpretative approach ensuring translator’s understanding of the context of the ST line. However, regarding this translation we should note a lexical issue: the line in question is the only instance in the translation where *toska* is rendered as *sadness* which is an undesirable inconsistency both in view of the basic translation principles (the same translation for

the same lexical unit throughout the text) and in view of the less highlighted lexical links between the translation of the ‘primary’ phrase (*swims through the inexplicable gloom*) and the translation of the ‘derived’ phrase (*unable to explain her sadness*). The second English translation (column 5, Appendix 8) *unable to explain her grief* applies the same approach while avoiding the above-mentioned lexical inconsistency. The third English translation (column 7, Appendix 8) is influenced by translator’s intention to provide a par rhyme (*unhappiness – express*): *she can’t express / what’s lost inside*. While the direct lexical links discussed previously in this paragraph have disappeared, the translation, when compared with the more literal variant (*unable to explain her grief*), may be regarded as acceptable in view of the lexical choices which are semantically close to each other (compare: *unable to explain – can’t express*) or which render, indirectly and interpretatively, the mood of melancholy/yearning or of something or someone being missed (*what’s lost inside*). We should also note that the translator has applied the balancing approach outlined previously in our study. Despite the changed lexical links and linear non-correspondence of the TT when compared with the organisation of the ST – the third and fourth stanzas of the ST end with the same line (*plyvet v toske neob’yasnimoy*) while the respective lines in the TT are different – the translator includes, contrary to other translators who have also failed to provide identical final lines in these stanzas, par rhymes which contribute towards increased coherence of the TT.

The Latvian translation (column 9, Appendix 8) also represents translator’s choices determined by the need to provide a par rhyme (*bilde – neatbildot*): *par savām skumjām neatbildot*. While consistent use of one lexical unit is ensured, the other unit has been changed (*toski ne ob’yasnyaya – v toske neob’yasnimoy*; *skumjām neatbildot – skumjās neizdibināmās*). When we examine the meaning of the respective lexical unit of the ST (‘необъяснимый’ or ‘inexplicable’ = something which cannot be explained, or an [implicit] question for which there is no answer) and compare it with the meanings of each of the respective lexical units used in the TT (‘neizdibināms’ = a poetic Latvian synonym for ‘neizzināms’, ‘neizskaidrojams’ = ‘inexplicable’; ‘neatbildot’, participle of ‘neatbildēt’ = to not give an answer or to not explain something), we may conclude that the respective Latvian units are semantically close. However, there is another issue related to the variant *par savām skumjām neatbildot*: in Latvian ‘neatbildēt’ may also mean ‘to refuse/abandon one’s responsibility for something’ which could lead to an interpretation that girl’s melancholy/yearning is somebody else’s responsibility (though, in a way, this may also be a correct interpretation given the State’s directions to celebrate the New Year instead of Christmas). Such ambiguity which is avoided in the ST is undesirable in the

translation. While the concrete sense in the given context may still be decoded, the inference process becomes more complicated.

(11) As mentioned previously and discussed in several studies on this poem (cf. Лекманов 2000; Рыкова 2009), the last stanza of the ST includes several references to the Biblical lexis and ideas: *zhizn' nachnetsya snova* (the idea of rebirth); *svet i slava*; *vdovol' khleba*. These references should be rendered completely and remain as direct and precise as in the original. The first English translation (column 3, Appendix 8) preserves the lexical references (*light and glory*; *bread in plenty*) but the idea of revival or rebirth is lost in the TT: *as if life really is beginning* which we consider unacceptable. The second English translation (column 5, Appendix 8) and the Latvian translation (column 9, Appendix 8) fully preserve the Biblical references. The third English translation has lost the word 'glory' but 'bread' is unreasonably replaced with *food*.

The analysis provides evidence which explains why the proportion of S/CT translations of this poem is so high. When the ST is compared with the first two poems examined in our study, we see significant differences:

1) use of adjectives – though it is a widely known fact that Brodsky considered adjectives being devoid of poetic 'weight', this text is full of adjectives. By combining these two facts readers (including translators) should get a clue that adjectives play a specific and important function. Apart from defining the general mood of the text, they might also be signifiers of implicit information. Hence, when a translator reads *dvornik kruglolitsyy*, he or she (i) should first keep in mind that this instance of adjective use is meaningful and (ii) should carefully process the unit by considering all potential implications, including literary allusions. More generally, any specific text's feature, either characteristic or atypical for an author, should draw special attention in order to examine the function of this feature. Carefulness (in simple terms, 'check twice' approach) and the approach of 'positive doubts' (that is, whether there is any other 'reading' of the unit) is highly productive in poetry translation. Regarding the concrete poem we observe different translation strategies. For instance, attributives may be replaced with a literary allusion (*lyubovnik staryy i krasivyy* – *old Lothario*: while there is an implicative link between the image of a handsome lover and Don Quixote's Lothario who personifies seducers of women, the strength of opposition and paradox achieved in the ST is still lost. However, as a translation strategy this is an adequate choice for the specific ST which is in line with Brodsky's own system of presenting implicit information);

2) almost all key elements and key information, even geographical locations and references to real objects, are conveyed indirectly and implicitly in the ST; this poetic approach is closely

linked with intense use of stylistically marked units, idioms, metaphors (another quite atypical feature of Brodsky's poems). Given the textual circumstances, application of an interpretative approach is the only option leading to a good translation. Consequently, considerable lexical changes are inevitable. However, the analysis shows that alongside many successful choices and translation solutions, the translators of this poem have had significant problems either at the stage of decoding the ST information or while processing the respective units and rendering them in the TT (or both).

The preliminary conclusions of Subchapter 2.3 include:

1. When poetry is translated by integrating all three components of the model none of the two phases (see Fig. 1) and none of the activities within the respective phase should be isolated from other elements of the whole process: the translator should always 'check back' and integrate his intralingual considerations into the interlingual framework and vice versa.
2. In a poem the limits of a lexical and/or syntactic unit when processed by a translator may extend beyond the formal linguistic limits of this unit and correspond, through functional, semantic, contextual and extra-linguistic links, to a completely other unit both in the ST and the TT.
3. In Phase I (see Fig. 1) it is recommended to devise transitional units of different syntactic and lexical structure/content in order to ensure greater flexibility during Phase II.
4. Processing of the culture-specific elements and interpreting of ST implications may not be isolated from the syntactic and lexical framework and respective lexical and syntactic choices in line with the interlingual (ST/SL//TT/TL) and intralingual (TT/TL) considerations; instead, linguistic and extra-linguistic processing needs interaction and integration.
5. Even considerable lexical and syntactic changes, while ensuring a translator additional options for adopting the TT to the TL needs, may still preserve the information structure and accuracy without diminishing the poetic and artistic qualities of the text.
6. In the context of the poetry translation model it should be emphasised that poetry translations need an interpretative analysis in view of the interpretative character of both the ST and the poetry translation process due to its clearly creative (or re-creative) nature which implies – as a component – interpretative processing of information conveyed directly or implicitly.
7. A common situation in poetry is a 'literal' translation which is actually not 'literal' in terms of the interpretation and decision-making activities undertaken by the translator.

## 2.4 Poem *That evening, sprawling by an open fire*

This is another early creation by Joseph Brodsky. By its subject matter and key images it could be grouped together with a number of other poems written in June 1962 (Гордин 2010, 107). The poem (see Appendix 10) has been analysed in several doctoral theses and books (for instance, Полторацкая 2006; Русова 2009). Despite the supposedly gloomy theme it is loved by many readers and has attracted attention of distinguished translators. This should be credited for text's mysterious mood enforced by its lexical choices and syntactic organisation.

### 2.4.1 Contrastive processing of the source text and its translation: cross-linguistic component

#### 2.4.1.1 Contrastive lexical analysis

The most important aspects of a cross-lexical analysis include:

1. The ST is an iambic pentameter with full (in most cases) male rhymes. While the iambic metrical organisation of the text is preserved in the English and especially in the Latvian translations (in most lines: tetrameter or pentameter), rhymes are lost. The Latvian translators have at least attempted to provide pararhymes with only a few full rhymes (for instance, *arvien – vien; tur – jāaptur*). In English some words in the rhyming positions include similar syllables or vowel and consonant patterns; however, there are only some pararhymes (*apart – mark; dark – heart*). Reading the TTs aloud shows the striking rhythmic differences when compared with the Russian original. In this regard, the second Latvian translation (column 9, Appendix 11) is the most acceptable translation, however, our further analysis shows that this is achieved at the expense of other significant losses.
2. In Russian nouns again dominate in the rhyming positions (23 out of 34 rhyme words are nouns). The situation is quite similar in both English translations: 17 and 23 lines respectively end with nouns; in Latvian only 11 and 9 nouns respectively are used in the original rhyming positions. However, the specific lexical character of the ST is illustrated by the fact that prepositions, particles and pronouns account for about 1/3 of the whole amount of lexical units but nouns – about 22% and verbs – about 15% (for comparison, prepositions, particles and pronouns account for only 18% in the poem *Christmas Ballad*). The proportions of prepositions, particles and pronouns are similarly high in all translations varying from 29% in the first English translation (column 3, Appendix 11) to even 37% in the first Latvian translation (column 7,



Appendix 11) (for comparison, the Latvian translation of *Christmas Ballad* includes only about 17% of prepositions, particles and pronouns).

3. The ST does not feature vocabulary of different registers.

4. Another specific feature of the ST is naming of different body parts and accessories related to horses. In most cases they are reserved in the TTs; however, some changes are also observed: *nogi* (N; legs; limbs): *teeth – limbs – kājas* (legs) – *kājas*; *griva* (N; mane): *mane – mane – krēpes* (mane) – [omitted]; *khvost* (N; tail): *tail – tail – aste* (tail) – [omitted]; *spina* (N; back): *back – flanks – mugura* (back) – *mugura*; *sedlo* (N; saddle): *saddle – saddle – segli* (saddle) – *neseglots* (Adj.; unsaddled); *kopyta* (N; hooves): *hooves – hooves – pakavi* (horseshoes) – *nagi*; *rebra* (N; ribs): *ribs – ribs – ribas* (ribs) – *ribas*; *grud'* (N; chest): *chest – nested* (Adj.) – *krūtis* (chest) – *krūtis*; *pakh* (N; groin; flank): *thigh – loins – paslēpenes* (groin, flank) – *paslēpenes*; *glaza* (N; eyes): *eyes – eyes – acis* (eyes) – *skats* (sight); *zrachok* (M, pupil): *sight – pupils – acu zīlītes* (pupils) – *acs* (eye). The most confusing change is the substitution of legs with teeth (line 4, column 2, Appendix 10) – we do not see any reasonable explanation. Other translations are quite literal (except changes regarding unit's singular or plural form). In two instances nouns are substituted with adjectives and in other two cases the organ of vision (eye) is substituted with its function. These types of changes are commonly used in poetry translation and may be regarded as acceptable.

5. The ST unit *uvideli* (saw) is substituted with a more specific unit *glimpsed* in the first English translation (column 3, Appendix 11) and with an idiom *caught our first sight of* in the second English translation (column 5, Appendix 11). Both Latvian translations contain literal and stylistically neutral units *ieraudzījām* (column 7, Appendix 11) and *redzējām* (column 9, Appendix 8). Similarly, *polunochnaya mgla* (midnight mist; midnight darkness) in the ST is translated by using an idiom: *mist at dead of night* (column 3, Appendix 11).

6. A translation challenge is the ST word-group *vnutri sebya igla* which literally means 'the inside of a needle'. None of the translators has chosen a literal translation; instead, modulations and semantic paraphrases (cf. Proshina, 2008) are used: *a needle inside out – needle's fierce unfathomed heart – adata tās viducī* (needle's midst) – *pašā serdē adatai* (the very core of a needle). These changes need a further interpretative analysis.

7. The ST word-group *derev'ya vperedī* (trees in front) is changed in all translations: *wall of trees in front – dense trees that loom ahead – koki, kuri stāv visapkārt* (trees that stand all around us) – *koki tumsā melnē vēl* (trees that loom murk in the dark).

8. While the choice to translate the Russian word *mrak* as *murk* in one of the English translations

(line 22, column 2, Appendix 10) is certainly a translation success due to the phonetic resemblances, the translator has chosen to translate *bezdonnyy* as *endless* which is stylistically more neutral when compared with other synonyms available in English, for instance ‘unfathomed’.

#### 2.4.1.2 Contrastive syntactic analysis

The most important aspects of a cross-syntactic analysis include:

1. The most apparent syntactic feature of the ST is intense use of parallel constructions and anaphoras. There are no enjambments in the ST. One enjambment is used in the second Latvian translation: *Tik melns kā pusnakts migla vai / kā melnums pašā serdē adatai* (line 13, column 5, Appendix 10) in order to form a pararhyme (*vai – tai*).
2. The ST includes several inversions: *uvideli my; ne pomnyu ya; byli nogi; byla spina; chernel on; byla [...] polnoch’; byl [...] zrachok; byl on; ne otkhodil on; struil on*. Both English translations together feature only two inversions (except those inversions which follow from the general rules of English grammar like in questions or in comparative phrases ‘as... as’), that is, an inversion after a negative adverbial *Nothing can I...* (line 3, column 2, Appendix 10) and *So black was he* (first line of the 3rd stanza, column 3, Appendix 10).

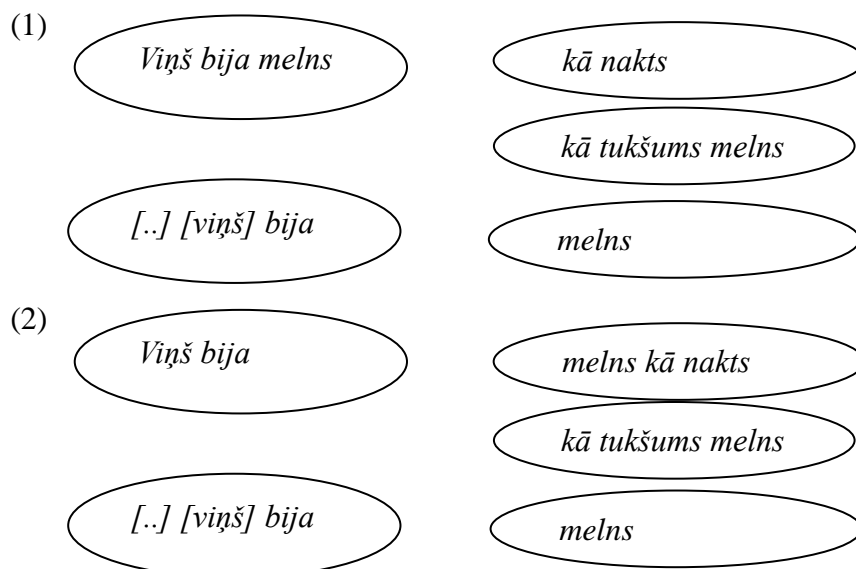
The Latvian translations include 7 (column 4, Appendix 10) and 6 inversions (column 5, Appendix 10) respectively. In each of the two Latvian translations 4 inversions occur in the same lines as in the ST.

3. Brodsky also uses indirect word order, mainly for rhythmic needs. While English grammar provides considerably less options for this syntactic feature, Latvian syntax is similar to Russian in this aspect. Hence, indirect word order is extensively used in both Latvian translations. This is a key advantage which, first, ensures a coherent iambic pattern being in line with the ST, and, second, contributes to the general prosodic smoothness of the TTs achieving, to a great extent, similarity to the prosodic character of the ST. The same extent of prosodic similarity is not observed in neither of the English translations, including those utterances where the iambic pattern is preserved.

4. The second stanza features the first anaphora: *On cheren byl, kak noch’, kak pustota. / On cheren byl ot grivy do khvosta*. (lines 3 and 4). None of the translations has preserved the syntactic organisation:

<i>and he was black <u>like night, like emptiness.</u></i> <i>He was black from mane to end of tail,</i>	<i>His body was <u>as black as emptiness,</u></i> <i>blacker than night, from mane to trembling tail.</i>
<i>Viņš bija melns <u>kā nakts, kā tukšums melns.</u></i> <i>No krēpēm līdz pat astei bija melns.</i>	<i>Viņš bija <u>melns kā tukšums, melns kā nakts.</u></i> <i>Visgarām <u>melns kā melnums pats.</u></i> <i>Kā miegā grimis – nekustīgs un kluss.</i>

As we see, the anaphora is lost in all translations. However, the translators have preserved the original parallel constructions or even expanded them (see the underlined parts). The first lines of the English and Latvian translations achieve rhythmic smoothness similar to the ST. That the first English translation (column 2, Appendix 10) would benefit from an anaphora: *and he was black like [..] / and he was black from [..]*. The syntactic organisation of the second English translation (column 3, Appendix 7) is less acceptable in view of the rhythmic requirements: while the first line includes only four stresses, the second line does not correspond to the iambic pattern. Both lines in the first Latvian translation (column 4, Appendix 10) form a perfect iambic pentameter. However, when read out the smoothness is still lost. One of the explanations could be found in an analysis of the paradigmatic and syntagmatic relations which appear to be quite ambiguous:



Whichever is the correct variant, it leads to unfavourable implications as regards easy perception by readers. In case of variant (1) the comparative structure *Viņš bija melns [..] kā tukšums melns* creates an unfortunate repetition of the adjective *melns* (black); moreover, the next line also ends with the same adjective. Therefore, as an option, we would suggest leaving the first line without

the final stress (*Viņš bija melns kā nakts, kā tukšums*). Though all lines in the ST end with a stressed word or syllable, translator's choices are restricted by other aspects as well. One of them is easiness of perception which is closely related to the inherent logics behind the specific syntactic constructions. Although the syntagmatic and paradigmatic relations could be decoded according to variant (2) thus making the syntactic organisation of the utterance less awkward than in variant (1) (compare: *Viņš bija melns [...] kā tukšums melns* in variant (1) with *Viņš bija [...] kā tukšums melns* in variant (2)), variant (2) would be an 'artificial' and unlikely reading of the syntax of this utterance. The successive use of the particle *kā* suggests that it is a part of a parallel structure (*kā nakts, kā tukšums melns*). It is unlikely that Latvian readers would upon a respective inference process decode the utterance according to variant (2) while reading of the utterance according to variant (1) could confuse readers.

The above-mentioned syntactic ambiguity is avoided in the second Latvian translation: *Viņš bija melns kā tukšums, melns kā nakts* (column 5, Appendix 10). Regarding the next line, translator's choices are restricted by the need to provide a rhyme (or at least a pararhyme) while also observing the iambic pattern. The translator has achieved these goals, and both lines read smoothly (four stresses instead of five is an insignificant change). Though the original anaphora is lost and the lexical content of the line has changed considerably (compare *Visgarām melns kā melnums pats* ([He was] Black all along like darkness itself) with the ST *On cheren byl ot grivy do khvosta* (He was black from his mane to the tail), these changes are balanced out (in comparison with the first translation) by avoiding the same word in the rhyming positions and by adding a parallel construction (*Visgarām melns kā melnums pats*) which contribute to smooth reading of the utterances.

However, the context-bound components have been reorganised and expanded. While the respective section of the ST features two context-bound sentences (*Nedvizhno on stoyal. Kazalos', spit.*), the section in the Latvian translation shows that these two sentences have been restructured by using syntactic reduction ([*Viņš bija* ] *Kā miegā grimis – nekustīgs un kluss*); the construction is context-bound with two other lines of the stanza (*Viņš bija melns kā tukšums, melns kā nakts. / [Viņš bija] Visgarām melns kā melnums pats.*).

5. Almost the whole third stanza is a sequence of anaphoras (see the underlined parts) and other parallel constructions (see the double underlined parts of the utterances): *Tak cheren, chto ne delalsya temney. / Tak cheren, kak polunochnaya mgla. / Tak cheren, kak vnutri sebya igla. / Tak cheren, kak derev'ya vperedī, / kak mesto mezhdu rebrami v grudi. / Kak yamka pod zemleyu, gde zerno.*

Most of the translations feature similar syntactic organisation:

<i>so black that darker he could never be,  <u>as black as</u> is the mist at dead of night,  <u>as black as</u> is a needle inside out,  <u>as black as</u> is a wall of trees in front,  <u>as the place inside the ribs in a man's</u>  <u>chest,</u>  <u>as a pit underground, where grain is kept.</u></i>	<i>they could not dye him darker than he stood.  He was <u>as black as any midnight dark</u>  or any needle's fierce unfathomed heart –  <u>as black as the dense trees that loom ahead,</u>  <u>as the tense void between the nested ribs,</u>  the pit beneath the earth where a seed lies.</i>
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<i><u>Tik melns, ka tumšāks vēl kļūt nespēja.</u></i> <i><u>Tik melns kā migla, kura pusnaktī.</u></i> <i><u>Tik melns kā adata tās viducī.</u></i> <i><u>Tik melns kā koki, kuri stāv visapkārt.</u></i> <i><u>Tik melns kā tukšums krūtīs ribu starpā.</u></i> <i><u>Kā zemē bedrīte, kur iekšā grauds.</u></i>	<i><u>Tik melns, ka tumšāks nevarēja kļūt.</u></i> <i><u>Tik melns kā pusnakts migla vai</u></i> <i><u>kā melnums pašā serdē adatai.</u></i> <i><u>Tik melns kā koki tumšā melnē vēl.</u></i> <i><u>Kā krūtīs ir starp ribām melns.</u></i> <i><u>Kā bedrīte, kur grauds ir iekritis.</u></i>
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The first English translation (column 2, Appendix 10) has almost completely preserved the original syntactic features. The second English translation (column 3, Appendix 7) includes no anaphoras. Though three parallel syntactic constructions are used, the overall prosodic organisation of this section of the TT does not ensure the rhythmic smoothness achieved in the ST and even in the first English translation. However, it should be noted that the different general prosodic character of the English language (for instance, secondary stresses instead of single stressed syllables in Russian words (Ishov 2008, 195)) inevitably implies a changed (in most cases, lower) level of rhythmic smoothness. The same applies to Latvian (cf. LVG 2013, 121).

Both Latvian translations employ the syntactic similarity of the SL and the TL for the benefit of rhythmic and prosodic needs while also attempting to use such words in the rhyming positions which have at least some common vowels or consonants or their combinations. The translations also show that even a supposedly minor change may provide significant textual and poetic benefits, especially when some losses cannot be avoided: adding the particle *vēl* at the end of line 5 of the third stanza (column 5, Appendix 10) ensures (i) full iambic pentameter; (ii) shared vowel sound /e:/ in the last two words of the line (*melnē vēl*) which might be intended to serve prosodic needs of this and the next line and to prevent that two words of the same stem (*melnē* – *melns*) are used at the end of the adjacent lines. However, instead of only one instance

in the ST (*Tak cheren, kak derev'ya vperedī, / kak mesto mezhdu rebrami v grudi.*) these two lines in the Latvian translation include three respective words of the stem 'meln-' (*Tik melns kā koki tumsā melnē vēl / Kā krūtīs ir starp ribām melns*) which is an unfavourable translation solution.

6. Similarly, the last stanza is also a sequence of anaphoras: *Zachem zhe on, svoy beg ostanoviv, / mezh nami ostavalsya do utra? / Zachem ne otkhodil on ot kostra? / Zachem on chernym vozdukhom dyshal? / Zachem vo t'me on such'yami shurshal? / Zachem struil on chernyy svet iz glaz?*

The respective lines in the translations are organised in the following way:

<i><u>Why</u> was it, then, he stopped his gallop here and stayed among us until morning came? <u>Why</u> did he not stride off from our camp fire? <u>Why</u> did he stay, <u>breathing the black air</u>, <u>rustling the leaves he trampled underfoot</u>? <u>Why</u> did he ripple black light from his eyes?</i>	<i>But <u>why</u> then did he interrupt his flight to watch beside us till the morning dawned? <u>Why</u> did he stand so close against the fire? <u>Why</u> did he breathe the blackness of that air, and crush the brittle bones of fallen leaves? <u>Why</u> did he blaze black light from those great eyes?</i>
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<i><u>Kādēl</u> viņš, savu gaitu apvaldījis, pie mums līdz pašam rītam palika? No ugunskura projām negāja? <u>Kādēl</u> viņš melnu gaisu elpoja, Kad zari tam zem kājām švīkstēja? <u>Kādēl</u> tam acīs melna gaisma tumst?</i>	<i>Tad <u>kāpēc</u> viņam bija gaitu jāaptur, līdz pašam rītam nepametot mūs, kur ugunskura gaisma plūst? <u>Kādēl</u> tam jāieelpo bija melnais gaiss? <u>Kādēl</u> starp zariem čaukstīnājās baiss? <u>Kādēl</u> no redzokļiem melns gaismas strāvojums?</i>
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All the translators have attempted to preserve the original syntactic features as much as possible in view of the rhythmic and metrical requirements. As the ST also includes a line which does not begin with the same word, adding one more non-anaphoric line may not be regarded as a structural element being contrary to the approach of the author. Brodsky uses one participial clause, other parts are simple extended sentences (questions). The first English translation (column 2, Appendix 10) includes two participial clauses but they are constructed as parallel constructions (see the double underlined parts), thus these parts also become an element which strengthens the rhythmic character of the utterance and the whole text. The second English

translation (column 3, Appendix 10) does not feature any participial clauses; instead, a subordinate clause and coordinated parts of sentences are used with no unfavourable effects.

Regarding both Latvian translations it should be noted that the translators use special questions (cf. LVG 2013, 779-780) introduced with the Latvian adverbs ‘kāpēc’ and ‘kādēļ’. These adverbs are a reasonable choice in view of the rhythmic needs: they may be used with two parallel accents (ibid, 120) ensuring the necessary iambic pattern according to the second type of accentuation, that is, stress is on the second syllable. However, the syntactic organisation of the utterances is changed significantly when compared with the ST. The changes should be analysed by taking into account the fact that the sentences (questions) which form this utterance are context-bound units.

The first sentence (question) in the first Latvian translation of the utterance (column 4, Appendix 10) is organised similarly to the ST by including a participial clause *savu gaitu apvaldījis*. The utterance features two different tenses (simple past and simple present) though we do not see any sound reason for changing the perspective. The translator also uses an incomplete syntactic construction (syntactic reduction) which is an option frequently applied in context-bound sentences: *Kādēļ viņš, savu gaitu apvaldījis / pie mums līdz pašam rītam palika? / [Kādēļ] [viņš] No ugunskura projām negāja?* However, the choice to cut the interrogative word is not a favourable option in this specific syntactic construction: it leads to a less clear semantic-syntactic relationship in the respective part of the utterance. A complete syntactic construction would also meet the requirements of a iambic pattern.

The paradigmatic and syntagmatic relations vary in the utterance (including use of the two different tenses mentioned previously): (i) *viņš palika*; (ii) *[viņš] negāja*; (iii) *viņš elpoja*; (iv) *taim gaisma tumst*. This way the syntactic character of the utterance has become more complex when compared with the ST.

Similar observations apply to the second Latvian translation (column 5, Appendix 10). The first question includes a participial clause *līdz pašam rītam nepametot mūs* and a subordinate clause *kur ugunskura gaisma plūst* where the adverb *kur* is used in the function of a conjunction. This syntactic construction employs the option that a subordinate clause may indicate or substitute a part of sentence which is not mentioned (cf. ibid, 845) : *Tad kāpēc viņam bija gaitu jāaptur, / līdz pašam rītam nepametot mūs, [te.] / kur ugunskura gaisma plūst*. We consider that the inversion *nepametot mūs* which is used in the participial clause is an unfavourable choice because it forms a less clear semantic-syntactic relationship than in case of the following syntactic variant: ‘līdz pašam rītam mūs nepametot, [te.] / kur ugunskura gaisma plūst’. In this

variant, however, the iambic pattern would be lost in the word-group *mūs nepamatot* and we may reasonably assume that the translator has given his preference to rhythmic smoothness rather than to increased clarity of the respective semantic-syntactic relationship.

The paradigmatic and syntagmatic relations vary considerably in this translation: (i) vinam bija gaita jāaptur; (ii) tam bija jāieelpo gaiss; (iii) [viņš/tas] čaukstinājās; (iv) [vinam/tam] [bija] strāvojums. First, these relations are more complicated than the relations created by the syntactic structure of the ST utterance. Second, different moods are used (indicative mood and debitive mood). Third, the Latvian translator employs the syntactic options available in Latvian in context-bound sentences, that is, syntactic reduction, zero-form predicate (see (iii) and (iv)).

7. The ST and one of the Latvian translations include syntactic constructions which possess similar grammatical features: *Kak yamka pod zemleyu, gde zerno* (line 7 of the third stanza, column 1, Appendix 10) – *Tik melns kā migla, kura pusnaktī* (line 3 of the third stanza, column 4, Appendix 7). Both in Russian and in Latvian syntactic reduction is used, for instance, compare them with the following sentences: *[On cheren byl] Kak yamka pod zemleyu, gde [nakhoditsya] zerno* – *[Viņš bij] Tik melns kā migla, kura [ir/ir redzama/izveidojas] pusnaktī*. Being integrated in an utterance of context-bound sentences, a part of the main clause of the first sentence (*On cheren byl* and *Viņš bij* respectively) is deleted (cf. LVG 2013, 831). Meanwhile, the subordinate clauses also do not include complete syntactic constructions. In the ST a zero-form predicate is used instead of bipartite construction (predicate + subject). In the Latvian the subordinate clause also does not include any predicate which could be used in different grammatical forms (see above). Hence, the translation has successfully and reasonably preserved a syntactic construction of the ST.

Cohesion of the ST and the TTs may again be analysed and summarised in the context of their information structures, including paradigmatic and syntagmatic relations, information structure elements relating to word order, respective key lexical markers (see Appendix 12). The summary shows that:

- (1) apart from the rhythmic aspects of the ST a more coherent organisation of the original poem may also be explained by its less diverse information structures;
- (2) the ST and the TTs possess many similar syntactic features, including those syntactic means which fulfil specific functions and become a stylistic device (elliptical constructions; inversions, indirect word order which changes the respective information structures, etc.). For instance, syntactic fronting (cf. Jürgen 2009, 29) is used in the ST and in all four translations;
- (3) the intense and cohesive use of the above-mentioned specific syntactic constructions with a



stylistic (communicative, poetic, artistic) function both in the ST and in the English and Latvian translations ensures the opportunity to achieve, in a coherent way, text's expressive, communicative and poetic goals. Significantly, when compared, for instance, with the poem *May 24, 1980* which is a text of a fundamentally different poetic character (consequently, considerably different syntactic and lexical resources are used) we may conclude that the different amount of stylistically marked units (as opposed to the units which are stylistically neutral) does not mean that the respective texts could not achieve the same artistic quality and represent the same amount of implications and other similar features. The different levels of stylistic neutrality also do not mean that the interpretative component of the respective units or utterances would respectively be less or more relevant (as proved by our further analysis of the cultural and interpretative components). The translations should not only preserve the stylistic features of the ST; they should ensure the same lexical and syntactic cohesion and coherence which is relevant for or contributes toward the coherence of the text at the level of its deep structures, implications, etc.;

(4) some syntactic constructions of the translations lead to a less cohesive organisation of the text. For instance, while in the first stanza of the ST the syntactic cohesion which is reduced by the changing information structures (*On cheren byl, kak noch', kak pustota. / On cheren byl ot grivy do khvosta. / No chernoy po-drugomu uzh byla / spina ego, ne znavshaya sedla.*) is further strengthened by using a complete syntactic construction (compare *Nedvizhno on stoyal. Kazalos', spit.* with '*Nedvizhno stoyal. Kazalos', spit.*'), the respective strengthening of text's cohesion is not provided in the second Latvian translation (column 5, Appendix 10): *Viņš bija melns kā tukšums, melns kā nakts. / [Viņš bija] Visgarām melns kā melnums pats. / Bet neseglotai mugurai -- / Jau citāds bija melnums tai. / Kā miegā grimis – nekustīgs un kluss.* We consider that the transition from *mugurai bija* to *[viņš bija] grimis* represents insufficient syntactic and lexical cohesion leading to a situation that additional efforts are required for readers to understand the utterance;

(5) in some instances the translators use different lexical units (along with respectively aligned syntactic constructions) which still ensure lexical cohesion which is similar to the ST, compare: *Glaza ego beleli, kak shchelchok. / Eshche strashneye byl ego zrachok.* (lexical cohesion of one level (*glaza – zrachok*) is strengthened by the associative links of the rhyme words (*shchelchok – zrachok*) – *His eyes flashed white, a camera-shutter's CLUck, / the sight of him became more fearful still* (lexical cohesion is lost) – *The whites of his two eyes struck like twin blows. / Their pupils were more terrifying still* (lexical cohesion is preserved at least at one level) – *Tam acis baltas tā kā sprūds, kas klikšķējis. / Vēl baisākas bij viņa acu zīlītes.* (lexical cohesion is

preserved at one level) – *Kā šāviens baltoja tā skats, / vēl baismīgāka bija viņa acs*. (as the respective lexical units are also used as paronyms we may consider that lexical cohesion is preserved at both levels though a lower number of lexical units is used);

(6) contrary to the English translation of *May 24, 1980*, these two English translations do not feature any instances of non-standard English syntax;

(7) the English and Latvian translators have attempted to process and re-create the units which ensure text's cohesion and coherence at all levels by preserving as many stylistic and poetic features of the ST as possible; though these efforts are mainly a success, some units or utterances of TTs are inconsistent either in view of their rhythmic requirements or syntactic or lexical features, thus changing text's qualities when compared with the ST. For instance the third stanza of the second Latvian translation features an enjambment (*Tik melns kā pusnakts migla vai / kā melnums pašā serdē adatai.*). This is an unfavourable choice: first, it is inconsistent with the general organisation of the source and target texts by which their cohesion is achieved; second, such inconsistency highlights the use of the enjambment making translator's efforts to provide paronyms too apparent which itself means that the translator has failed to find an acceptable solution.

The cross-linguistic analysis should further be developed by an insight into the ST and its translations in the context of the other two components we use in this contrastive study.

#### **2.4.2 Contrastive processing of the source text and its translation: cross-cultural and interpretative components**

We should note that the translations of the poem *That evening, sprawling by an open fire* is a representative example of how the interpretative approach employed by translators may be determined not only by the ST itself but by the respective requirements to be fulfilled in the target texts.

##### **1. Macro-level cultural and interpretative implications.**

While the poem has been described as one of the most mysterious texts written by Brodsky, the decoding task of translators is to a certain degree less complicated (for instance, in comparison with the task of literary scholars) as they should only correctly process those key units (including their linguistic and extra-linguistic features) of the ST which are important for adequate rendering of the ST into the respective TL, that is, as far as text's cultural and interpretative implications are concerned translators should ensure that the TT is processed in such a way that the translation

provides the same potential interpretations as the ST.

(1) The key lexical units which also ensure lexical cohesion are clearly indicated in the ST by text's structure and lexical content: black horse (also: black air; black limbs; black back; black hooves; black inside; black light); night and midnight; blackness/murk; fire; emptiness; fear; rider. These units form the physical scenery of the poem and contribute to forming text's implications.

(2) The above lexical units indicate the main concept which is presented and indicated implicitly, that is, death. It is represented by the metaphor 'horse' acquiring the respective key features according to Brodsky's conceptualisation of death: it is black (thus, death is placed in the semantic field of this colour or adjective), unfathomed, empty. The cultural aspect becomes or may become important in the translation process as the perception and semantic fields of colours may be significantly different depending on the specific target culture (for instance, cf. Berlin & Kay 1969; Hardin & Maffi (eds.) 1997; Lehrer 1974; Разумкова 2009). In Russian, English and Latvian no fundamental semantic differences are observed regarding the respective semantic fields of 'black'.

The ST possesses two opposite perspectives – the character of a horse and the cohesive lexical units related to or associated with this character on the one part and the actual subject matter – death on the other part. Thus, the text possesses at least two macro-level oppositions: the metaphor and its object which is a poetic device to further signify the next opposition – the physical world and its features as opposed to the hidden 'world' which, though unseen by the human idea, is 'present' in human life:

Macro-level elements of the ST	
(i) Location, scenery	<i>vecher vozle <u>nashego ognya</u> – <u>polunochnaya</u> mgla – derev'ya vpered – Byla vsego lish' <u>polnoch</u>' – mezh <u>nami</u> <u>ostavalsya</u> <u>do utra</u> – <u>ne otkhodil</u> on ot <u>kostra</u> – vo t'me on such'yami shuchrshal – <u>iskal</u> sred' <u>nas</u></i>
(ii) Oppositions 1 and 2: metaphor 'horse' – 'death'; physical (external) world – hidden (internal) world	<i>uvideli my chernogo <u>konya</u> – Kak ugol' byli <u>nogi</u> – On cheren byl, <u>kak noch</u>', <u>kak pustota</u>. – On cheren byl <u>ot grivy do khvosta</u> – No chernoy po-drugomu uzh byla – <u>spina ego, ne znavshaya sedla</u>. – <u>Nedvizhno on stoyal. Kazalos', spit</u>. – <u>Pugala</u> chernota ego <u>kopyt</u>. – <u>On cheren byl, ne chuvstvoval teney</u>. – Tak cheren, <u>chto ne delalsya</u> <u>temney</u>. – Tak cheren, <u>kak polunochnaya mgla</u>. – Tak cheren, <u>kak</u></i>

	<p><u>vnutri sebya igla</u>. – Tak cheren, kak <u>derev'ya vpered</u>i, – kak mesto <u>mezhdu rebrami v grudi</u>. – Kak <u>yamka pod zemleyu, gde zerno</u>. – Ya dumayu: <u>vnutri u nas cherno</u>. – V <u>pakhu ego tsaril bezdonnyy mrak</u>. – <u>Spina ego byla uzh ne vidna</u>. – <u>Ne ostavalos' svetlogo pyatna</u>. – <u>Glaza ego beleli, kak shchelchok</u>. – Eshche <u>strashneye byl ego zrachok</u>. – Kak budto byl <u>on chey-to negativ</u>. – <u>Zachem zhe on, svoj beg ostanoviv – mezh nami ostavalsya – on chernym vozdukhom dyshal</u> – vo t'me on such'yami <u>shuchrshal</u> – <u>struil on chernyy svet iz glaz</u> – <u>On vsadnika iskal sebe sred' nas</u></p>
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As regards the lexical representation of the oppositions it should be noted that in most instances not only the specific metaphor ('horse') itself but also the lexical units which describe it and the physical world (see the underlined lexical units) include implicit references to the concept of death (see the double underlined lexical units) according to author's interpretation (leading to author's further ideas: the physical world overlaps with our internal world, spiritual existence and experience): *spina ego, ne znavshaya sedla*. – *Nedvizhno on stoyal. Kazalos', spit*. – Tak cheren, kak *derev'ya vpered*i, – kak mesto *mezhdu rebrami v grudi*. – Kak *yamka pod zemleyu, gde zerno*. – *Ne ostavalos' svetlogo pyatna*. – *budto byl on chey-to negativ*. – *Zachem zhe on, svoj beg ostanoviv – mezh nami ostavalsya – on chernym vozdukhom dyshal* – vo t'me on such'yami *shuchrshal* – *struil on chernyy svet iz glaz* – *On vsadnika iskal sebe sred' nas*. For instance, the word-group *Kazalos', [on] spit* may implicitly refer to our illusion that death is something standing apart, not present or without any influence our lives; the word-groups *Tak cheren, chto ne delalsya temney* and *Ne ostavalos' svetlogo pyatna* may express that life is something finite while death is absolute, unlimited; the word-group *vo t'me on such'yami shuchrshal* may be a reference to our general awareness that death is always present though it may only be an observation and not our own experience on which 'post-reflection' is possible.

In fact, the above-mentioned lexical features of the ST serve a specific poetic function which has been a standard of modern poetry for long time: a metaphor expressed through a specific lexical unit is further developed throughout the text and the poem itself becomes an extended metaphor of the same object or concept. For translators this feature is highly relevant: when processing those units that are related to the character which is directly mentioned in the ST, it is necessary to ensure that the concept behind the metaphor is preserved unchanged according to the original conceptualisation by the author.

## 2. Syntactic aspect.

In addition to the cross-syntactic analysis it is necessary to provide further comments on some specific syntactic aspects:

(1) A visual observation of the ST already provides an insight into the key constructions of the text: anaphoras and other parallel constructions, inversions, questions. The first line of the fourth stanza ends with an exclamation mark. The first English translation (column 2, Appendix 10) is the only translation where the respective line ends with a full stop (while an interjection is added in the final line of the translation). This fact again draws our attention to the question whether the ST prosody is absolutely relevant and should always be preserved: practice shows that differences are observed even with regard to such specific (and potentially meaningful) syntactic constructions as interrogative and exclamatory sentences.

In this regard we recall a comment by Pēters Brūveris, distinguished Latvian poet and translator, concerning his collection *Ziedi zaudētājiem!* (Flowers to the Losers!) and omission of the interjection in some references to the collection\*. The poet emotionally said that this interjection is essential in order to understand his idea. Similarly, Brodsky's choice to use an interjection is certainly not incidental; it indicates a communicative purpose and marks a specific implication. In a literary study it would be important to provide a list of the potential interpretations. In the translation process and in the context of poetry translation theory it is more practicable to identify the units which fulfil a specific function (or functions) and to find the most appropriate way for rendering these units and their features into the TL. In this concrete textual situation we do not see any reason to omit the interjection. Adding an interjection in the final line is a questionable choice. While in the fourth stanza the interjection forms a cohesive tone with the rest part of the stanza (see, for instance, the final two lines of this stanza: *Glaza ego beleli, kak shchelchok* / *Eshche strashneye byl ego zrachok* (we may conclude that here the interjection signifies surprise and fear). The interjection in the final line of the poem forms a sudden transition from the previous interrogative sentences. Thus, the final line of the translation, similarly to the interrogative sentences, also ends with an intonational phrase of a rising pattern (cf. Friedberg 2002) leading to a less distinct intonational contrast. Moreover, this prosodic change supposedly leads to an implied attitude which may be interpreted in ways not actually intended by the author.

(2) Another syntactic issue which needs further analysis is related to the following lines in the

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\* For instance, references to the collection are still given without an interjection both in Latvian and English on the website of the Latvian Literature Centre ([www.literature.lv](http://www.literature.lv)).

second Latvian translation (column 5, Appendix 10): *Tad kāpēc viņam bija gaitu jāaptur, / līdz pašam rītam nepametot mūs, / kur ugunskura gaisma plūst?* A minor grammatical problem is the use of object's accusative instead of object's nominative (*gaitu* jāaptur – *gaita* jāaptur) according to the Latvian grammar rules (cf. Beitiņa 2009, 53). A more significant issue arises due to the syntactic organisation of the interrogation and use of adverb *kur* in the function of a conjunction:

- (i) the two interrogations in the ST (*Zachem zhe on, svoy beg ostanoviv, / mezh nami ostavalsya do utra? / Zachem ne otkhodil on ot kostra?*) are transformed into single interrogative sentence in the Latvian translation covering the same three lines but consisting of three syntactic units: a main clause (*Tad kāpēc viņam bija gaitu jāaptur*), a participial clause (*līdz pašam rītam nepametot mūs*) and an adverbial clause of place (*kur ugunskura gaisma plūst*);
- (ii) adverb *kur* may also introduce interrogative sentences in Latvian.

These two aspects raise questions as to difficulties for a reader to find the correct sense (or senses) of the utterance. The problem is less significant when the poem is read in a printed format – any confusion is prevented by reader's opportunity to visually see text's organisation (the utterance in this Latvian translation has, however, other syntactic issues noted previously in the cross-syntactic analysis). Nevertheless, we should also consider a situation when the TT is read out to an audience\*. The prosodic nature of the utterance in Latvian may potentially lead to confusion: it would be a complicated task for the speaker to ensure such an intonational pattern which excludes the possibility that listeners could perceive the adverbial clause as a separate interrogative sentence ('Kur ugunskura gaisma plūst?'). It is preferable to use a syntactic construction which prevents any potential confusion in all situational contexts.

### 3. Lexical aspect.

The cross-linguistic analysis and identification of a number of the macro-level lexical units suggest that a broader context for an additional lexical analysis is needed.

(1) Precision and acceptability of the translations at the lexical level may be assessed by using various approaches. One option is a direct comparison of the respective units considering their most common meanings and a number of synonyms as the alternative choices. At this level we may indicate that the Latvian translation *Visgarām melns kā melnums pats* (column 5,

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\* Here we refer to the situational character of linking a text to a specific sense. According to Reiß and Vermeer translational action presupposes the comprehension, i.e., the interpretation of the "text" as object in a situation. Translational action, therefore, is not only linked to meaning but to sense (= what somebody means to say) or rather to sense-in-situation (cf. Reiß & Vermeer 2014). Readers also form a sense or senses of the text in their specific 'translational' or decoding (reading) activity.

Appendix 10) is very distant from the respective line in the ST: *On cheren byl ot grivy do khvosta* (see also Subchapter 2.4.1.2). The interpretative approach used by the translator in order to fulfil the specific rhythmic requirements and to provide a pararhyme (*nakts – pats*) is acceptable here as we see no changes which could significantly influence the respective sense-making process.

(2) The same conclusion may at first seem adequate concerning the English translation *glimpsed* (column 2, Appendix 10) for the ST word *uvideli* ([we] saw; [we] noticed). When compared with the ST, the English word may be regarded as one of its synonyms which, however, provides more specific situational information ('see or perceive briefly or partially'\*). Therefore it influences text's integrity and lexical cohesion in an undesirable way: seeing the horse for a brief moment is contrary to the general situation which is described in the ST and preserved in the translation (for instance, *Motionless he stood; stayed among us until morning came*). In view of these observations we consider that the translation *caught our first sight* (column 3, Appendix 10) is more acceptable. Similarly, context of the whole poem is essential in assessing the following units in the TTs.

(3) It should be noted that the two English translations represent fundamentally different approaches. While one of them (column 2, Appendix 10) has rendered a significant number of the ST units in a quite literal manner, the other translation represents a more 'poetic' translation by extensively applying the interpretative approach: the cross-lexical analysis (columns 4 and 6, Appendix 11) shows that 12 and 8 translation units respectively (out of 38 translation units) are rendered literally; however, the difference is even greater at the level of specific lexical units. Many of the changes in the second English translation can be regarded as professional success of the translation but some are less acceptable.

(4) The translator has used the phonetically similar words in the following lines: *as black as the dense trees that loom ahead / as the tense void between the nested ribs*. The translator might have intended to balance out the lost rhymes at the line end positions and to ensure, at least to some extent, a phonetically cohesive approach with the previous two lines where two pararhyme words are used (*He was as black as any midnight dark / or any needle's fierce unfathomed heart*). Thus, adding two adjectives (no adjectives are used in the respective positions in the ST) may be justified.

(5) The translator has attempted to apply a similar approach in the previous stanza: *His flanks, which bore a blackness set apart, / had never known the saddle's bruising mark. / He stood*

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\* <http://www.oxforddictionaries.com>

*unmoving, and he seemed to sleep. / But terror stalked the blackness of his hooves.*

(6) The word-group *blacker than night* is arguable and this is not due to the fact that a non-literal translation is used. Blackness of the horse is compared with night two times in the ST (*On cheren byl, kak noch*; *cheren, kak polunochnaya mгла*). We may draw a conclusion that ‘the horse is like a night and its darkness’ or that there is a direct similarity or at least linkage between the images (concepts) of ‘horse’ (which is a metaphor for ‘death’) and ‘night’. Consequently, death is compared with night or, more strictly, death is night. However, according to the translation death also becomes something else (or something ‘more’) than night. Though in this specific instance the implicative change is not substantial, we should note, in the general context of poetry translation, that translators should process every unit which provides specific information or expresses specific attitude in the most careful way by also considering the implications of other units or the whole text.

(7) We consider that it is undesirable to use syntactic constructions, idioms or other units which lead to such an extent of personification and concretisation of the situation (though through a syntactic construction which functions as a generalization) which is not observed (and thus may be not intended) in the ST; compare: *Tak cheren, chto ne delalsya temney – they could not dye him darker than he stood*; *Byla vsego lish’ polnoch’ na chasakh – It was no more than midnight by my watch*. In this regard the other English translation (column 2, Appendix 10) is more acceptable: *so black that darker he could never be*; *It was no more than midnight by the clock*. Similarly, the word-groups *needle’s fierce unfathomed heart* (column 3, Appendix 10) and *pašā serdē adatai* (column 5, Appendix 10) provide more specific descriptions of the inside of a needle when compared with the ST. A lexicographic analysis of the English noun *heart* and the Latvian noun *serde* (core) shows that both of them are related to meanings and associations which may partly correspond to the intended sense in the ST; however, some of their semantic aspects raise questions as to whether these words correspond to Brodsky’s conceptualisation of death. For instance, ‘heart’ is ‘a hollow muscular organ’\* (the translation supposedly achieves cohesion, at the implicative level, with, for example, this line: *His body was as black as emptiness*)\*\*; but ‘heart’ also refers to ‘the central or innermost part of something’ or to ‘the vital part or essence’. Thus, this aspect of the meaning may imply a slight change from the sense intended by Brodsky. In a more general context we may conclude: when seeking an acceptable translation compromise such minor changes cannot often be avoided but translators should do

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\* <http://www.oxforddictionaries.com>

\*\* However, it would be reasonable to ask whether needle’s inside is hollow.



their utmost to prevent any significant alteration of the intended sense.

(8) The third stanza of the ST supposedly achieves the most cohesive and stylistically expressive semantic (metaphorical) development of Brodsky's implicative conceptualisation of death: *On cheren byl, ne chuvstvoval teney; ne delalsya temney* (implication: death is absolute; the material world has lost its effect, only the soul and spirit lives on); *Tak cheren, kak vnutri sebya igla* (implication: only our unknown, invisible 'inside' has survived); *Tak cheren, kak derev'ya vpered* (implication: death is the unknown but inevitable 'near future', always somewhere around us); *kak mesto mezhd* *rebrami v grudi* (the implication may be linked with the line *On cheren byl, kak noch', kak pustota*); *Kak yamka pod zemleyu, gde zerno* (implication: the continuous cycle of life and death; of the end and new beginning; of the past as the 'seed' of the future); *vnutri u nas cherno* (we are 'carriers' or 'vectors' of death).

In addition to the previous analysis of the translations of this stanza we should note that the English translation *shadows made no stain* (column 3, Appendix 10) represents a semantic paraphrase: through a different proposition an antonymic translation (cf. Proshina 2008) is provided (when compared with *he felt no shadows* which is a literal translation of the ST unit); it includes lexical units which are not used in the ST but the metaphorical sense and implication remain unchanged. Both Latvian translations are also a quite literal rendering (though the syntactic structure is changed). The English translations *wall of trees in front* (column 2, Appendix 10) and *trees that loom ahead* (column 3, Appendix 10) and the Latvian translation *koki, kuri stāv visapkārt* (trees that stand all around; column 4, Appendix 10) also preserve the metaphorical sense implied in the ST. However, the translation *koki tumsā melnē vēl* (trees that still loom in the darkness) supposedly provides a less direct linkage with the implication: the original lexical unit *vpered* (in front; ahead) is lost but insertion of the participle *vēl* (still) leads to a more ambiguous expression.

The analysis again confirms preliminary conclusion No.3 of Subchapter 2.1. Thus, rendering these units requires that translators decode as much of these links as reasonable possible in order to render the semantic and functional 'web' in the most precise and comprehensive way. Metaphorical senses and implications play a major role. Every slightest nuance or shade in the tone and modal attitude may also represent a relevant aspect of conceptualisation implemented by the author. Thus, it is the next aspect which needs careful processing. In this context we may agree with Zoya Proshina who claims that the traditional translation models – situational (denotative) model; transformational model; semantic model and psycholinguistic model (cf. Proshina 2008) – have proved their insufficiency to completely cover

all those approaches and techniques which should be employed and mastered by poetry translators. Compromises and balancing are not only unavoidable but necessary as an absolutist position could have adverse effects on the artistic qualities of the translation.

We may propose the following preliminary conclusions regarding Subchapter 2.4:

1. A different general prosodic character of the English and Latvian languages (for instance, secondary stresses instead of single stressed syllables in Russian words leads to a lower level of rhythmic smoothness.
2. Even in cases of sufficient poetic/stylistic motivation syntactic ambiguity should be avoided where such ambiguity is not a communicative purpose integrated through text's fabric. It is preferable to use a syntactic construction which prevents any potential confusion in all situational contexts. Similarly, a more complex, when compared with the ST, semantic-syntactic relationship of the constructions used in the TT is also an undesirable change.
3. A different amount of stylistically marked units (as opposed to the units which are stylistically neutral) does not mean that the respective texts could not achieve the same artistic quality and represent the same amount of implications and other similar features. The different levels of stylistic neutrality also do not mean that the interpretative component of the respective units or utterances would respectively be less or more relevant.
4. Translators should not only preserve the stylistic features of the ST; they should ensure the same lexical and syntactic cohesion and coherence which is relevant for or contributes toward the coherence of the text at the level of its deep structures, implications, etc.
5. Where a metaphor expressed through a specific unit is further developed throughout the text and the poem itself becomes an extended metaphor of the same object or concept, translators who process the respective units that are related to the character which is directly mentioned in the ST, it is also necessary to ensure that the concept behind the metaphor is preserved unchanged according to the original conceptualisation by the author.
6. Translators should process every unit which provides specific information or expresses specific attitude in the most careful way by also considering the implications of other units or the whole text.
7. As preliminary conclusion No. 3 of Subchapter 2.1 is confirmed, translators are required to decode as much of the multi-level semantic and functional links of various units as reasonable possible in order to render the semantic and functional 'web' in the most precise and comprehensive way. Metaphorical senses and implications play a major role.
8. Compromises and balancing are not only unavoidable but necessary in poetry translation as an

absolutist position could have adverse effects on the artistic qualities of the translation.

## 2.5 Poem *Encyclopedia Entry*

The poem *Encyclopedia Entry* (see Appendix 13) is dedicated to Octavio Paz. It is the last text in Brodsky's cycle *Mexican Divertimento* written during the exile period of the poet in 1975. Due to the specific context of the cycle its historical and cultural implications have been examined by several authors (cf. Turoma 2010; Veytsman). The text and its translations are also relevant for our study in view of the stylistic features of the ST.

### 2.5.1 Contrastive processing of the source text and its translation: cross-linguistic component

#### 2.5.1.1 Contrastive lexical analysis

The cross-lexical analysis of the ST and its translations (see Appendix 14) may be summarised in the following way:

1. Most lines of the poem are written in the iambic pentameter. Significantly, Brodsky does not use any precise rhymes, except two lines (*marikhuana – Korona*). The same features are retained in the English and Latvian translations.
2. The ST is also characterised by a high proportion of nouns which account for about 41% (74 units) of the total number of lexical units. For comparison, only 9% of the lexical units are verbs and 13% are adjectives (23 units). The respective lexical features of the translations are almost the same. The proportions are 32%, 13% and 14% in the English translation and 37%, 10% and 8% in the Latvian translation.
3. Brodsky's lexical (and the respective syntactic) choices ensure that the lexical units which might be considered as traditional elements of encyclopedia entries acquire ironic implications: geographical lexis (for instance, *na Zapade i na Vostoke; dvukh okeanov; izvestnyakovyye ravniny; v SSHA; naselen'ye*), country-specific lexical units (for instance, *dzhungli s ruinami velikikh piramid; khizhiny krest'yan; plantatsii, kovboi; marikhuana, tsvetnoy metall, kofe; sigary pod nazvaniyem "Korona"; v Natsional'noy Biblioteke; peon*), lexis describing history-related events (for instance, *vtorzheniye ispantsev i [...] razrushen'ye drevney tsivilizatsii atstekov; kompleks Zolotoy Ordy*), political terms and figures (for instance, *zanyat'sya gosudarstvennym ustroystvom; respublika; trekhtsvetnyy flag razvevayetsya nad prezidentskim; Konstitutsiya;*

*chekhardy diktatorov; v rolls-royse prezidenta; Marksa*) and economic terms (for instance, *pereyti k torgovle; predmety vyvoza/vvoza*). Lexical content of the original poem also signifies movement from the past to the present by giving a future outlook (for instance, *s ruinami velikikh piramid; vtorzheniye ispantsev; segodnya tut respublika; v gryadushchem naselen'ye, bessporno, uvelichitsya*); from description of country's landscape and nature to description of its population, economic situation, development and technical progress (for instance, *plyazhi; gori; lesa; khizhiny krest'yan; plantatsii; kovboi; posredstvennoye kofe; peon kak prezhdde budet vzmakhivat' motygoy; yashcheritsa [...] budet nablyudat' polet kosmicheskogo apparata*).

Both translations have rendered the respective units in a quite literal and precise manner. Some minor changes may be observed where metrical and rhythmic requirements determined the respective choices of the translators.

4. The ST includes a number of lexical units which become surface-level markers of the stylistic features of the text: *melochi narodnykh masterov; i, kak vseгда, oruzh'ye; razzhilis' zolotishkom; Konstitutsiya prekrasna*). However, specific stylistic features usually indicate units of high contextual importance which also lead to the key implications of the text. Thus, the analysis of the respective units and their translations needs to be complemented with the cultural and interpretative components.

5. The English and Latvian translations include examples of strictly linguistic or 'technical' changes: such lexical rewording which also includes an interpretative component but interpretation is limited to either linguistic (for instance, grammatical, word collocation and idiomatic) or metrical/rhythmic considerations. Thus, the changes occur at the intralinguistic level by applying the semiotic approach – lexical units (verbal signs) are interpreted through other lexical units (verbal signs) (cf. Proshina 2008). Unit extension and lexical specification are used. Examples of such transformations are the translation of the ST *posredine* into English (*in between*) and Latvian (*pašā vidū*).

The transformations may also include stylistic differentiation and switching between registers. For instance, the ST word-group *s ruinami velikikh piramid* is translated into Latvian in the following way: *ar vareņajo piramīdu drupām*. The Latvian word *vareņajo* is an obsolete form of 'vareno'. Though stylistically marked, it does not create any specific cultural or interpretative implications and is most likely to be determined by the respective metrical and rhythmic requirements (inclusion of the word in its obsolete form ensures a iambic pentameter).

### 2.5.1.2 Contrastive syntactic analysis

The original poem and its translations indicate the following key aspects and considerations:

1. The first striking peculiarity of the ST is the extensive use of enjambments (14 enjambments are included in the poem). While the number of enjambments is even greater in the English translation, the Latvian translator uses less of them by mostly dividing the lines in prosodically separable units.

2. Brodsky does not use any inversions; there is also only one instance of indirect word order (*listat' v kofeyne budet s grust'yu*). This syntactic feature is coherent with the other stylistic features aimed at creating a text of informative (though ironic) character and at 'hiding', to a certain extent, text's poetic nature.

No inversions are also used in the English translation. The text, however, includes several syntactic units of specific (and thus, highlighted) construction, including a sentence in brackets: (*Clouds, I must add.*) (column 2, Appendix 13).

Only one inversion is used in the Latvian translation (*var vērties prezidents* (column 3, Appendix 13); the translation also features a number of instances of indirect word order: *Tas pāriet ļauj; nosaukt par unikālu to nav iespējams; sev zeltu pamatīgi noslauca; pa logu rollsroisam var vērties prezidents; peons [...] kapli vicinās.*

3. Another specific feature of the ST is the fact that such syntactic units which usually form one complex sentence are divided into separate sentences: *Na Severe – plantatsii, kovboi, / perekhodyashchiye nevol'no v SSHA. / Chto pozvolyayet pereyti k trgovle; Predmety vvoza – v / vse procheye i, kak vseгда, oruzh'ye. / Obzavedyas' kotorym, kak-to legche / zanyat'sya gosudarstvennym ustroystvom; [...] lezhit v Natsional'noy / Biblioteke pod zelenym, pule- / neprobivayemym steklom – prichem / takim zhe, kak v rolls-royse prezidenta. / Chto pozvolyayet skvoz' nego vzglyanut' / v gryadushcheye.*

In two of the above-mentioned instances the English translator has retained the same constructions in a quite literal way (however, the parallel grammatical form is lost): *Lying to the north, plantations, cowboys, / shading quite haplessly into the U.S.A. / Permitting us to dwell awhile on trade; [...] the very same / as fitted in the President's Rolls-Royce. / Which permits us a glance clean through it to / the future.*

It should be noted, however, that the construction *Lying to the north, plantations, cowboys, / shading quite haplessly into the U.S.A. / Permitting us to dwell awhile on trade* includes three participle clauses which is an undesirable syntactic solution leading to unwieldy

style.

The above-mentioned specific syntactic feature and the parallel constructions are disregarded in the Latvian translation; instead, independent sentences and complete syntactic constructions are used.

4. Brodsky uses various parallel syntactic constructions which implicatively correspond to the stylistic function. For instance, the parallel syntactic constructions *Na Zapade i na Vostoke - ; Posredine - ; Na Yuge - ; Na Severe -* and *Predmety vyvoza - ; Predmety vvoza* – illustrate the space-saving way of providing laconic and brief information in encyclopedias by only including essential data and facts.

The respective units are processed and rendered differently in the TTs:

TT (EN)	TT (LV)
<i>It's bounded on the west and east by</i>	<i>Tai liedags ir gan austrumos, gan rietos</i>
<i>in between are</i>	<i>Pašā vidū -</i>
<i>To the south lie</i>	<i>Dienvidos</i>
<i>Lying to the north</i>	<i>Uz ziemeļiem ir</i>
<i>The chief exports here are</i>	<i>Te eksportpreces -</i>
<i>The imports are</i>	<i>Bet importpreces -</i>

We may conclude that the translations have lost the parallel construction both at the contrastive level and at the intralingual level (the respective TT syntactic units are not parallel among themselves). This results in lower interligual and intralingual cohesion and less ‘poetic’ structures of the TTs and the English translation in particular: the translations possess more distinct features of a narrative. However, the syntactic organisation is still aimed at providing laconic units, and their respective function and implication are preserved.

5. Similarly to other STs of an iambic rhythmic pattern, both translations include syntactic (thus, strictly grammatical) rearrangements aimed at ensuring that most of the lines start with an unstressed syllable. In most instances the translators have avoided unwieldy solutions but a number of units still raise doubts concerning their stylistic acceptability. Moreover, some changes are good examples of the balancing approach. For instance, the last two lines of the ST (*perekhodyashchiye nevol'no v SSHA. / Chto pozvolyayet pereyti k torgovle*) are translated into Latvian in the following way: *kas neviļus jau pāriet ASV. / Tas pāriet ļauj uz tirdzniecību*. Brodsky uses two words of the same stem (*perekhodyashchiye* and *pereyti*) in two grammatical forms (participle and verb); the meaning of each word is also different. Respectively, the

syntactic units are also different – a participial clause and a subordinate clause. This syntactic and lexical arrangement of the two lines forms a complex ‘local’ micro-system which ensures the respective implications and stylistic function (to be discussed further in the text).

The Latvian translation, instead, features two words in the same grammatical form (*pāriet* (verb)) though their meaning is again different (movement across vs. a change of activity). This could raise a threat of unwieldiness but it is balanced out by a respective syntactic rearrangement: the ST participial clause is replaced with a subordinate clause followed by an independent sentence in its full syntactic form. Consequently, the lines start with similarly sounding relative and demonstrative pronouns (*kas – tas*) and the two syntactic units become context-bound in an even more explicit way than in the ST. We consider that the explicit context-bound character of the respective units ensures stylistically acceptable two-time integration of the verb *pāriet*.

We also provide a summarised analysis of the ST and the TTs in the context of their syntactic and lexical cohesion (see Appendix 15) and several conclusions which are relevant in the context of the integrated model of poetry translation:

- (1) both translations feature the most characteristic syntactic constructions used in the ST (syntactic reduction, context-bound sentences; parallel constructions); this means that at the contrastive level the translators have preserved or included those syntactic solutions which contribute toward text’s cohesion;
- (2) the English translation, when compared with the Latvian text, includes a lower amount of those syntactic constructions which fulfil a specific communicative (expressive) function. However, the translator has used syntactic parcellation which is a distinct and significant feature of the ST ensuring its ironic tone. In view of the syntactic and morphological nature of the English language which provides different means for deriving syntactic or lexical units of ironic connotation, these units of syntactic parcellation represent special importance and a special translation success: should the translator fail to use them in the TT, preserving the ironic tone and ensuring its cohesive representation in the text could become an issue.
- (3) Syntactic parcellation is not used in the Latvian text (most likely, due to the rhythmic and metrical requirements). This shortcoming is balanced out by a number of lexical units which strengthen the ironic tone of the text.
- (4) Contrary to the previous ST and its translations which include a number of information structures which either reduce text’s cohesion or coherence or lead to undesirable difficulties in text comprehension we do not see similar problems in the translations of *Encyclopedia Entry*.

The cross-linguistic analysis is now followed by an analysis of the cross-cultural and interpretative components.

### **2.5.2 Contrastive processing of the source text and its translation: cross-cultural and interpretative components**

The poem clearly has a historical context which determines its macro-level elements and lexical and syntactic organisation. Background analysis of the ST is important in order to, first, correctly understand the facts, names and events referred to in the ST, and, second, be assured that the process of ST processing and translation does not result in mistakes or inadequate interpretation. Background knowledge may also assist in identifying text's tone and stylistic functions.

#### **1. Macro-level cultural and interpretative implications.**

The syntactic structure and lexical content of the ST are two fundamental resources for readers (and translators, too) to decode text's semantic macrostructure. However, relying only on the verbal information could be highly insufficient. *Encyclopedia Entry* is a good example in this respect.

(1) Cultural and ideological context of the ST is described by Sanna Turoma who claims that the poem imitates an encyclopedic discourse “which, no matter how ironic, raises the question of the relation between the speaker and colonial, or imperial knowledge” based on Brodsky's aesthetic idealization and nostalgia for cultural achievements of the Russian empire on the one hand and on his anti-totalitarian views on the other hand (Turoma 2010, 90). Turoma also notes that the reference to the Golden Horde makes a parallel of Mongol rule with the Spanish conquistadors (ibid, 91). The poem, similarly to the whole cycle, expresses a nostalgic attitude towards Mexico's past and present. It also renders Russian intellectual dissent against Soviet ideology, and Euroimperial knowledge has acquired a nostalgic status (ibid, 92).

The above-mentioned considerations are important in the translation process, especially when combined with other macro-level aspects of the ST:

- 1) this context determines text's implications which, at the general level, are: nostalgia for the past; subjectively idealised imperial memories and approval of the positive imperial myths; dissent for totalitarian rules and aggressive ideologies;
- 2) at first the above-mentioned ambiguous implications might seem even more confusing when irony is discovered in the text;
- 3) translators are restricted and limited in their choices to the extent these choices ensure that



the implications and tone of the TT remain unchanged in comparison with the ST and that the units and tools used to indicate, in direct and indirect ways, these implications and tone are also similar to the units and tools provided in the ST;

- 4) *Encyclopedia Entry* is also a good example of how the temporal aspect and the respective philosophical and poetic movements determine both the poetic character of the ST and the respective translation strategies. First, nostalgia as a state of mind or sentiment is associated with certain general features; description of nostalgia would largely have a fixed description irrespectively of the temporal aspect. However, the ways in which certain sentiments are presented in literary texts, including poems, may vary to a great extent. Poetic representation of nostalgia in poetry belonging to the Romanticism era is fundamentally different from the potential approaches employed by Modernist or Post-modernist poets: nostalgia and irony is an unlikely combination in Romanticism poetry while such a poetic ‘framework’ would not be confusing for readers who are familiar with Modernist or Post-modernist ideas\*. Respectively, the lexical units and poetic/artistic tools used by poets are different.

Second, the temporal aspect has similar implications at the level of translation strategies: on the one hand, the ST itself represents a specific period of time and the respective poetic movements; on the other hand, poetry translators (in many cases they are also poets) may be representatives of a specific poetic movement or a translation school and, thus, of the respective poetic approaches and techniques.

It is at the intersection of these two aspects where the actual translation strategy is determined and implemented. No absolute criteria or requirements may be applied in this respect. A ST, placed in the context of the target culture and the respective poetic and poetry translation traditions and approaches, may be processed differently depending, first, on the target culture, and, second, on the specific period of time when the translation is produced.

Therefore, when a translator decodes implicit information of *Encyclopedia Entry* he or she should not focus, for instance, only on the concept ‘nostalgia’ itself (as this could result in misleading conclusions regarding the respective translation strategies) but on the broader poetic context; he should identify the approach and tools used by the author and

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\* Similarly, for instance, rhymes may be used in Romanticist or Post-modernist poetry but the function of this formal element may be different. And, respectively, the translation strategies for the processing and preservation or omission of rhymes may differ.

process and render them into the TT. Consequently, in view of (i) the poetic movement Brodsky represents and (ii) his individual poetic views and preferences, the approach employed in the ST is indeed typical for the author. The task of the translator is to preserve the macro-level 'ideology' of the ST and Brodsky's idiosyncrasy unchanged by considering those elements and tools of the TL and target culture which ensure the same implications.

(2) The ST is characterised by two stylistic features which ensure the ironic effect due to their potential (and in this ST – purposeful) insufficient integrability: (i) information-intensive lexical units combined with stylistically marked and expressive lexical and syntactic units; (ii) quite formal narrative which is supplemented with colloquial lexis and non-standard and thus stylistically marked syntactic units. The proportion of these elements, the extent to which they are marked in the TTs and their communicative effects should remain as close to the situation in the ST as reasonably possible.

(3) Many of the individual lexical units and syntactic features described in the cross-linguistic analysis (for instance, lexical units and syntactic constructions which ensure ironic tone) also form the macro-level structure of the ST, thus, their rendition in the TTs needs further contrastive analysis.

(4) Alexander Veytsman makes a note which indicates that even a small unit of a text may represent an important implication and describe author's individual conceptualisation of general notions. Significantly, Veytsman claims that „the concept of coffee is central to Brodsky's universe. [...] In Brodsky's poetry, the quality of coffee is thus a critical social variable, indicative not only of individual's financial situation, but also of the entire country status. For instance, the poet's depiction of Mexico, which he accomplishes via a noun-abundant laundry list [...] has disparaging remarks both for the country and for its coffee.” (Veytsman)

## 2. Syntactic aspect.

(1) The syntactic organisation of the ST corresponds to the specific communicative and stylistic functions of the text:

- to move the narrative from the past to the present time and future (for instance, the respective temporal organisation (tenses) of the ST);
- to maintain impersonal discourse (the only exception is the sentence in brackets) by also providing clear syntactic indication of the subjective character of the text (parcellation; syntactic units which are characteristic for colloquial expressions (for instance, *kak vsegda; kak-to legche; odnako; nel'zya skazat', chtob; vprochem*)

- to provide facts by using the most concise syntactic forms (for instance, verbs are avoided by using syntactic reduction);
- to form a text which combines information-intense lexical units with syntactic units which correspond to the fragmented, selective and incomplete informative character of encyclopedia entries (for instance, this stylistic function of the text is achieved by syntactic reduction, parallel units and frequent use of enjambments; potentially, an element of concealed information or attitude may also be present in the ST).

(2) The English and Latvian translations correspond to the above-mentioned functions. In some cases the implication is preserved in a surprisingly precise manner. The syntactic organisation of the ST unit *Na Severe – plantatsii, kovboi, / perekhodyashchiye nevol’no v SSHA* ensures implicative ambiguity. According to the secondary predicative relations the participle *perekhodyashchiye* is related both to *plantatsii* and *kovboi*; while the first collocation *plantatsii, perekhodyashchiye* leads to the implication that these plantations are located at the border of Mexico, the second collocation *kovboi, perekhodyashchiye* creates ambiguous implications: (i) cowboys live at the border of Mexico; (ii) it happens that people from Mexico ‘find themselves’ in the United States, that is, Brodsky speaks, in an ironic manner, about legal and illegal migration and respective legal and illegal trade.

The syntactic structure and lexical content of the Latvian translation *Uz ziemeļiem ir plantācijas, kovboji, / kas neviļus jau pāriet ASV* provides that the secondary predicative relations (*plantācijas, kas [...] pāriet* and *kovboji, kas [...] pāriet*) form the same ironic implication.

The English translation also preserves the implication; however, it is expressed through a more metaphorical collocation: *cowboys, shading [...] into the U.S.A.*

(3) Some translation solutions indicate the balancing approach. For instance, the ST unit *Obzavedyas’ kotorym, kak-to legche / zanyat’sya gosudarstvennym ustroystvom* is translated into Latvian as an independent sentence; syntactic parcellation is not used: *Ir cita lieta, ja tos apgādājas — / valsts pārvaldībai vieglāk nodoties*. However, the ironic tone is preserved by the word-group *Ir cita lieta* which is clearly ironic, and strengthened by the non-standard syntactic construction *tos apgādājas* (according to the typical syntactic construction ‘apgādāties (ar)’ the translation would be ‘ar tiem apgādājas’).

The English translation represents a more literal approach: (i) *Obzavedyas’ kotorym – Possessing a sufficiency of these* (semantic paraphrase which preserves the sense and stylistic function of the ST); (ii) *kak-to legche – it’s somewhat easier*. The translation of the word-

group (ii) is a seemingly literal translation though similarly to other instances in the previous analysis the most likely phases of the decision-making process include at least the following aspects:

- identification of the stylistic function (that is, colloquial expression which in combination with the respective syntactic construction ensures an ironic tone);
- identification of the potential translation variants in the result of decoding and interpreting (see Fig. 1, Phase I);
- selection of the TT variant which is either one of the units obtained during the decoding and interpreting phase or a respective new unit (see Fig. 1, Phase II).

### 3. Lexical aspect.

(1) The above considerations explain the high implicative importance of the title of the original poem. Its irony is, at least to some extent, preserved in the Latvian translation *Piebilde enciklopēdijai*. The English *entry* which is a word commonly used to denote separate encyclopedia items destroys the ironic information implicitly rendered by the original title.

(2) In view of item (4) of Point 1 in this Subchapter it is necessary to pay special attention to the translations of the word-group *posredstvennoye kofe*. The English translation *average grade of coffee* provides a more distinct description of the quality of coffee; the translator has also ensured syntactic cohesion within the unit. The Latvian translation, however, raises the issue of syntactic cohesion within the unit: *Te eksportpreces – [...] kafija ne pārāk* (The exports – [...] coffee, somewhat low-end). This construction causes interpretative duality in Latvian; the expression may at least be understood in two ways: (i) exports include coffee [which is] of average quality; or (ii) exports include marijuana and non-ferrous metals; exports of coffee are relatively low. According to the highest poetry translation standards this ambiguity could be regarded unfavourable but in the specific translation Brodsky's individual conceptualisation of coffee as an indicator of country's success and prosperity is still valid and the rendition corresponds to the main extra-linguistic criterion pre-determined by the context of the ST.

(3) The translations also include lexical units which may seem inadequate when considered only within the specific unit or outside the context. For instance, line 6 of the Latvian translation includes the adjective *varenajo* which is an obsolete form of 'vareno'. Though the ST does not include any obsolete word forms and this is also the only instance in the Latvian text, translator's choice may be regarded adequate due to the following considerations:

- the ST represents a coherent balancing between the units which correspond to the formal features of encyclopedia entries and those units which 'ruin' the typical fabric

of such entries, including colloquial expressions and units of clearly ironic connotation, that is, Brodsky has provided a sufficient amount of units which indicate his stylistic aims;

- the unit *varenajo*, though inconsistent with the ST when considered strictly within the limits of lexical content of the ST, is an acceptable choice as it becomes one of the indicators of text's stylistic peculiarity; thus, the specific character of the unit serves the specific stylistic and communicative needs of the text;
- the unit also ensures the iambic pattern (most likely, this is the main reason of the translator's choice).

(4) The sentence in brackets (*Pribavlyu: oblaka.*) is functionally and semantically important in the ST:

- it highlights the subjective character of the text and its information;
- it extends the range of attitudes communicated through the text: the attitude expressed in the sentence is contrary to the rather disrespectful tone of this stanza and contrary to the general ironic tone of the ST. This sentence implies true appreciation for the 'special quality' of Mexico's clouds. Expression of mixed attitudes by using respective poetic means may become an important element of text's artistic quality, and these units require special attention of translators.

Both translations show that the translators have processed the sentence as a translation variable seeking contextual correspondence, that is, a semantic paraphrase is used (cf. Proshina 2008). The English translation also includes grammatical transformations leading to more clearly expressed modal attitude: (*Clouds, I must add.*). The tone and implication, however, are the same.

The Latvian translation (*Starp citu, mākoņi.*) (By the way, clouds.) also represents a semantic paraphrase. This is a useful example of how the sense of an expression (*Starp citu* (By the way)) is determined by the context and may differ from its direct functional roles: in this unit the communicative function is opposite to the 'usual' function of insertions (to provide additional secondary information): in this instance the function is to highlight and put a special emphasis and the context-determined sense of the idiom is 'importantly; significantly'. By the unit it is possible to illustrate contextual dynamics of lexical and syntactic information within a text. For translators, this feature is (i) a requirement to be observed and preserved at the unit level in any text and (ii) a tool ensuring certain 'free' limits for processing.

(5) The Latvian translation of the ST word-group *melochi narodnykh masterov* is *tautas daiļamata nieciņi*. In Latvian the word-group ‘daiļamata+noun’ is a standard genitive collocation (‘daiļamata izstrādājumi’; ‘daiļamata meistars’, etc.) though, importantly, it is not used in the nominative case ‘daiļamats’, instead, the noun ‘daiļamatniecība’ is used. The main stylistic issue is, however, the use of the noun *nieciņi*, diminutive of ‘nieki’ (trinkets). We consider that according to the general style and tone of the poem the standard form ‘nieki’ would be a more adequate translation of the Russian word *melochi*: diminutive *nieciņi* does not possess any negative connotation; instead, the connotation is positive and ‘soft’ while the ST word *melochi* provides a neutral or even a slightly ironic description. The noun form ‘nieki’ would also have no undesirable metrical effects.

(6) The ST word-group *razzhilis’ zolotishkom* possesses a clearly negative, ironic, even sarcastic connotation. Both TTs include translations which ensure the same stylistic features by using semantic paraphrase: *did grab [...] little pile of gold* and *zeltu pamatīgi noslauca*. The ST and its translations employ the typical stylistic devices for ensuring ironic effect, for instance, metonymy (*zeltu [...] noslauca*) and semantic strengthening (compare: *did grab [...] little pile of gold* and ‘*did grab [...] pile of gold*’; irony in the TT variant is stronger due to the fact that *little pile* ensures a more distinct contrast between the literal and implicit meaning).

(7) Two more examples of semantic paraphrase are the translations of the ST unit *Konstitutsiya prekrasna: The constitution is beyond reproach* and *Konsitūcija ir vieda*. The metonymic character is less explicit in the English translation; however, the tone is still ironic due to the emphasised solemnity of the expression.

The Latvian translation is metonymic (‘vieds’ (wise) is usually an adjective attributed to human beings) by also preserving ironic pathos.

(8) The first two lines of the 3rd stanza in the ST include a colloquial expression: *odnako, / nel’zya skazat’, chtob unikal’na*. The English translation preserves the original stylistic character by also ensuring rhythmic and metrical correspondence in the respective two lines.

The Latvian translation does not achieve formal correspondence (the first syllable in the first line is stressed) and the respective expression is highly formal: *taču nosaukt / par unikālu to nav iespējams*; the indirect word order does not ensure a sufficient balance. For instance, the following variant ‘*Ir vēsture šai valstij skumja. Taču / par unikālu nosaukt nevarētu*’ would ensure iambic pentameter and a more colloquial context-bound unit.

The specific character of the ST and its translations analysed in this Subchapter leads to a number of preliminary conclusions:

1. Irony which is conveyed in the title of the ST possesses a high implicative importance which is, at least to some extent, preserved in the Latvian translation *Piebilde enciklopēdijai* while the English word *entry* destroys the implicit irony.
2. Stylistic features indicate units of high contextual importance which also lead to the key implications of the text. Thus, the analysis of the respective units and their translations needs to be complemented with the cultural and interpretative components.
3. In view of the syntactic and morphological nature of the English language which provides different means for deriving syntactic or lexical units of ironic connotation, processing of the respective ST units represent special importance in translation. The proportion of these elements, the extent to which they are marked in the TTs and their communicative effects should remain as close to the situation in the ST as reasonably possible.
4. In general, implications represent the extra-linguistic content of the text. But every ST also includes a certain amount of units and certain tools used in association with these units which contain, to the extent intended by the author, clues to the specific implicit information. Thus, translators should consider : (i) the respective units; (ii) the respective tools, and (iii) the extent to which the units and tools are specifically highlighted in the text so that the initial textual circumstances for decoding the TT remain unchanged where it is reasonably possible.
5. The temporal aspect and translator's own poetic preferences (his or her 'affiliation' with a translation movement or a translation school) are two components which may have substantial impact on the actual translation strategy implemented in a TT.
6. A unit which is inconsistent with the ST when considered strictly within the limits of lexical content of the ST, may be an acceptable choice where it becomes a coherent indicator of text's stylistic peculiarity; thus, the specific character of the unit serves the specific stylistic and communicative needs of the text.
7. Units which represent and illustrate contextual dynamics of lexical and syntactic information within a text should be preserved in the TT while also using this feature as a tool which ensures certain 'free' limits for processing.

## Conclusions

The study shows that a linguistic focus in poetry translation and in poetry translation assessment is both a necessary approach and an approach which provides reasonable scientific certainty and validity. The study and its main end result – the integrated poetry translation model – ensure an essential step forwards towards a comprehensive linguistic theory of poetry translation and poetry translation assessment.

The study provides, by also approving the initial theses proposed for the Doctoral Thesis, the following conclusions:

1. The integrated poetry translation model defined and practically tested in this study corresponds to the requirements relevant for the analysis of poetry and its translations in view of the specific text-type features. The cross-linguistic, cross-cultural and interpretative components form an indispensable unity.
2. Poems as texts are verbal representations of the aesthetic and poetic aims of their authors (and of their translators who create the TL poem); these texts both reveal and ‘hide’ information. By also considering the cultural context, the degree of extra-linguistic information is high. This aspect determines the respectively high significance of the cross-cultural and interpretative components of translation analysis.
3. Every lexical and syntactic unit when analysed within a translation unit should be processed by examining its functional and semantic roles both at the unit level and at any higher level, up to the general context of the text.
4. The decoding phase is also an essential element of ensuring the necessary resources for adequate encoding of the units and the whole text into the TL and target culture.
5. Flexibility in poetry translation is fundamentally different from the concept of ‘free’ translation. Flexible translation tools and solutions are directly linked with translator’s skills and capacity to identify the complete functional and semantic framework of the text and its units along with the metrical and rhythmic requirements. Thus, flexibility is an antithesis of general absolutism and ‘absolutist’ approaches which may lead to excessive emphases on a limited number of translation aspects without admitting that case-specific requirements also exist along with the general poetry translation requirements.
6. In view of the above-mentioned points we oppose some of the ideas of Joseph Brodsky which show obvious contradictions. In particular, we argue against Brodsky’s claim that retaining



poem's form is an absolute necessity while also creating target texts which are independent works of arts existing in their own right. We also admit that this position may have had adverse impact on Brodsky's own success in his self-translations leading to harsh critical remarks. While translators should ensure that TL poems can exist in their full linguistic, aesthetic and artistic functionality in the target culture (though, as discussed in this study, their identity would still remain different from those originally created in the TL), the formal aspect may be handled in a flexible way by admitting the higher priority of integrating the poem into the target culture.

7. Meanwhile, we agree with the opinion that Brodsky's self-translations should be considered as a separate case requiring a specific set of assessment criteria. As the analysis of the self-translation aspect is not the aim of this study we only include those conclusions which are applicable to the general situation of poetry translation and correspond to the general character of the integrated poetry translation model. In this context Brodsky's approach has limited acceptability.

8. Considering the fact that poetry possesses strong linguistic and cultural ties with the SL and culture, we admit that an element of compromise is present in any instance of poetry translation. Therefore an element of 'being translated' or an element of 'foreignness' should not be viewed as evidence of untranslatability or become an absolute indicator of inadequate translation.

In addition to the general conclusions the study also provides a number of more specific observations and conclusions:

1. Fidelity towards the poetic principles of a poet should not be an absolute and 'automatic' rule; the relativity of this approach is also proved by Brodsky himself in his self-translations.
2. As regards Brodsky's self-translations and their critics, we see the fact of the numerous objections towards his accomplishments even less striking and less relevant than the fact that many outstanding British and American poets and translators are ready to accept Brodsky's approach to English grammar and idiom.
3. In poetry translation which deals with texts possessing aesthetic and artistic qualities, the respective poetic and aesthetic considerations may prevail over the linguistic or factual elements when a translator has to make choices.
4. It is a common situation in poetry translation that an acceptable 'literal' translation is not 'literal' in terms of the interpretation and decision-making activities undertaken by the translator (see Fig. 1); in fact, it is the result of the whole two-phase process where a 'literal' translation becomes one of the transitional TL units chosen as the TT unit in view of the respective linguistic and extra-linguistic considerations at the intralingual/interlingual level.

5. Lexical units may undergo strictly linguistic or ‘technical’ changes: such lexical rewording may also include an interpretative component but interpretation is limited to either linguistic (for instance, grammatical and idiomatic) or metrical/rhythmic aspects (which may also include considerations beyond the linguistic level). These changes occur at the intralinguistic level by applying the semiotic approach – lexical units (verbal signs) are interpreted through other lexical units (verbal signs). Unit extension and lexical specification may be used.
6. An important practical aspect in the decision-making process of a translator is the necessity to consider in detail what may be the reasons behind the choices made in the ST and what is the degree of importance of these choices. Such considerations extend beyond the stylistic features of the ST and should also be subject to the above-mentioned integrated model. Thus, the model is equally applicable and relevant in the decoding and encoding phase.
7. Understanding the cultural context and poetic influences, references and allusions used by the author may be essential in understanding the macrostructure of the poem. This analysis may indicate the tone and implications of the text; it may assist in identifying the keywords and even poetic techniques of the author; in specific cases intertextuality is exposed through important antitheses, etc.
8. In a translation situation intertextuality becomes particularly important where translations of the texts used as references already exist in the TL: these translations belong to the target culture and the respective text units should be used according to their wording in the translations. This way it is easier for readers to decode the intertextual units or units. A specific type of the intertextual approach in poetry translation is selection of a TT unit from among a list of synonyms in the TL by pursuing the typical choices in other translations where the specific lexical unit used by the author in his or her other texts has already been rendered in the TL.
9. In the context of the cross-cultural and interpretative components any unit at any level of text’s world may become a macrostructural element provided it forms such relations with other intratextual or extratextual elements that its impact or significance exceeds the formal limits of the respective unit. Consequently, (i) the cross-cultural and interpretative analysis should only cover those macrostructural elements which, due to the roles played by these elements in the text, have a distinct impact on the choices and decisions made by the translator decision-making in the translation process; (ii) under these two components separate lexical units may also be considered at the macrostructural level due to their complex links with the respective upper-level unit and the text. These units represent intense contextual information leading to their high importance in the decision-making process of the translator.

10. Identification of keywords should be applied with reservations. The reservations follow from the process of decoding poetic texts: the macro-units can only be identified under the three-dimensional model proposed in this study by including linguostylistic analysis as a fundamental ingredient. Any other approach would lead to a simplified discussion of the ST subject matter and could result in a row of supposedly meaningful words without the right clues for their further processing.

11. The analysis of macro-units (for instance, keywords) should cover three aspects: author's idiosyncrasy and its linguistic constituents, general features of the respective language, and author's individual conceptualisation of these features. Conceptual units should be processed with double respect.

12. During the decoding and interpretation process undertaken by the translator the grammatical form and function of the original unit may be irrelevant. When specific lexical choices are made by the translator he or she may select one of the units obtained during the decoding and interpretation process. In this final stage, again, the grammatical form and function of the ST unit and the TT unit may be different. Such grammatical flexibility is both acceptable and necessary as it ensures the translator more options. Moreover, the process of decoding and interpreting the ST unit is not just a necessary step to uncover the function and sense of this unit; it becomes a means to develop a list of provisional/transitional units one of which could potentially be used – with or without further processing and elaboration – as the target unit. Thus, the limits of a decoded lexical or syntactic unit of a poem when processed by a translator may extend beyond the formal limits of this unit and correspond, through functional, semantic, contextual and extra-linguistic links, to a completely other unit both in the ST and the TT.

13. Any specific text's feature, either characteristic or atypical for an author, should draw special attention in order to examine the function of this feature. Carefulness and the approach of 'positive doubts' (that is, whether there is any other 'reading' of the unit) is highly productive in poetry translation.

14. Whenever a ST unit presents ambiguous information, such ambiguity might be caused, first, by author's intention to maintain a specific balance of text's implicit/explicit information (thus, ambiguity is used as a poetic resource), second, by insufficient background/contextual information (cultural, political, historical and biographical aspects) available to the translator. Any changes in the degree and character of ambiguity require careful consideration and reasonable grounds in order not to change the poetic and communicative features of the text and in order not to make factual mistakes.

15. Text's lexical and syntactic information, both implicit and explicit, both stylistically neutral and expressive, determines text's organisation and vice versa. The form, function and sense/-es interact in several ways. Depending on the respective textual and non-textual requirements, syntax is aligned leading to specific semantic changes in the respective lexical and grammatical units; this interaction at the level of roles and sense/es depends on the capacity of the specific syntactic unit to fulfil a concrete function. In a translation situation it is essential to identify those syntactic and lexical units which effectively construct the text and its semantic framework in its full and complete plurality. For poetry translators the multi-functional character of each unit is a convenient tool in order to choose certain units and to organise them in such a way that the best possible end product – the target text – is created in terms of a set of senses implicitly and explicitly conveyed in the TT. It is important to also preserve that part of information which refers to the stylistic function fulfilled through syntactic means. Consequently, the requirement of rendering accurate and precise information both at the level of grammatical functions and semantic implications leads to the situation that poetry translators should consider both the linguistic and extra-linguistic aspects of the ST and should act on the basis of both linguistic and extra-linguistic considerations essential in the context of the TL, target culture and diverse features of the TT.

16. Units of poetic texts form complex multi-level semantic and functional links with other units or with the whole text itself. Translators should decode as much of these links as reasonably possible in order to render the semantic and functional 'web' in the most precise and comprehensive way. Metaphorical senses and implications play a major role. Every slightest nuance or shade in the tone and modal attitude may also represent a relevant aspect of conceptualisation by the author. Compromises and balancing are again not only unavoidable but necessary as an absolutist position could have adverse effects on the artistic qualities of the translation.

17. Where a specific stylistic device is used in the ST but it is not possible to use the same stylistic device in the TT, any other stylistic device used in the TT should be in line with the general stylistic approaches used by the author. For instance, the poem *Christmas Ballad* features a paradox *lubovnik starij i krasivij* (old and beautiful lover). The translator, instead, uses a literary allusion: *old Lothario*. Though the strength of opposition and paradox is lower than in the ST, it is compensated by the use of another stylistic device (literary allusion). However, both the ST and the TT unit convey the implicit information, and the translation approach corresponds to Brodsky's different manners of providing implicit information.

18. A different amount of stylistically marked units (as opposed to the units which are stylistically neutral) in various poems should not be misleading for poetry translators: this difference does not mean that the respective texts could not achieve the same artistic quality and represent the same amount of implications or other similar features. The different levels of stylistic neutrality also do not mean that the interpretative component of the respective units or utterances would respectively be less or more relevant.

19. The translations should not only preserve the stylistic features of the ST; they should ensure the same lexical and syntactic cohesion and coherence which is relevant for or contributes towards text's deep structures, implications, etc.

20. The temporal aspect and the respective philosophical and poetic movements may determine both the poetic character of the ST and the respective translation strategies. The ways in which certain concepts are presented in STs (conceptualisation) may vary to a great extent. Moreover, poetry translators themselves may be representatives of a specific poetic movement or a translation school and, thus, of the respective poetic approaches and techniques. It is at the intersection of these two aspects where the actual translation strategy is determined and implemented. No absolute criteria or requirements may be applied in this respect. A ST, placed in the context of the target culture and the respective poetic and poetry translation traditions and approaches, may be processed differently depending, first, on the target culture, and, second, on the specific period of time when the translation is produced.

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## Appendices

The following appendices complement the analysis in Part II of this study. Three appendices are provided for each of the five STs and their translations which are analysed in Subchapters 2.1-2.5 respectively. One of the three appendices includes the ST and its authorised translations (Appendix 1, Appendix 4, Appendix 7, Appendix 10, and Appendix 13). The next appendix in each of the sets covers the cross-lexical analysis of the ST and its translations (Appendix 2, Appendix 5, Appendix 8, Appendix 11, and Appendix 14). The third appendix illustrates the analysis of ST/TT cohesion (Appendix 3, Appendix 6, Appendix 9, Appendix 12, and Appendix 15).

The appendices which illustrate the cross-lexical analysis of the STs and their translations are structured according to the primary aim defined in Subchapter 2.1.1, that is, to determine those translation units which may formally be regarded as literal translations (LT) and those TT units which are sense- and context-based translations (S/CT).

Abbreviations used in the appendices:

Adj – adjective

Adv – adverb

ALU – added lexical unit

Av- auxiliary verb

C – conjunction

CLU – changed lexical unit (same part of speech, but changed lexeme)

D – determiner ('more')

G – gerund

I – idiom

Ij – interjection

IS<sub>n</sub> - information structure of sentences achieved by means of word order or thematic-rhematic (topic-focus) relations

LcSs – lexical cohesion at the level of surface structures

LT – literal translation

M – metaphor

S/CT – sense/context-based translation (interpretative translation)

MV – modal verb

N – noun

Nr – numeral

OLU – omitted lexical unit

P – preposition

PN – proper noun

Pn – pronoun

PP – prepositional phrase

Pr – particle

Pt – participle ; as part of sentence – attributive, modifier or predicate

PV – phrasal verb

ScSs – syntactic cohesion at the level of surface structures

SMU – stylistically marked unit

V – verb

#### **Appendix 1. *May 24, 1980*: the original poem and its translations into English and Latvian**

<p>Я входил вместо дикого зверя в клетку, выжигал свой срок и кликуху гвоздем в бараке, жил у моря, играл в рулетку, обедал черт знает с кем во фраке. С высоты ледника я озираю полмира, трижды тонул, дважды бывал распорот. Бросил страну, что меня вскормила. Из забывших меня можно составить город.</p>	<p><b>May 24, 1980</b></p> <p>I have braved, for want of wild beasts, steel cages, carved my term and nickname on bunks and rafters, lived by the sea, flashed aces in an oasis, dined with the-devil-knows-whom, in tails, on truffles. From the height of a glacier I beheld half a world, the earthly width. Twice have drowned, thrice let knives rake my nitty-gritty. Quit the country that bore and nursed me. Those who forgot me would make a city.</p>
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<p>Я слонялся в степях, помнящих вопли гунна, надевал на себя что сызнава входит в моду, сеял рожь, покрывал черной толью гумна и не пил только сухую воду. Я пустил в свои сны вороненый зрачок конвоя, жрал хлеб изгнания, не оставляя корок. Позволял своим связкам все звуки, помимо воя; перешел на шепот. Теперь мне сорок. Что сказать мне о жизни? Что оказалась длинной. Только с горем я чувствую солидарность. Но пока мне рот не забили глиной, из него раздаваться будет лишь благодарность.</p> <p>Brodsky (b), 182</p>	<p>I have waded the steppes that saw yelling Huns in saddles, worn the clothes nowadays back in fashion in every quarter, planted rye, tarred the roofs of pigsties and stables, guzzled everything save dry water. I've admitted the sentries' third eye into my wet and foul dreams. Munched the bread of exile: it's stale and warty. Granted my lungs all sounds except the howl; switched to a whisper. Now I am forty. What should I say about life? That it's long and abhors transparence. Broken eggs make me grieve; the omelette, though, makes me vomit. Yet until brown clay has been crammed down my larynx, only gratitude will be gushing from it.</p> <p>Brodsky (f), 211</p>
<p>Plēsīga zvēra vietā es gāju būrī, ar naglu skrāpēju termiņu savu un palamu sienā aklā, spēlēju ruleti, mitinājos pie jūras, velns zin ar ko kopā vakariņoju, tērpies frakā. Ledāja virsotnē pāri puspasaulei slējos, trīsreiz slīku, divreiz cepos pannā. Pametu valsti, kas mani izauklēja. No tiem, kas pameta mani, vesela pilsēta sanāk. Blandījos stepēs, kas atceras spiedošos huņņus, vilku mugurā to, kas atkal modē nāk gausi, sēju rudzus, ar melnu papi pārjumu šķūņus, un nedzēru vienīgi ūdeni sausu. Ielaidu savos sapņos cietumsarga tērauda aci, riju trimdas maizi un garozas līdzī nesu. Atļāvu balssaitēm savām sacelt jebkuru traci, bet negaudoju; iesāku čukstēt. Tagad man četrdesmit. Ko varu pateikt par dzīvi? Gara tā izrādījās. Tikai ar nelaimi jūtos es solidāri. Bet, kamēr man mute ar māliem vēl neaizrijas, paužs tā vienīgi pateicības vārdus.</p> <p>Brodsky (h), 171</p>	

## Appendix 2. May 24, 1980: cross-lexical analysis

Columns 1, 3, and 5 include the respective ST/TT units; Column 2 covers the lexical analysis of the ST units; Columns 4 and 6 cover the lexical analysis of the English and Latvian translations respectively by also including a contrastive-level note as to whether the translation of the specific unit is formally a literal translations (LT) and a sense- and context-based translation (S/CT).

ST		TT (English)		TT (Latvian)	
1	2	3	4	5	6
(1) я входил вместо дикого зверя ) в клетку	Pn+V+P+Adj.+N +P+N	I have braved for want of wild beasts steel cages	Pn+Av+Pt(CLU)+ I (PP)+Adj.+N+Adj. (ALU)+N, S/CT	es gāju plēsīga zvēra vietā būrī	Pn+V+Adj.+N +P+N, LT
(2) выжигал гвоздем свой срок и кликуху	V+N (SMI)+Pn+N+C+N(SMI)	carved my term and nickname	V+Pn+N+C+N, S/CT	ar naglu skrāpēju termiņu savu un palamu	P+N+V+N+Pn +C+N (SMI), S/CT
(3) в бараке	P+N	on bunks and rafters	P+N+C+N, CLU, ALUs, S/CT	sienā aklā	N+Adj, S/CT
(4) жил у моря	V+P+N	lived by the sea	V+P+N, LT	mitinājos pie jūras	V (SMI)+P+N, S/CT
(5) играл в рулетку	V+P+N	flashed aces in an oasis	V+N+P+N, CLU, SMI, S/CT	spēlēja ruleti	V+N, LT
(6) обедал черт знает с кем	V+I (Ph)+P+Pn	dined with the-devil-knows-whom	V+P+I(Ph)+Pn, S/CT	velns zin ar ko vakariņoju	I(Ph)+P+Pn+V, S/CT
(7) во фраке	P+N	in tails	P+N, COLLOQ. (SMI), S/CT	tērpies frakā	V(ALU)+N, S/CT
(8) с высоты ледника	P+N+N	from the height of a glacier	P+N+N, LT	ledāja virsotnē	N+N, S/CT
(9) я озираю полмира	Pn+V+N	I beheld half a world	Pn+V+N +N, LT	pāri pus pasaulei slējos	P+N+V, S/CT
(10) -	-	earthly width	N+N, ALU	-	-
(11) трижды тонул	Adv.+V	twice have drown	Adv. (CLU)+Av+Pt, LT, CLU	trīsreiz sliku	Adv.+V, LT
(12) дважды бывал распоротым	Adv.+V+Adj.	thrice let knives rake my nitty-gritty	Adv. (CLU)+ V+N+V+Pn+N(SMI), S/CT	divreiz cepos pannā	Adv.+V+N, S/CT
(13) бросил страну	V+N	quit the country	V+N, S/CT	pametu valsti	V+N, LT
(14) что меня	C+Pn+V	that bore and nursed me	C+Pn+V(ALU)+C	kas mani izauklēja	Pn+Pn+V,

вскормила			+V, S/CT		S/CT
(15) из забывших меня	P+Pt+Pn	Those who forgot me	Pn+Pn+V+Pn, LT	no tiem, kas pameta mani	P+Pn+Pn+V+Pn, S/CT
(16) можно составить город	V+V+N	would make a city	Av+V+V+N, LT	vesela pilsēta sanāk	Adj.(ALU)+N+V, S/CT
(17) Я слонялся в степях	Pn+V+P+N	I have waded the steppes	Pn+Av+Pt+N, LT	blandījos stepēs	V(SMI)+N, LT
(18) помнящих вопли гунна	Pt+N+N	that saw yelling Huns in saddles	C+V(CLU)+Pt+N+P+N(ALU), S/CT	kas atceras spiedošos huņņus	Pn+V+Pt+N, S/CT
(19) надевал на себя	V+P+Pn	worn the clothes	V+N, S/CT	vilku mugurā	V+N (I), S/CT
(20) что сызнова	Adv.	nowadays	(OLI) Adv., S/CT	kas atkal	Pn+Adv., LT
(21) входит в моду	V+N	back in fashion	Adv.+P+N, LT	modē nākt gausi	N+V+Adv.(ALU), S/CT
(22) -	-	in every quarter	Adv., ALU, SMI	-	-
(23) сеял рожь	V+N	planted rye	V+N, LT	sēju rudzus	V+N, LT
(24) покрывал черной толью гумна (loru kūtis)	V+Adj.+N+N	tarred the roofs of pigsties and stables (cūkkūtis un zirgu kūtis)	V+N+N+C+N, S/CT	ar melnu papi pārjūmt šķūņus	P+Adj.+N+V+N, LT
(25) не пил только сухую воду	V+Pr+Adj.+N	guzzled everything save dry water	V(SMI)+Pn+P+Adj.+N, S/CT	un nedzēru vienīgi ūdeni sausu	C+V+Pr+N+Adj.(M, SMI), S/CT
(26) я впустил в свои сны	Pn+V+P+Pn+N	I've admitted into my wet and foul dreams	Pn+Av+Pt+P+Pn+Adj.+C+Adj.+N, ALUs, SMI, S/CT	ielaidu savos sapņos	V+Pn+N, LT
(27) вороненый зрачок конвоя	Adj.+N+N	sentries' third eye	N+N, SMI, S/CT	cietumsarga tērauda aci	N+Adj.+N, SMI, S/CT
(28) жрал хлеб изгнанья	V(SMI)+N+N(M, SMI)	munched bread of exile	V(SMI)+N+N(M, SMI), S/CT	riju trimdas maizi	V(SMI)+N+N(M, SMI), S/CT
(29) не оставляя корок	V+N	it's stale and warty	Pn+V+Adj.+C+Adj., S/CT	un garozas līdzī nesu	C+N+Adv.+V, S/CT
(30) позволял своим связкам все звуки	V+Pn+N+Pn+N (SMI)	granted my lungs all sounds	V+Pn+N+Pn+N (SMI), S/CT	atļāvu balssaitēm savām sacelt jebkuru traci	V+N+Pn+V+Pn+N(CLU) (I, SMI), S/CT
(31) помимо воя	P+N	except the howl	P+N, S/CT	bet negaudoju	C+V, S/CT
(32) перешел на шепот	V+P+N	switched to a whisper	V+P+N, LT	iesāku čukstēt	V+V, S/CT
(33) теперь мне сорок	Adv.+Adj.+Nr	now I am forty	Adv.+Pn+V+Nr, LT	tagad man četrdesmit	Adv.+Pn+Nr, LT
(34) что сказать мне о жизни	Pn+V+Pn+N	what should I say about life	Pn+Av+Pn+V+P+N, LT	ko varu pateikt par dzīvi	Pn+MV+V+P+N, LT
(35) что оказалась	Pn+V+Adj.	that it's long and abhors	Pn+Pn+V+C+V(A	gara tā izrādījās	Adj.+Pn+V,



длинной		transparence	LU)+N(ALU), S/CT		S/CT
(36) только с горем я чувствую солидарность	Pr+P+N+Pn+V+N	broken eggs make me grieve; the omelette, though, makes me vomit	Adj.+N+V+Pn+V; N+C+V+Pn+V, ALUs, S/CT	tikai ar nelaimi jūtos es solidāri	Pr+P+N+V+Pn +Adv., S/CT
(37) но пока мне рот не забили глиной	C+C+Pn+N+V+N	yet until brown clay has been crammed down my larynx	C+C+Adj.(ALU)+ N+Av+Pt+PV+Pn +N(SMI), S/CT	bet kamēr man mute ar māliem vēl neaizrijas	C+C+Pn+N+P +N+Pr+V, S/CT
(38) из него раздаваться будет лишь благодарность	P+Pn	only gratitude will be gushing from it	Pr+N+Av+Pt+P+P n, S/CT	paudīs tā vienīgi pateicības vārdus	V+Pn+Adv.+N +N, S/CT

### Appendix 3. May 24, 1980: ST cohesion / TT cohesion

The table illustrates a different way by which it is possible, to a certain extent, to summarise the cross-syntactic considerations is to do an analysis at the level of lexical and syntactic macrostructural components (ST cohesion and TT cohesion) by taking text's cohesion as a pre-requisite of text's general coherence (significant syntactic markers of text's cohesion – syntactic cohesion at the level of surface structures, ScSs); it is also necessary to indicate significant lexical markers of text's cohesion (lexical cohesion at the level of surface structures, LcSs) in conjunction with changes in the information structure of sentences achieved by means of word order or thematic-rhematic (topic-focus) relations (IS<sub>n</sub>) in view of the initial signifiers thus, predicative, paradigmatic and syntagmatic relations are relevant.

1	2	3
<b>ST</b> ScSs, IS <sub>1</sub> (predicative relations; simple past): <i>Я входил – выжигал – жил – играл – обедал; Я озира́л – то́нул –</i>	<b>TT (English)</b> ScSs, IS <sub>1</sub> (predicative relations; present perfect): <i>I have braved – [have] carved – lived – flashed – dined; I have waded –</i>	<b>TT (Latvian)</b> ScSs, IS <sub>1</sub> (predicative relations; simple past): <i>Es gāju – skrāpēju – spēlēju – mitinājos – vakariņoju.</i>

<p><i>бывал; Я слонялся – надевал – сеял – не пил;</i>  <i>Я впустил – жрал – не оставляя.</i></p> <p>ScSs, IS<sub>2</sub> (predicative relations; simple present): <i>Я чувствую.</i></p> <p>ScSs, IS<sub>3</sub> (predicative relations; simple future): <i>Благодарность будет радовать.</i></p> <p>ScSs, IS<sub>4</sub> (syntactic reduction of type 1, simple past): [Я] <i>Бросил страну; Позволял своим связкам – перешел.</i></p> <p>ScSs, IS<sub>5</sub> (syntactic reduction of type 2, simple present): <i>Теперь мне [исполнилось] сорок.</i></p> <p>ScSs, IS<sub>6</sub> (one-part sentence), simple present): <i>Из забывших меня можно составить город.</i></p> <p>ScSs, IS<sub>5</sub> (context-bound sentences): <i>Что сказать мне о жизни? Что оказалась длинной.</i></p>	<p><i>[have] worn – planted – tarred – guzzled; I've admitted.</i></p> <p>ScSs, IS<sub>2</sub> (predicative relations; simple past): <i>I beheld.</i></p> <p>ScSs, IS<sub>3</sub> (predicative relations; simple present): <i>I am. Broken eggs make me; the omelette makes me.</i></p> <p>ScSs, IS<sub>4</sub> (predicative relations; future time): <i>Gratitude will be gushing.</i></p> <p>ScSs, IS<sub>5</sub> (syntactic reduction, present perfect): <i>Twice have drowned, thrice let.</i></p> <p>SC, IS<sub>6</sub> (syntactic reduction, simple past): <i>Quit the country; Munched the bread; Granted my lungs; switched to a whisper.</i></p> <p>ScSs, IS<sub>7</sub> (predicative relations; would conditional): <i>Those who forgot me would make.</i></p> <p>ScSs, IS<sub>8</sub> (context-bound sentences): <i>What should I say about life? That it's</i></p>	<p>ScSs, IS<sub>2</sub> (predicative relations; simple present): <i>Pilsēta sanāk; Es jūtos.</i></p> <p>ScSs, IS<sub>3</sub> (predicative relations; simple future): <i>Tā paudīs.</i></p> <p>ScSs, IS<sub>4</sub> (syntactic reduction of type 1, simple past): <i>Ledāja virsotnē [es] pāri puspasaulei slējos – slīku – cepos; Pametu valsti; Blandījās stepēs - vilku – sēju – nedzēru; Ielaidu savos sapņos – riju – nesu; Atļāvu balssaitēm – negaudoju – iesāku.</i></p> <p>ScSs, IS<sub>5</sub> (syntactic reduction of type 1, simple present): <i>Ko varu pateikt par dzīvi?</i></p> <p>ScSs, IS<sub>6</sub> (syntactic reduction of type 2, simple present): <i>Tagad man [ir] četrdesmit.</i></p> <p>ScSs, IS<sub>7</sub> (context-bound sentences): <i>Ko varu pateikt par dzīvi? Gara tā izrādījās.</i></p> <p>ScSs, IS<sub>8</sub> (syntactic constructions of expressive function): 1) inversion: <i>jūtos es;</i></p>
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<p>ScSs, IS<sub>7</sub> (syntactic constructions of expressive function): <i>С высоты ледника я озираю полмира; Из забывших меня можно составить город; Только с горем я чувствую солидарность.</i></p> <p>LcSs: 1) words which form rhyme/pararhyme pairs;  2) words in the initial positions of parallel syntactic constructions or coordinated parts of sentences;  3) <i>teper'</i> marking a considerable change in the information structure of the text;  4) pair <i>Chto</i> (question)—<i>Chto</i> (answer);  5) the framework of the linking words ensuring syntactic coordination.</p>	<p><i>long.</i></p> <p>ScSs, IS<sub>9</sub> (syntactic constructions of expressive function): indirect word order: <i>From the height of a glacier I beheld half a world.</i></p> <p>LcSs: : 1) words which form rhyme/pararhyme pairs;  2) words in the initial positions of parallel syntactic constructions or coordinated parts of sentences;  3) <i>teper'</i> marks the most considerable change in the information structure;  4) pair <i>What</i> (question)—<i>That</i> (answer);  5) the framework of the linking words ensuring syntactic coordination.</p>	<p><i>paudīs tā;</i>  2) indirect word order: (i) <i>termiņu savu;</i>  <i>sienā aklā;</i>  (ii) <i>Ledāja virsotnē pāri puspasaulei slējos;</i> (iii) <i>No tiem, kas pameta mani, vesela pilsēta sanāk;</i> (iv) <i>Tikai ar nelaimi jūtos es solidāri.</i></p> <p>LcSs: 1) words which form rhyme/pararhyme pairs;  2) words in the initial positions of parallel syntactic constructions or coordinated parts of sentences;  3) <i>tagad</i> marks the most considerable change in the information structure;  4) the framework of the linking words ensuring syntactic coordination.</p>
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#### Appendix 4. Sonnet: the original poem and its translations into English and Latvian

<p><b>Сонет</b></p> <p>Прошел январь за стенами тюрьмы, и я услышал пенье заключенных, звучащее в кирпичном сонме камер: «Один из наших братьев на свободе». Еще ты слышишь пенье заключенных и топот надзирателей безгласных, еще ты сам поешь, поешь безмолвно: «Прощай, январь». Лицом поворачясь к окну, еще ты пьешь глотками теплый воздух, а я опять задумчиво бреду с допроса на допрос по коридору в ту дальнюю страну, где больше нет ни января, ни февраля, ни марта.</p> <p>Brodsky (a), 62</p>	<p><b>Sonnet</b></p> <p>The month of January has flown past the prison windows; I have heard the singing of convicts in their labyrinth of cells: ‘ One of our brothers has regained his freedom.’ You still can hear the prisoners’ low song, the echoing footsteps of the wordless wardens. And you yourself still sing, sing silently: ‘ Farewell, o January.’ Facing the window’s light, you swallow the warm air in giant gulps. But I roam once again, sunk deep in thought, down hallways, from the last interrogation to the next one - toward that distant land where there is neither March nor February.</p> <p>Brodsky (e), 31</p>
<p><b>Sonets</b></p> <p>Aiz loga aizgāja gar cietumu prom janvāris. Es saklausīju dziesmu, kas piepildīja visas kameras: „No mūsu brāļiem viens ir brīvībā”. Vēl ieslodzīto dziedāšanu dzirdi, dārd ausīs soļi, mēmie uzraugi tur iet, vēl pats tu dziedī, dziedī klusēdams: “Ardievu, janvāri”. Un, pavērsies pret logu, vēl dzeri pilniem malkiem silto gaisu, bet es no jauna domīgs eju no vienas pratināšanas uz otru tai zemē tālajā, kur nepastāv vairs janvāris, nedz februāris, marts.</p> <p>Brodsky (h), 45</p>	

## Appendix 5. Sonnet: cross-lexical analysis

Columns 1, 3, and 5 include the respective ST/TT units; Column 2 covers the lexical analysis of the ST units; Columns 4 and 6 cover the lexical analysis of the English and Latvian translations respectively by also including a contrastive-level note as to whether the translation of the specific unit is formally a literal translations (LT) and a sense- and context-based translation (S/CT).

ST		TT (English)		TT (Latvian)	
1	2	3	4	5	6
(1) прошел январь за стенами тюрьмы	V+N+P+N+N	the month of January has flown past the prison windows	N(ALU)+C+N+Av+Pt+Adv.+N+N, S/CT	aiz loga aizgāja gar cietumu prom janvāris	P+N(ALUs)+V+P-(OLI)+N+Adv.(ALU)+N, S/CT
(2) и я слышал пенье заключенных	C+Pn+V+N+N	I have heard the singing of convicts	-(OLI)+Pn+Av+Pt+N+N, S/CT	es saklausīju dziesmu	-(OLI)+Pn+V-(OLI)+N, S/CT
(3) звучащее в кирпичном сонме камер	Pt+P+Adj.+N(SMI)+N	in their labyrinth of cells	(OLI)+P+Pn(CLU)+N+N, S/CT	kas piepildīja visas kameras	Pn+V+Pn+N, S/CT
(4) один из наших братьев на свободе	Nr+P+Pn+N+I(PP)	one of our brothers has regained his freedom	Nr+P+Pn+N+Av+Pt+Pn+N, S/CT (EN: at large)	viens no mūsu brāļiem ir brīvībā	Nr+P+Pn+N+V+N, LT
(5) еще ты слышишь пенье заключенных	Pr+Pn+VN+N	you still can hear prisoners' low song	Pn+Pr+MV+V+N+Adj.(ALU)+N, S/CT	vēl ieslodzīto dziedāšanu dzirdi	Pn-(OLI)+V+N+N, S/CT
(6) и топот надзирателей безгласных	C+N+N+Adj.	the echoing footsteps of the wordless wardens	-(OLI)+Adj.(ALU)+N+P+Adj.+N, S/CT	dārd ausīs solī, mēmie uzraugi tur iet	V+N+N+Adj.+N+Adv.+V, S/CT
(7) еще ты сам поешь	Pr+Pn+Pn+V	and you yourself still sing	C(ALU)+Pn+Pn+Pr+V, LT	vēl pats tu dziedī	Pr+Pn+Pn+V, LT
(8) поешь безмолвно	V+Adv.	sing silently	V+Adv., LT	dziedi klusēdams	V+Pt, S/CT
(9) прощай, январь	Ij+N	farewell, o January	Ij+Ij+N, LT	ardievu, janvāri	Ij+N, LT
(10) лицом поворотясь к окну	N+Pt+P+N	facing the window's light	Pt+N+N, S/CT	un, pavērsies pret logu	C(ALU)-(OLI)+Pt+P+N, S/CT
(11) еще ты пьешь глотками теплый воздух	Pr+Pn+V+N+v	you swallow in giant gulps the warm air	-(OLI)+Pn+V+P+Adj.+N+Adj.+N, S/CT	vēl dzeri pilniem malkiem silto gaisu	Pn-(OLI)+V+Adj.(ALU)+N+Adj.+N, S/CT

(12) а я опять задумчиво бреду	C+Pn+Adv.+Adj.+V	but I roam once again, sunk deep in thought	C+Pn+V+I+I, S/CT	bet es no jauna domīgs eju	C+Pn+I+Adj.+V, S/CT
(13) с вопроса на вопрос	P+N+P+N	from the last interrogation to the next one	P+Adj.+N+P+Adj.+Nr, LT	no vienas pratināšanas uz otru	P+Nr.+N+P+Nr, LT
(14) по коридору	P+N	down hallways	P+N, LT	-	- (OLIs)
(15) в ту дальнюю страну	P+Pn+Adj.+N	toward that distant land	P+Pn+Adj.+N, LT	tai zemē tālajā	Pn+N+Adj., LT
(16) где больше нет ни января, ни февраля, ни марта	Adv.+Adv.+V+ C+N+C+N+C+N	where there is neither March nor February	Adv.+Pn+V+- (OLIs)+C+N+C+N, S/CT	kur nepastāv vairs janvāris, nedz februāris, marts	Adv.+V+Adv.+N+ C+N+N

#### Appendix 6. Sonnet: ST cohesion / TT cohesion.\*

1	2	3
<b>ST</b>	<b>TT (English)</b>	<b>TT (Latvian)</b>
ScSs, IS <sub>1</sub> (predicative relations; simple past): <i>Прошел январь – я услышал.</i>	ScSs, IS <sub>1</sub> (predicative relations; present perfect): <i>January has flown; I have heard.</i>	ScSs, IS <sub>1</sub> (predicative relations; simple past): <i>Janvāris aizgāja; Es saklausīju.</i>
ScSs, IS <sub>2</sub> (direct speech): “Один из наших братьев на свободе”; “Прощай, январь”.	ScSs, IS <sub>2</sub> (direct speech): “One of our brothers has regained his freedom”; “Farewell, o January”.	ScSs, IS <sub>2</sub> (predicative relations; simple present): <i>Soļi dārd – uzraugi iet – tu dziedī; Es eju.</i>
ScSs, IS <sub>3</sub> (predicative relations; simple present): <i>Ты слышишь – поешь; Ты пьешь; Я бреду.</i>	ScSs, IS <sub>3</sub> (predicative relations; simple present): <i>You can hear; You sing; You swallow; I roam.</i>	ScSs, IS <sub>3</sub> (direct speech): “No mūsu brāļiem viens ir brīvībā”; “Ardievu, janvāri”.
ScSs, IS <sub>4</sub> (syntactic constructions of expressive function): 1) inversion: <i>Прошел январь</i> ; 2) parallel	ScSs, IS <sub>4</sub> (syntactic constructions of expressive function): partly parallel constructions: <i>You still can hear – and</i>	ScSs, IS <sub>4</sub> (syntactic reduction, simple present): <i>Vēl [tu] ieslodzīto dziedāšanu dzirdi; Vēl dzeri.</i>

\* See a more detailed explanation in Appendix 3.

<p>constructions, anaphoras: <i>Еще ты слышишь – еще ты поешь – еще ты пьешь.</i></p> <p>LcSs: 1) Words in the initial positions of parallel syntactic constructions and/or coordinated parts of sentences;</p> <p>2) First-person and second-person pronouns (<i>я – ты</i>) which mark the most distinct changes in the information structure;</p> <p>3) Three-time <i>ни – ни – ни</i>;</p> <p>4) The framework of the linking words ensuring syntactic coordination.</p>	<p><i>you yourself still sing.</i></p> <p>LcSs: 1) Words in the initial positions of parallel syntactic constructions and/or coordinated parts of sentence;</p> <p>2) First-person and second-person pronouns (<i>I – you</i>) which mark the most distinct changes in the information structure;</p> <p>3) Pair <i>neither – nor</i>;</p> <p>4) The framework of the linking words ensuring syntactic coordination.</p>	<p>ScSs, IS<sub>5</sub> (syntactic constructions of expressive function): 1) inversions: <i>aizgāja janvāris; dārd soļi</i>; 2) indirect word order: <i>Aiz loga aizgāja gar cietumu prom janvāris; pats tu; nepastāv vairs</i>; 3) parallel constructions: <i>Vēl ieslodzīto – vēl pats – vēl dzeri.</i></p> <p>LcSs: 1) Words in the initial positions of parallel syntactic constructions and/or coordinated parts of sentence;</p> <p>2) First-person and second-person pronouns (<i>es – tu</i>) which mark the most distinct changes in the information structure;</p> <p>3) The framework of the linking words ensuring syntactic coordination.</p>
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## Appendix 7. *Christmas Ballad*: the original poem and its translations into English and Latvian

<b>Рождественский романс</b> <i>Евгению Рейну, с любовью</i>	<b>A Christmas romance</b> <i>To Eugene Rein, with love</i>	<b>A Christmas Ballad</b> <i>To Evgenii Rein, affectionately</i>
<p>Плывет в тоске необъяснимой среди кирпичного надсада ночной кораблик негасимый из Александровского сада, ночной фонарик нелюдимый, на розу желтую похожий, над головой своих любимых, у ног прохожих.</p>	<p>Swims through the inexplicable gloom among the brick-work strains and tensions a boat of night, unquenchable, from Moscow's Alexandrov park. Deserted little lamp of night-time, it looks just like a yellow rose-tree shining above the heads of favourites, at the feet of walkers.</p>	<p>In anguish unaccountable the steady ship that burns at dark, the small shy streetlamp of the night, floats out of Alexander Park in the exhaustion of dull bricks. Like a pale-yellow, tiny rose, it drifts along, past lovers' heads and walkers' feet.</p>
<p>Плывет в тоске необъяснимой пчелиный хор сомнамбул, пьяниц. В ночной столице фотоснимок печально сделал иностранец, и выезжает на Ордынку такси с больными седоками, и мертвецы стоят в обнимку с особняками.</p>	<p>Swims through the inexplicable gloom the bee-like choir of drunks, sleep-walkers. A foreign tourist primes his camera to flood the capital at night-time. A taxi with sick passengers sails out towards Ordynka street, and corpses stand, their arms embracing their favourite mansions.</p>	<p>In anguish unaccountable sleep-walkers, drunkards, float like bees. A stranger sadly snaps a shot of the metropolis by night; a cab with squeamish) passengers jolts loudly to Ordynka Street, and dead men stand in close embrace with private homes.</p>
<p>Плывет в тоске необъяснимой певец печальный по столице, стоит у лавки керосинной печальный дворник круглолицый, спешит по улице невзрачной любовник старый и красивый. Полночный поезд новобрачный плывет в тоске необъяснимой.</p>	<p>Swims through the inexplicable gloom some dismal singer, mourning Moscow. Dismally buying paraffin a moon-faced janitor stands silent. Along a dark, damp alley rushes a man in love who's old and charming . The midnight wedding-day procession swims through the inexplicable gloom.</p>	<p>In anguish unaccountable a melancholy poet swims along the town. Beside a shop for kerosene, a porter stands, round-faced and sad. A ladies' man, now old, lopes down a dingy street. A midnight wedding party sways in anguish unaccountable.</p>
<p>Плывет во мгле замоскворецкой, пловец в несчастье случайный, блуждает выговор еврейский на желтой лестнице печальной, и от любви до невеселья</p>	<p>Swims through the mist outside the capital a certain swimmer, sad and lonely, while Jewish accents filter upwards climbing the dismal yellow stairway. Changing her mood from love to boredom,</p>	<p>On Moscow's murky south-side streets a random swimmer sadly floats. A Jewish accent wanders down a yellowed melancholy stair. A fragile beauty swims alone</p>



<p>под Новый год, под воскресенье, плывет красotka записная, своей тоски не объясняя.</p> <p>Плывет в глазах холодный вечер, дрожат снежинки на вагоне, морозный ветер, бледный ветер обтянет красные ладони, и льется мед огней вечерних и пахнет сладкою халвою, ночной пирог несет сочельник над головою.</p> <p>Твой Новый год по темно-синей волне средь моря городского плывет в тоске необъяснимой, как будто жизнь начнется снова, как будто будет свет и слава, удачный день и вдоволь хлеба, как будто жизнь качнется вправо, качнувшись влево.</p> <p>Brodsky (a), 3-4</p>	<p>through Sunday and the New Year parties, there swims a girl of striking beauty her sadness.</p> <p>Swims in the eyes the frozen evening, the snow-flakes on the wagon tremble, the frosty wind, the prodigal wind CLUngs close to chapped and peeling fingers. The evening fires pour their honey, wafting a smell of sweet, sweet halva. The Twelfth Night baker carries pie-crusts above his shoulders.</p> <p>The New Year comes. Its pennant cutting the dark-blue wave, the city ocean, swims through the inexplicable gloom, as if life really is beginning; as if there will be light and glory, days of success and bread in plenty, as if life's swerve will soon be rightwards – and not just leftwards</p> <p>Brodsky (d), 32-33</p>	<p>from New Year's Eve to Saturday, exchanging love for bitterness, unable to explain her grief.</p> <p>The chilly evening floats above our eyes; two trembling snowflakes strike the bus. A pale and numbing wind slaps reddened hands. The honey-gold of evening-lamps flows out; a scent of halvah fills the air. The Eve of Christmas holds the pie of heaven above its head.</p> <p>Your New Year's Day floats on a wave, within the city's purple sea, in anguish unaccountable – as though life will begin anew, and we will live in fame and light with sure success and bread to spare; as though, from lurching to the left, life will swing right.</p> <p>Brodsky (e), 29-30</p>
<p><b>Christmas Ballad</b> <i>For Evgeny Rein, with love</i></p> <p>There floats in an abiding gloom, among immensities of brick, a little boat of night: it seems to sail through Alexander Park. It's just a lonely streetlamp, though, a yellow rose against the night, for lovers strolling down below the busy street.</p> <p>There floats in an abiding gloom a drone of bees: men drunk, asleep. In the dark capital a lone</p>	<p><b>Ziemassvētku romance</b> <i>Ar mīlestību Jevgeņijam Reinam</i></p> <p>Peld skumjās neizdibināmās starp mūru nemierīgo miegu nakts kuģītis ar gaismu rāmu no Aleksandra dārza sniegiem, kā roze dzeltena un bāra nakts lukturītis neapdzēšams peld saviem mīļotajiem pāri, pie kājām svešiem.</p> <p>Peld skumjās neizdibināmās pusjukušo un žūpu koris. Kāds ārzemnieks nakts panorāmā</p>	

<p>tourist takes another snap. Now out onto Ordynka turns a taxicab, with sickly faces; dead men lean into the arms of the low houses.</p> <p>There floats in an abiding gloom a poet in sorrow; over here a round-faced man sells kerosene, the sad custodian of his store. Along a dull deserted street an old Lothario hurries. Soon the midnight-riding newlyweds sail through the gloom.</p> <p>There floats in outer Moscow one who swims at random to his loss, and Jewish accents wander down a dismal yellow flight of stairs. From love toward unhappiness, to New Year's Eve, to Sunday, floats a good-time girl: she can't express what's lost inside.</p> <p>Cold evening floats within your eyes and snow is fluttering on the panes of carriages; the wind is ice and pale, it seals your reddened palms. Evening lights like honey seep; the scent of halvah's everywhere, as Christmas Eve lifts up its sweet- meats in the air.</p> <p>Now drifting on a dark-blue wave across the city's gloomy sea, there floating by, your New Year's Eve — as if life could restart, could be a thing of light with each day lived successfully, and food to eat,</p>	<p>skumjš nobildē, kas apkārt noris. Skrien taksis naksnīgajā tušā ar slimiem braucējiem bez stājas, un miroņi stāv apskāvušies ar savrupmājām.</p> <p>Peld skumjās neizdibināmās skumjš dziedonis pa tukšām ielām, skumjš sētnieks stāv pie tirgusnama ar seju apaļu un lielu. Vecs mīlnieks, skaists un nesatraucies, steidz pāri sasalušām lāmām. Krāšņs pusnakts jaunlulāto brauciens peld skumjās neizdibināmās.</p> <p>Peld lielpilsētas ielās dīkās kāds nenojaustam postam tuvāk, un kāpņu telpā dzeltenīgā klīst skumja ebrejiska runa. No mīlestības un līdz raudām pirms svētdienas, pirms Jaunā gada peld skaista sieviete kā bilde, par savām skumjām neatbildot.</p> <p>Peld acīs vakars ledusaukstaiss, uz vagona dreb sniegpārslīņa, un salā apsārtušās plaukstas vējš bālganais ik mirkli tīnās. Ikviena uguns liekas svēta, un smaržot sāk pēc saldas halvas, nakts pīrāgu nes Ziemassvētki virs savas galvas.</p> <p>Pa lielpilsētas okeānu tavs Jaunais gads uz zila vāla peld skumjās neizdibināmās, un šķiet, var dzīvi sākt no gala, būs skaista diena, maizes gabals, un gaisma būs ar slavu reizē,</p>
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—as if, life having rolled to left, it could roll right.	un dzīve sasvērsies pa labi, jau sazvalstījusies pa kreisi.
Brodsky (g), 3-5	Brodsky (h), 47-49

## Appendix 8. *Christmas Ballad*: cross-lexical analysis

Columns 1, 3, 5, 7, and 9 include the respective ST/TT units; Column 2 covers the lexical analysis of the ST units; Columns 4, 6, 8, and 10 cover the lexical analysis of the English and Latvian translations respectively by also including a contrastive-level note as to whether the translation of the specific unit is formally a literal translations (LT) and a sense- and context-based translation (S/CT).

1	2	3	4	5	6	7	8	9	10
Плывет в тоске необъяснимой	V+P+N+A dj.	Swims through the inexplicable gloom	V+P+Adj.+ N, S/CT	In anguish unaccountable	Pr+N+Adj., S/CT	There floats in an abiding gloom	Adv.+V+Pr +Adj.+N, S/CT	Peld skumjās neizdibināmās	V+N+Pt (SMI), S/CT
среди кирпичного надсада	P+Adj.+N	among the brick-work strains and tensions	P+N+N+C+ N, S/CT	in the exhaustion of dull bricks	Pr+N+Adj.+N , S/CT	among immensities of brick	P+N+P+N, S/CT	starp mūru nemierīgo miegu	P+N+Adj.(AL U)+N, S/CT
ночной кораблик негасимый	Adj.+N+A dj.	a boat of night, unquenchable	- (OLI)+Pn+A v+Pt, S/CT	the small shy streetlamp of the night	-(OLI)+Pn+V, LT	a little boat of night: it seems	Adj.+N+P+ N+Pn+V, S/CT	nakts kuģītis ar gaismu rāmu	N+N+P+N+A dj.(CLU, ALU), S/CT
из Александровск ого сада	P+PN	from Moscow's Alexandrov park	P+PN+PN, S/CT	floats out of Alexander Park	V+P+P+PN, S/CT	to sail through Alexander Park	V+P+PN, S/CT	no Aleksandra dārza sniegiem	P+PN+N+N( ALU), S/CT
ночной фонарик нелюдимый	Adj.+N(S MI)+Adj.	Deserted little lamp (nemetāforiska forma) of night- time	Adj.+Adj.+ N	the steady ship that burns at dark	Adj.+N+C+V +P+N, S/CT	It's just a lonely streetlamp, though	Pn+V+Adv .+Adj.+N+ Adv.	nakts lukturītis neapdzēšams	N+N+Pt(CLU ) , S/CT
на желтую похожий	P+N+Adj.+ Adj.	it looks just like a yellow rose- tree	Pn+V+Adv. +P+Adj.+N, S/CT	Like a pale- yellow, tiny rose	P+Adj.+Adj.+ N, S/CT	a yellow rose against the night	Adj.+N+P+ N, S/CT	kā roze dzeltena un bāra	Pr+N+Adj.+C +Adj.(ALUs), S/CT

над головой своих любимых	P+N+Pn+N	shining above the heads of favourites	Pt+P+N+N, S/CT	it drifts along, past lovers' heads	Pn+V+Adv.+ Adv.+N+N, S/CT	for lovers strolling down below	P+N+Pt+P +Adv., S/CT	peld saviem mīļotajiem pāri	V+Pn+N+P(C LU), S/CT
у ног прохожих	P+N+N	at the feet of walkers	P+N+P+N, LT	and walkers' feet	C+N+N, S/CT	the busy street	Adj.+N, S/CT	pie kājām svešiem	P+N+N (CLU), S/CT
Плывет в тоске необъяснимой	V+P+N+A dj.	Swims through the inexplicable gloom	V+P+Adj.+ N,S/CT	In anguish unaccountable	Pr+N+Adj., S/CT	There floats in an abiding gloom	Adv.+V+Pr +Adj.+N, S/CT	Peld skumjās neizdibināmās	V+N+Pt (SMI), S/CT
пчелиный хор сомнамбул, пьяниц	Adj.+N+N +N	the bee-like choir of drunks, sleep-walkers	Adj.+N+P+ N+N, S/CT	sleep-walkers, drunkards, float like bees	N+N+V+P+N, S/CT	a drone of bees: men drunk, asleep	N+P+N+N +Pt+Adj., S/CT	pusjukušo un žūpu koris	N+C+N- (OLI)+N, S/CT
В ночной столице	P+Adj.+N	the capital at night-time, S/CT	N+P+N	of the metropolis by night	P+N+P+N, S/CT	In the dark capital	Pr+Adj.+N, S/CT	nakts panorāmā	N+N(CLU), S/CT
фотоснимок печально сделал иностранец	N+Adj.+V +N	A foreign tourist primes his camera to flood	Adj.+N+V+ Pn+N+V, S/CT	A stranger sadly snaps a shot	N+Adj.+V+N, S/CT	a lone tourist takes another snap	Adj.+N+V +Adj.+N, S/CT	Kāds ārzemnieks [..] skumjš nobildē, kas apkārt noris	Pn(ALU)+N+ [..]Adj.+V+Pn +Adv.+V, S/CT
и выезжает на Ордынку	C+V+P+P N	sails out towards Ordynka street	PV+P+N+N, S/CT	jolts loudly to Ordynka Street	V+Adv.+P+N +N, S/CT	Now out onto Ordynka turns	Adv.+P+P +PN+V, S/CT	Skrien [...] ar naksnīgajā tušā	- (OLI)+V+Adj +N(CLU), S/CT
такси с больными седоками	N+P+Adj.+ N(SMI)	A taxi with sick passengers	N+P+Adj.+ N, S/CT	a cab with squeamish passengers	N+P+Adj.+N, S/CT	a taxicab, with sickly faces	N+P+Adj.+ N, S/CT	taksis [...] ar slimiem braucējiem bez stājas	N+[..]P+Adj. +N+I(ALU), S/CT
и мертвецы стоят в обнимку	C+N+V+I( PP)	and corpses stand, their arms embracing	C+N+V+Pn +N(ALUs)+ Pt, S/CT	and dead men stand in close embrace	C+Adj.+N+V +Pr+Adj.(AL U)+N, S/CT	dead men lean into the arms	Adj.+N+V +P+N, S/CT	un miroņi stāv apskāvušies	C+N+V+Pt, LT
с особняками	P+N	their favourite mansions	Pn+Adj.(AL U)+N, S/CT	with private homes	P+Adj.+N, LT	of the low houses	P+Adj.(AL U)+N, S/CT	ar savrupmājām	P+N, LT
Плывет в тоске необъяснимой	V+P+N+A dj.	Swims through the inexplicable gloom	V+P+Adj.+ N,S/CT	In anguish unaccountable	Pr+N+Adj., S/CT	There floats in an abiding gloom	Adv.+V+Pr +Adj.+N, S/CT	Peld skumjās neizdibināmās	V+N+Pt (SMI), S/CT
певец печальный по столице	N+Adj.+P+ N	some dismal singer, mourning	Adj.+Adj.+ N+Pt+PN, S/CT	a melancholy poet swims along the town	Adj.+N+V+P +N, S/CT	a poet in sorrow	N+P+N(O LI), S/CT	skumjš dziedonis pa tukšām ielām	Adj.+N+P+A dj.(ALU)+N( CLU), S/CT

		Moscow							
стоит у лавки керосинной	V+P+N+A dj.	Dismally buying paraffin	Adv.+Pt+N, S/CT	Beside a shop for kerosene	P+N+P+N, LT	a round-faced man sells	Adj.+N+V +N+Adj.+ N+P+Pn+N , S/CT	stāv pie tirgusnama	V+P+N(CLU, OLI), S/CT
печальный дворник круглолицый	Adj.+N+A dj.	a moon-faced janitor stands silent	Adj.+N+V+ Adj., S/CT	a porter stands, round-faced and sad	N+V+Adj.+C +Adj., S/CT	kerosene, the sad custodian of his store		skumjš sētnieks [..] ar seju apaļu un lielu	Adj.+N+[..]P +N+Adj.+C+ Adj.(ALUs), S/CT
спешит по улице невзрачной	V+P+N+A dj.	Along a dark, damp alley rushes	P+Adj.+Adj. (ALU)+N+ V, S/CT	lopes down a dingy street	V+P+Adj.+N, S/CT	Along a dull deserted street [..] hurries	P+Adj.+Ad j.+N+[..]V, S/CT	steidz pāri sasalušām lāmām	V+P+Pt+N(C LUs), S/CT
любownik старый и красивый	N+Adj.+A dj.	a man in love who's old and charming	N+I+Pn+V( ALUs)+Adj. +Adj., S/CT	A ladies' man, now old	N+N+Adv.+A dj.(OLI), S/CT	an old Lothario	Adj.+PN(O LI, SMI), S/CT	Vecs mīlnieks, skaists un nesatraucies	Adj.+N+Adj. +C+Pt(CLU), S/CT
Полночный поезд новобрачный	Adj.+N+A dj.	The midnight wedding-day procession	Adj.+Adj.+ N, S/CT	A midnight wedding party	Adj.+Adj.+N, S/CT	Soon the midnight- riding newlyweds	Adv.+Adj. +N, S/CT	Krāšņs pusnakts jaunlaulāto brauciens	Adj.(ALU)+N +N+N(CLU), S/CT
плывет в тоске необъяснимой	V+P+N+A dj.	Swims through the inexplicable gloom	V+P+Adj.+ N,S/CT	In anguish unaccountable	Pr+N+Adj., S/CT	sail through the gloom	V+P+N(O LI), S/CT	peld skumjās neizdibināmās	V+N+Pt (SMI), S/CT
Плывет во мгле замоскворецко й	V+P+N+A dj.	Swims through the mist outside the capital	V+P+N+P+ N,S/CT	On Moscow's murky south- side streets [..] floats	P+PN+Adj.+ Adj.+N+[..]V, S/CT	There floats in outer Moscow	Adv.+V+Pr +Adj.+PN, S/CT	Peld lielpilsētas ielās dīkās	V+N+N+Adj. (CLU), S/CT
пловец в несчастье случайный	N+P+N+A dj.	a certain swimmer, sad and lonely	Adj.+N+ Adj.+C+Adj ., S/CT	a random swimmer sadly	Adj.+N+Adv., S/CT	one who swims at random to his loss	Pn+Pn+V+ P+I+P+Pn+ N, S/CT	kāds nenajaustam postam tuvāk	Pn(CLU)+Pt( CLU)+N+Ad v.(ALU), S/CT
блуждает выговор еврейский	V+N+Adj.	while Jewish accents filter upwards	C+Adj.+N+ V+Adv., S/CT	A Jewish accent wanders down	Adj.+N+V+P, S/CT	and Jewish accents wander down	C+Adj.+N +V+P, S/CT	klīst skumja ebrejska runa	V+Adj.(ALU) +Adj.+N, S/CT
на желтой лестнице печальной	P+Adj.+N+ Adj.	climbing the dismal yellow stairway	Pt+Adj.+Adj .+N, S/CT	a yellowed melancholy stair	Pt+Adj.+N, S/CT	a dismal yellow flight of stairs	Adj.+Adj.+ N+P+N, S/CT	un kāpņu telpā dzeltenīgā	C(ALU)+N+ N(CLU)+Adj. , S/CT
и от любви до невеселья	C+P+N+P+ N	Changing her mood from love to boredom	Pt+Pn+N+P +N+P+N, S/CT	exchanging love for bitterness	Pt+N+P+N, S/CT	From love toward unhappiness	P+N+P+N, LT	No mīlestības un līdz raudām	P+N+C+P+N, S/CT
под Новый год,	P+PN+P+	through Sunday	P+N+C+PN	from New	P+PN+P+N,	to New Year's	P+PN+P+P	pirms svētdienas,	P+N+P+PN,

под воскресенье	N	and the New Year parties	+N(ALU), S/CT	Year's Eve to Saturday	S/CT	Eve, to Sunday	N, S/CT	pirms Jaunā gada	LT
плывет красотка записная	V+N(SMI) +Adj.(SMI)	there swims a girl of striking beauty	P+V+N+P+ Adj., S/CT	A fragile beauty swims alone	Adj.+N+V+A dv., S/CT	floats a good-time girl	V+Adj.+N, S/CT	peld skaista sievieta kā bilde	V+Adj.+N+Pr +N(CLU), S/CT
своей тоски не объясняя	Pn+N+V	unable to explain her sadness	Adj.+Pr+V+ Pn+N, S/CT	unable to explain her grief	Adj.+V+Pn+N , S/CT	she can't express what's lost inside	Pn+Av+V+ Pn+Av+Pt +Adv.	par savām skumjām neatbildot	P+Pn+N+Pt, S/CT
Плывет в глазах холодный вечер	V+P+N+A dj.+N	Swims in the eyes the frozen evening, S/CT	V+P+N+Adj +N, S/CT	The chilly evening floats above our eyes	Adj.+N+V+P +Pn+N, S/CT	Cold evening floats within your eyes	Adj.+N+V +P+Pn+N, S/CT	Peld acīs vakars ledusauksts	V+N+N+Adj. (CLU), S/CT
дрожат снежинки на вагоне	V+N+P+N	the snow-flakes on the wagon tremble	N+P+N+V, LT	two trembling snowflakes strike the bus	Nr+Adj.+N+V +N, S/CT	and snow is fluttering on the panes of carriages	C+N+Av+ Pt+P+N(A LU)+P+N, S/CT	uz vagona dreb sniegpārslīņa	P+N+V+N, LT
морозный ветер, бледный ветер	Adj.+N+A dj.+N	the frosty wind, the prodigal wind	Adj.+N+Adj +N	A pale and numbing wind	Adj.+(OLI)C+ Adj.+N, S/CT	the wind is ice and pale	N+V+N+C +Adj., S/CT	vējš bālganais ik mirkli tīnās	N+Adj.+Pr+N +V(SMI), CLUs, S/CT
обтянет красные ладони	V+Adj.+N	CLUngs close to chapped and peeling fingers	V+Adv.+P+ Adj.+C+Adj (ALUs)+N, S/CT	slaps reddened hands	V+Adj.+N, S/CT	it seals your reddened palms.	Pn+V+Pn+ Adj.+N, S/CT	un salā apsārtušās plaukstas	C+N(ALU)+ V+N, S/CT
и льется мед огней вечерних	C+V+N(S MI)+Adj.	The evening fires pour their honey	Adj.+N+V+ Pn+N(SMI), S/CT	The honey-gold of evening- lamps flows out	N(SMI)+P+N +V, S/CT	Evening lights like honey seep	Adj.+N+P+ V, S/CT	Ikviens uguns liekas svēta	Pn+N+V+Adj , CLUs, S/CT
и пахнет сладкою халвою	C+V+Adj. +N	wafting a smell of sweet, sweet halva	P+N+P+Adj +Adj.(ALU ) +N, S/CT	a scent of halvah fills the air	N+P+N+V+N, S/CT	the scent of halvah's everywhere	N+P+N+A dv., S/CT	un smaržot sāk pēc saldas halvas	C+V+V(ALU ) +P+Adj.+N, S/CT
ночной пирог несет сочельник	Adj.+N+V +N(SMI)	The Twelfth Night baker carries pie- crusts	PN+N++V+ N	The Eve of Christmas holds the pie of heaven	PN+V+N+P+ N, S/CT	as Christmas Eve lifts up its sweet-meats	C+PN+PV +Pn+N	nakts pīrāgu nes Ziemassvētki	N+N+V+PN( CLU), S/CT
над головою	P+N	above his shoulders	P+Pn(ALU) +N, S/CT	above its head	P+Pn(ALU)+ N, S/CT	in the air	Pr+N, S/CT	virš savas galvas	P+Pn(ALU)+ N, S/CT
Твой Новый год	Pn+PN	The New Year comes	PN+V, S/CT	Your New Year's Day	Pn+PN(ALU), S/CT	your New Year's Eve	Pn+PN, LT	tavs Jaunais gads	Pn+PN, LT
по темно-	P+Adj.+N+	Its pennant	Pn+P+Adj.+	on a wave,	P+N+P+N+A	on a dark-blue	P+Adj.+N+	Pa lielpilsētas	

синей волне среди моря городского	P+N+Adj.(SMI)	cutting the dark-blue wave, the city ocean	N+N+N(SMI), S/CT	within the city's purple sea	dj.+N(SMI), S/CT	wave across the city's gloomy sea	P+N+Adj.+N(SMI), S/CT	okeānu [...] uz zila vāla	P+N+N(CLU) +[...].P+Adj.(CLU)+N(SMI), S/CT
плывет в тоске необъяснимой	V+P+N+Adv.	Swims through the inexplicable gloom	V+P+Adj.+N,S/CT	In anguish unaccountable	Pr+N+Adj., S/CT	Now drifting [...] there floating by	Adv.+Pt+[...].P+Pt+Adv., S/CT	peld skumjās neizdibināmās	V+N+Pt(SMI), S/CT
как будто жизнь начнется снова	C+N+V+Adv.	as if life really is beginning	C+N+Adv.(ALU)+V+Pt(OLI), S/CT	as though life will begin anew	C+N+Av+V+Adv., LT	as if life could restart	C+N+Av+V, S/CT	un šķiet, var dzīvi sākt no gala	C+V+MV+N+V+I, S/CT
как будто будет свет и слава	C+V+N+C+N	as if there will be light and glory	C+P+Av+V+N+C+N, LT	and we will live in fame and light	C+Pn(ALU)+Av+V+P+N+C+N, S/CT	could be a thing of light	Av+V+N+C+N, S/CT	un gaisma būs ar slavu reizē	C+N+V+P+N+Adv., CLUs, S/CT
удачный день и вдоволь хлеба	Adj.+N+C+Adv.+N	days of success and bread in plenty	N+C+N+C+N+I, LT	with sure success and bread to spare	P+Adj.+N+C+N+Pr+V, S/CT	with each day lived successfully, and food to eat	P+Pn+N+Pt+Adv.+C+N+Pr+V	būs skaista diena, maizes gabals	V(ALU)+Adj.+N+N+N, CLUs, S/CT
как будто	C	as if	C	as though	C	as if, life having rolled to left	C+N+Av+Pt+P+Adv.,	un	C (CLU), S/CT
жизнь качнется вправо	N+V(SMI)+Adv.	life's swerve will soon be rightwards	N+N(SMI)+Av+Adv.(ALU)+V+Adv., S/CT	life will swing right	N+Av+V(SMI)+Adv., LT	it could roll right	Pn+Av+V(SMI)+Adv., LT	dzīve sasvēršies pa labi	N+V+Adv., LT
качнувшись влево	Pt+Adv.	and not just leftwards	C+Adv.+Adv., S/CT	from lurching to the left	P+G(SMI)+P+Adv.,	life having rolled to left	N+Av+Pt+P+Adv., LT	jau azvalstījusies pa kreisi	Pr+Pt(SMI)+Adv., S/CT

#### Appendix 9. *Christmas Ballad*: ST cohesion / TT cohesion.\*

1	2	3	4	5
ST	TT (English)	TT (English)	TT (English)	TT (Latvian)
ScSs, IS <sub>1</sub> (predicative)	ScSs, IS <sub>1</sub> (predicative)	ScSs, IS <sub>1</sub> (predicative)	ScSs, IS <sub>1</sub> (predicative)	ScSs, IS <sub>1</sub> (predicative relations;

\* See a more detailed explanation in Appendix 3..

<p>relations; simple present):  <i>Плывет кораблик; Плывет хор; Плывет невец – стоит дворник – спешит любовник; поезд плывет; Плывет пловец – блуждает выговор - плывет красotka; Плывет ветер – дрожат снежинки – льется мед – пахнет халвою – несет сочельник; Новый год плывет.</i></p> <p>ScSs, IS<sub>2</sub> (predicative relations; simple past – simple present): <i>сделал иностранец – выезжает такси; мертвецы стоят.</i></p> <p>ScSs, IS<sub>3</sub> (predicative relations; simple future): <i>ветер обтянет.</i></p> <p>ScSs, IS<sub>4</sub> (syntactic constructions of expressive function): 1) inversions:</p>	<p>relations; simple present): <i>it looks; tourist primes; taxi sails out; corpses stand; janitor stands; procession swims; wind CLUngs; fire s pour; baker carries; New Year comes; pennant swims.</i></p> <p>ScSs, IS<sub>2</sub> (predicative relations; existential There...; simple present): <i>there swims a girl.</i></p> <p>ScSs, IS<sub>3</sub> (syntactic constructions of expressive function): 1) inversion: <i>Swims a boat of night; Swims the bee-like choir; Swims singer; rushes a man; Swims a swimmer; Swims the frozen evening; rushes a man; 2) parallel constructions, anaphoras: <u>as if life really is - as if there will be - as if life's swerve</u></i></p>	<p>relations; simple present): <i>ship - streetlamp of the night floats out; it drifts; sleep-walkers – drunkards float; stranger snaps; cab jolts; dead men stand; poet swims; porter stands; ladies' man lopes; party sways; swimmer floats; accent wanders; beauty swims; evening floats; snowflakes strike; wind slaps; honey-gold flows out; scent fills; Eve of Christmas holds; New Year's Day floats.</i></p> <p>ScSs, IS<sub>2</sub> (syntactic constructions of expressive function): 1) parallel constructions, anaphoras: <u><i>In anguish unaccountable; In anguish unaccountable; In anguish unaccountable; in anguish unaccountable; in anguish unaccountable;</i></u></p>	<p>relations; simple present): <i>it seems; It's; tourist takes; dead men lean; round-faced man sells; Lothario hurries; newlyweds sail; accents wander; she can't express; evening floats; wind is; it seals; lights seep; scent of halvah's; Christmas Eve lifts up.</i></p> <p>ScSs, IS<sub>2</sub> (predicative relations; present continuous): <i>snow is fluttering.</i></p> <p>ScSs, IS<sub>3</sub> (predicative relations; existential There...; simple present): <i>There floats.</i></p> <p>ScSs, IS<sub>4</sub> (syntactic constructions of expressive function): 1) inversions: <i>turns a taxicab; floats a</i></p>	<p>simple present): <i>lukturītis peld; ārzemnieks nobildē; miroņi stāv; sētnieks stāv; mīlnieks steidz; brauciens peld; vējš tīņā; uguns liekas; pīrāgu nes; Jaunais gads peld.</i></p> <p>ScSs, IS<sub>2</sub> (one-part sentence; simple present (secondary predicative relations in subordinate clauses: simple present – simple future)): <i>Šķiet, [ka] var – būs – sasvērsies.</i></p> <p>SC, IS<sub>3</sub> (syntactic constructions of expressive function): 1) <i>Peld kuģītis; Peld koris; Skrien taksis; Peld dziedonis; Peld kāds; klīst runa; peld sieviete; Peld vakars; dreb sniegpārslīņa; nes Ziemassvētki; 2) <u>Peld skumjās neizdibināmās; Peld skumjās neizdibināmās; Peld skumjās neizdibināmās; peld skumjās</u></i></p>
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<p><i>кораблик негасимый; розу желтую; певец печальный; лавки керосинной; улице невзрачной; любовник старый и красивый; поезд новобрачный; пловец в несчастье случайный; лестнице печальной; красотка записная; огней вечерних; моря городского.</i></p> <p>LcSs: 1) Words which form rhyme/pararhyme pairs; 2) Words in the initial positions of parallel syntactic constructions and/or coordinated parts of sentences; 3) The framework of the linking words ensuring syntactic coordination.</p>				
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## Appendix 10. *That evening, sprawling by an open fire: the original poem and its translations into English and Latvian*

1	2	3
<p>В тот вечер возле нашего огня увидели мы черного коня.</p> <p>Не помню я чернее ничего. Как уголь были ноги у него. Он черен был, как ночь, как пустота. Он черен был от гривы до хвоста. Но черной по-другому уж была спина его, не зная седла. Недвижно он стоял. Казалось, спит. Пугала чернота его копыт.</p> <p>Он черен был, не чувствовал теней. Так черен, что не делался темней. Так черен, как полуночная мгла. Так черен, как внутри себя игла. Так черен, как деревья впереди, как место между ребрами в груди. Как ямка под землею, где зерно. Я думаю: внутри у нас черно.</p> <p>Но все-таки чернел он на глазах! Была всего лишь полночь на часах. Он к нам не приближался ни на шаг. В паху его царил бездонный мрак. Спина его была уж не видна. Не оставалось светлого пятна. Глаза его белели, как щелчок. Еще страшнее был его зрачок.</p> <p>Как будто был он чей-то негатив. Зачем же он, свой бег остановив, меж нами оставался до утра?</p>	<p>That evening, around our fireside, was the first time we glimpsed the black horse.</p> <p>Nothing can I remember more sublime – his teeth were images of black, black coals, and he was black like night, like emptiness. He was black from mane to end of tail, but black quite differently to our gaze his back, on which no saddle ever lay. Motionless he stood, it seemed — he slept. And fearful was the blackness of his hooves.</p> <p>He was black, he felt no shadows, so black that darker he could never be, as black as is the mist at dead of night, as black as is a needle inside out, as black as is a wall of trees in front, as the place inside the ribs in a man's chest, as a pit underground, where grain is kept. And I thought: inside us we are black,</p> <p>and yet his blackness came upon us still. It was no more than midnight by the clock, and still he came not near us, not one step, and in his thigh there reigned an endless murk. His back seemed fading, and it disappeared, leaving no blot of brightness there behind. His eyes flashed white, a camera-shutter's CLUck, the sight of him became more fearful still,</p> <p>as if the negative of something real. Why was it, then, he stopped his gallop here and stayed among us until morning came?</p>	<p>That evening, sprawling by an open fire, we caught our first sight of the raven steed.</p> <p>I have seen nothing in this world more black – the very color of his limbs was coal. His body was as black as emptiness, blacker than night, from mane to trembling tail. His flanks, which bore a blackness set apart, had never known the saddle's bruising mark. He stood unmoving, and he seemed to sleep. But terror stalked the blackness of his hooves.</p> <p>So black was he that shadows made no stain; they could not dye him darker than he stood. He was as black as any midnight dark or any needle's fierce unfathomed heart – as black as the dense trees that loom ahead, as the tense void between the nested ribs, the pit beneath the earth where a seed lies. I know that here within us all is black - and yet he gleamed still blacker to our gaze! It was no more than midnight by my watch. He came no closer by the slightest step. Unplumbed obscurity lurked at his loins. His back had wholly vanished from our sight; no single spot of light now lingered there.</p> <p>The whites of his two eyes struck like twin blows. Their pupils were more terrifying still, with the strange leer of eyes in negatives! But why then did he interrupt his flight to watch beside us till the morning dawned? Why did he stand so close against the fire?</p>

<p>Зачем не отходил он от костра?  Зачем он черным воздухом дышал?  Зачем во тьме он сучьями шуршал?  Зачем струил он черный свет из глаз?</p> <p>Он всадника искал себе среди нас.</p> <p>Brodsky (a), 17-18</p>	<p>Why did he not stride off from our camp fire?  Why did he stay, breathing the black air,  rustling the leaves he trampled underfoot?  Why did he ripple black light from his eyes?</p> <p>He sought himself a rider — one of us!</p> <p>Brodsky (d), 40-41</p>	<p>Why did he breathe the blackness of that air,  and crush the brittle bones of fallen leaves?  Why did he blaze black light from those great eyes?  He sought to find a rider in our midst..</p> <p>Brodsky (e), 36-37</p>
<p>Tai vakarā pie ugunscura pelniem  mēs pēkšņi ieraudzījām zirgu melnu.</p> <p>Nav redzēts melnāks it nekas par viņu.  Kā ogle kājas bija melnas viņam.  Viņš bija melns kā nakts, kā tukšums melns.  No krēpēm līdz pat astei bija melns.  Bet citā melnā nokrāsā tam mugura,  kas seglus sajutusi nebija nekad.  Viņš nekustīgi stāvēja. Kā aizmidzis.  Tam baisā melnumā bij pakavi.</p> <p>Viņš bij tik melns, ka ēnas nejuta.  Tik melns, ka tumšāks vēl kļūt nespēja.  Tik melns kā migla, kura pusnaktī.  Tik melns kā adata tās viducī.  Tik melns kā koki, kuri stāv visapkārt.  Tik melns kā tukšums krūtīs ribu starpā.  Kā zemē bedrīte, kur iekšā grauds.  Es domāju: ir mūsos melnā daudz.</p> <p>Bet vēl jo melnāks kļuva tas ik brīdī!  Bij tikai pusnakts mūsu ciparnīcās.  Ne soli nespēja pie mums viņš tuvāk.  Tam paslēpenēs krēsla bezgaltumša.  Jau muguru vairs nevar saskatīt.  Vairs nevar gaišu punktu pamanīt.  Tam acis baltas tā kā sprūds, kas klikšķējis.  Vēl baisākas bij viņa acu zīlītes.</p>	<p>Mums dega ugunskurs tai vakarā.  Un melnu zirgu redzējām pie tā.</p> <p>Tāds melnums redzēts nebija nekam.  Kā ogles bija kājas tam.  Viņš bija melns kā tukšums, melns kā nakts.  Visgarām melns kā melnums pats.  Bet neseļotai mugurai --  Jau citāds bija melnums tai.  Kā miegā grimis – nekustīgs un kluss.  Tā nagu melnums izbiedēja mūs.</p> <p>Viņš bija melns, ka ēnas neizjūt.  Tik melns, ka tumšāks nevarēja kļūt.  Tik melns kā pusnakts migla vai  kā melnums pašā serdē adatai.  Tik melns kā koki tumsā melnē vēl.  Kā krūtīs ir starp ribām melns.  Kā bedrīte, kur grauds ir iekritis.  Es domāju, ka mūsos melns ir viss.</p> <p>Un tomēr melnāks kļuva viņš arvien!  Bet bija pulksteņos tik pusnakts vien.  Viņš ne par soli nepienāca klāt.  Viss paslēpenēs bija dziļas tumsas klāts.  Tā muguru mēs neredzējām vairs.  Un dzisa gaišais plankums pēdējais.  Kā šāviens baltoja tā skats,  vēl baismīgāka bija viņa acs.</p>	

<p>It kā viņš būtu kāda negatīvs.  Kādēļ viņš, savu gaitu apvaldījis,  pie mums līdz pašam rītam palika?  No ugunscura projām negāja?  Kādēļ viņš melnu gaisu elpoja,  Kad zari tam zem kājām švīkstēja?  Kādēļ tam acīs melna gaisma tumst?</p> <p>Viņš jātnieku sev meklēja starp mums.</p> <p>Brodsky (i), 6</p>	<p>Kā kāda negatīvs viņš rādījās mums tur.  Tad kāpēc viņam bija gaitu jāaptur,  līdz pašam rītam nepametot mūs,  kur ugunscura gaisma plūst?  Kādēļ tam jāieelpo bija melnais gaiss?  Kādēļ starp zariem čaukstinājās baiss?  Kādēļ no redzokļiem melns gaismas strāvojums?</p> <p>Sev jātnieku viņš meklēja starp mums.</p> <p>Brodsky (j), 34</p>
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### Appendix 11. *That evening, sprawling by an open fire*: cross-lexical analysis

Columns 1, 3, 5, 7, and 9 include the respective ST/TT units; Column 2 covers the lexical analysis of the ST units; Columns 4, 6, 8, and 10 cover the lexical analysis of the English and Latvian translations respectively by also including a contrastive-level note as to whether the translation of the specific unit is formally a literal translations (LT) and a sense- and context-based translation (S/CT).

1	2	3	4	5	6	7	8	9	10
В тот вечер	P+Pn+N	That evening	Pn+N, LT	That evening	Pn+N, LT	Tai vakarā	Pn+N, LT	tai vakarā	Pn+N, LT
возле нашего огня	Adv.+Pn+N	around our fireside	P+Pn+N, LT	sprawling by an open fire	Pt+P+Adj.+ N, S/CT	pie ugunscura pelniem	P+N+N(A LU), S/CT	Mums dega ugunsкурс	Pn+V+N, S/CT
увидели мы черного коня	V+ Pn+Adj.+N	was the first time we glimpsed the black horse	V+Adj.+N +Pn+V+A dj.+N,	we caught our first sight of the raven steed	Pn+V+Pn+ Adj.+N+P(I ) +Adj.+N(S	mēs pēkšņi ieraudzījām zirgu melnu	Pn+Adv.(A LU)+V+N +Adj., LT	Un melnu zirgu redzējām pie tā	C+Adj.+N+V +P+Pn, LT

			S/CT		MI), S/CT				
Не помню я чернее ничего	V+Pn+Adj. +Pn	Nothing can I remember more sublime	Pn+MV+P n+V+D+A dj.(CLU), S/CT	I have seen nothing in this world more black	Pn+Av+Pt+ Pn+Pr+Pn+ N(ALUs)+ D+Adj., S/CT	Nav redzēts melnāks it nekas par viņu	Av+Pt+Adj .+Pr+Pn+P +Pn, S/CT	Tāds melnums redzēts nebija nekam	Pn+N+Pt+Av +Pn
Как уголь были ноги у него	Adv.+N+V +N+P+Pn	his teeth were images of black, black coals	Pn+N+V+ N+P+Adj. +Adj.+N, S/CT	the very color of his limbs was coal	Adj.+N+P+ Pn+N+V+N , LT	Kā ogle kājas bija melnas viņam	Pr+N+N+V +Adj.(ALU ) +Pn, LT	Kā ogles bija kājas tam	Pr+N+V+N+ Pn, LT
Он черен был, как ночь, как пустота	Pn+Adj.+V +Adv.+N+ Adv.+N	and he was black like night, like emptiness	C+Pn+V+ Adj.+P+N +P+N, LT	His body was as black as emptiness	Pn+N+V+A dv.+Adj.+A dv.+N, (OLIs, S/CT	Viņš bija melns kā nakts, kā tukšums melns	Pn+V+Adj. +Pr+N+Pr+ N+Adj.(AL U), LT	Viņš bija melns kā tukšums, melns kā nakts	Pn+V+Adj.+P r+N+Adj.+Pr +N, LT
Он черен был от гривы до хвоста	Pn+Adj.+V +P+N+P+N	He was black from mane to end of tail	Pn+V+Adj .+P+N+P+ N+P+N, LT	blacker than night, from mane to trembling tail	Adj.+C+P+ N+P+Adj.( ALU)+N, S/CT	No krēpēm līdz pat astei bija melns	P+N+P+Pr +N+V+Adj , LT	Visgarām melns kā melnums pats	Adv.+Adj.+Pr +N+Pn, CLUs, ALUs, S/CT
Но черной по-другому уж была	C+Adj.+Ad v.+Adv.+V	but black quite differently to our gaze	C+Adj.+A dv.+Adv.+ P+Pn+N, CLUs, S/CT	His flanks, which bore a blackness set apart	Pn+N+Pn+ V+N+PV, S/CT	Bet citā melnā nokrāsā tam mugura	C+Pn+Adj. +N+Pn+N	Jau citāds bija melnums tai	Adv.+Adj.+V +N+Pn, LT
спина его, не знавшая седла	N+Pn+Pt+ N	his back, on which saddle ever lay	Pn+N+P+P n+Adj.+N +Adv.+V, CLUs, S/CT	had never known the saddle's bruising mark	Av+Adv.+P t+N+Adj.(A LU)+N, S/CT	kas seglus sajutusi nebija nekad	Pn+N+Pt+ Av+Adv., LT	Bet neseglotai mugurai	C+Adj.+N, OLI, CLU, S/CT
Недвижно он стоял	Adv.+Pn+V	Motionless he stood	Adj.+Pn+ V, LT	He stood unmoving	Pn+V+Adj., LT	Viņš nekustīgi stāvēja	Pn+Adv.+ V, LT	nekustīgs un kluss	Adj.+C+Adj., S/CT
Казалось, спит	V+V	it seemed — he slept	Pn+V+Pn+ V, LT	and he seemed to sleep	C+V+P+V, LT	Kā aizmidzis	Pr+Adj., LT	Kā miegā grimis	Pr+N+Pt(AL U), S/CT
Пугала чернота его копыт	V+N+Pn+N	And fearful was the blackness of his hooves	C+Adj.+V +N+P+Pn+ N, LT	But terror stalked the blackness of his hooves	C+N+V(CL Us)+N+P+P n+N, S/CT	Tam baisā melnumā bij pakavi	Pn+Adj.+N +V+N, S/CT	Tā nagu melnums izbiedēja mūs	Pn+N+N+V+ Pn, LT
Он черен был	Pn+Adj.+V	He was black	Pn+V+Adj , LT	So black was he	Adv.+Adj.+ V+Pn, LT	Viņš bij tik melns	Pn+V+Pr( ALU)+Adj. , LT	Viņš bija melns	Pn+V+Adj., LT

не чувствовал теней	V+N	he felt no shadows	Pn+V+Adj. +N, LT	that shadows made no stain	Pn+N+V+A dj.+N, CLUs, S/CT	ka ēnas nejuta	C+N+V, LT	ka ēnas neizjūt	C+N+V
Так черен, что не делался темней	Adv.+Adj.+ Pn+V+Adj.	so black that darker he could never be	Adv.+Adj. +Pn+Adj.+ Pn+MV+A dv.+V(CL U), S/CT	they could not dye him darker than he stood	Pn+MV+Ad v.+V+Pn+A dj.+C+Pn+ V, S/CT	Tik melns, ka tumšāks vēl kļūt nespēja	Pr+Adj.+C +Adj.+Pr+ Av+V, S/CT	Tik melns, ka tumšāks nevarēja kļūt	Pr+Adj.+C+A dj.+MV+Av, LT
Так черен, как полуночная мгла	Adv.+Adj.+ Adv.+Adj.+ N	as black as is the mist at dead of night	Adv.+Adj. +Adv.+V+ N+P+N(C LU)+P+N, S/CT	He was as black as any midnight dark	Pn+V+Adv. +Adj.+Adv. +Pn+N+N, LT	Tik melns kā migla, kura pusnaktī.	Pr+Adj.+Pr +N+Pn+N, LT	Tik melns kā pusnakts migla vai	Pr+N+Pr+N+ N+C(ALU), LT
Так черен, как внутри себя игла	Adv.+Adj.+ Adv.+Adv. +Pn+N	as black as is a needle inside out	Adv.+Adj. +Adv.+V+ N+I, S/CT	or any needle's fierce unfathomed heart	C+Pn+N+A dj.+Adj..+N (SMI), S/CT	Tik melns kā adata tās viducī	Pr+Adj.+Pr +N+Pn+N( CLU), S/CT	kā melnums pašā serdē adatai	Pr+N+Pn+N( CLU)+N, S/CT
Так черен, как деревья впереди	Adv.+Adj.+ Adv.+N+A dv.	as black as is a wall of trees in front	Adv.+Adj. +Adv.+V+ N(ALU)+P +N+Adv., S/CT	as black as the dense trees that loom ahead	Adv.+Adj.+ Adv.+Adj.( ALU)+N+P n+V(ALU) +Adv., S/CT	Tik melns kā koki, kuri stāv visapkārt	Pr+Adj.+Pr +N+Pn+V+ Adv.(CLU) , S/CT	Tik melns kā koki tumsā melnē vēl	Pr+Adj.+Pr+ N+N+V+Pr, CLUs, ALUs, S/CT
как место между ребрами в груди	Adv.+N+P +N+P+N	as the place inside the ribs in a man's chest	Adv.+N+A dv.(CLU)+ N+P+N+N , S/CT	as the tense void between the nested ribs	Adv.+Adj.+ N+P+Adj.+ N, S/CT	Tik melns kā tukšums krūtīs ribu starpā	Pr+Adj.+Pr +N(CLU)+ N+N+N, S/CT	Kā krūtīs ir starp ribām melns	Pr+N+V+P+ N+Adj.(ALU) , S/CT
Как ямка под землей, где зерно	Adv.+N+P +N	as a pit underground, where grain is kept	Adv.+N+N +C+N+Av +Pt(ALU), LT	the pit beneath the earth where a seed lies	N+P+N+C+ N+V(ALU), LT	Kā zemē bedrīte, kur iekšā grauds	Pr+N+Adv. (ALU)+Ad v.+N, LT	Kā bedrīte, kur grauds ir iekritis	Pr- (OLI)+N+Ad v.+N+Av+Pt( ALU), S/CT
Я думаю:	Pn+V	And I thought:	C+Pn+V, LT	I know	Pn+V, S/CT	Es domāju	N+V, LT	Es domāju,	N+V, LT
внутри у нас черно	Adv.+P+Pn +Adj.	inside us we are black	Adv.+Pn+ V+Adj., LT	that here within us all is black	Pn+Pn+P+P n+V+Adj., LT	ir mūsos melnā daudz	V+Pn+Adj. +Adv., CLUs, ALUs, S/CT	ka mūsos melns ir viss	C+Pn+Adj.+ V+N, CLU, ALU, S/CT

Но все-таки чернел он на глазах	C+C+V+Pn+I(PP)	and yet his blackness came upon us still	C+C+Pn+N+V+P+Pn+Adv., CLUs, S/CT	and yet he gleamed still blacker to our gaze	C+C+Pn+V+Adv.+Adj.+P+Pn+N, S/CT	Bet vēl jo melnāks kļuva tas ik brīdi	C+Pr+Pr+Adj.+V+Pn+Pr+N, CLUs, ALUs, S/CT	Un melnāks kļuva viņš arvien	C+C+Adj.+V+Pn+Adv., CLU, ALUs, S/CT
Была всего лишь полночь на часах	V+Pr+N+I(PP)	It was no more than midnight by the clock	Pn+V+Adv.+D+C+N+I(PP), S/CT	It was no more than midnight by my watch	Pn+V+Adv.+D+C+N+I(PP)	Bij tikai pusnakts mūsu ciparnīcās	V+Pr+N+Pn+N(CLU), S/CT	Bet bija pulksteņos tik pusnakts vien	C+V+N(SMI)+Pr+N+Pr, S/CT
Он к нам не приближался ни на шаг	Pn+P+Pn+V+Pr+I	and still he came not near us, not one step	C+Adv.+Pn+V+Adv.+Adv.+Pn(ALUs)+Adv.+D+N, S/CT	He came no closer by the slightest step	Pn+V+Adv.+Adj.+P+Adj.+N, S/CT	Ne soli nespēra pie mums viņš tuvāk	Pr+N+V+P+Pn+Pn+Adv., LT	Viņš ne par soli nepienāca klāt	Pn+Pr+P+N+V+Adv., LT
В паху его царил бездонный мрак	P+N+Pn+V+Adj.+N	and in his thigh there reigned an endless murk	C+Pr+Pn+N+Pn+V+Adj.+N, LT	Unplumbed obscurity lurked at his loins	Adj.+N+V+P+Pn+N, S/CT	Tam paslēpenēs krēsla bezgaltumša	Pn+N+N+Adj., LT	Viss paslēpenēs bija dziļas tumsas klāts	N+N+Av+Adj.+N+Pt, CLUs, ALUs, S/CT
Спина его была уж не видна	N+Pn+Pr+Adj.	His back seemed fading, and it disappeared	Pn+N+V+Pt+C+Pn+V, ALU, CLUs, S/CT	His back had wholly vanished from our sight	Pn+N+Av+Adv.+Pt+P+Pn+N, ALUs, S/CT	Jau muguru vairs nevar saskatīt	Pr+N+Adv.+MV+V, LT	Tā muguru mēs neredzējām vairs	Pn+N+Pn+V+Adv., LT
Не оставалось светлого пятна	V+Adj.+N	leaving no blot of brightness there behind	Pt+Adj.+N+P+N+Pn+Adv., ALUs) S/CT	no single spot of light now lingered there	Adj.+Adj.+N+P+N+Adv.+V+Pn, S/CT	Vairs nevar gaišu punktu pamanīt	Adv.+MV+Adj.+N+V, CLUs, S/CT	Un dzisa gaišais plankums pēdējais	C+V+Adj.+N+Adj., CLUs, S/CT
Глаза его белели, как щелчок	N+Pn+Adv.+N	His eyes flashed white, a camera-shutter's CLUck	Pn+N+V+Adj.+N+N+N, ALUs, S/CT	The whites of his two eyes struck like twin blows	N+P+Pn+N+N+V+P+Adj.+N, S/CT	Tam acis baltas tā kā sprūds, kas klikšķējis	Pn+N+Adj.+Pn+Pr+N+Pn+Pt, ALUs, S/CT	Kā šāviens baltoja tā skats	Pr+N+V+Pn+N, CLUs, S/CT
Еще страшнее был его зрачок	Adv.+Adj.+V+Pn+N	the sight of him became more fearful still	N+P+Pn(CLU)s+V+D+Adj.+Adv., S/CT	Their pupils were more terrifying still	Pn+N+V+D+Adj.+Adv., S/CT	Vēl baisākas bij viņa acu zīlītes	Pr+Adj.+V+N+N, LT	vēl baismīgāka bija viņa acs	Pr+Adj.+V+Pn+N(CLU), S/CT



Как будто был он чей-то негатив	C+V+Pn+P n+N	as if the negative of something real	C+N+P+P n+Adj., S/CT	with the strange leer of eyes in negatives	P+Adj.+N+ P+N+P+N, S/CT	It kā viņš būtu kāda negatīvs	Pr+Pn+V+ Pn+N, LT	Kā kāda negatīvs viņš rādījās mums tur	Pr+Pn+N+Pn +V+Pn+Pn, CLUs, ALUs, S/CT
Зачем же он, свой бег остановив	Adv.+Pr+P n+Pn+N+Pt	Why was it, then, he stopped his gallop here	Adv.+V+P n+Adv.+P n+V+Pn+ N+Adv., S/CT	But why then did he interrupt his flight to watch	C+Adv.+Ad v.+Av+Pn+ V+Pn+N(C LU)+Pr+V, S/CT	Kādēļ viņš, savu gaitu apvaldījis	Adv.+Pn+P n+N+Pt, CLUs, S/CT	Tad kāpēc viņam bija gaitu jāaptur	Adv.+Adv.+P n+Av+N+V, CLUs, S/CT
меж нами оставался до утра	P+Pn+V+P +N	and stayed among us until morning came	C+V+P+P n+C+N+V( ALU), LT	beside us till the morning dawned	P+Pn+C+N +V, LT	pie mums līdz pašam rītam palika	P+Pn+P+P n(ALU)+N +V, LT	līdz pašam rītam nepametot mūs	P+Pn+N+Pt+ Pn, LT
Зачем не отходил он от костра	Adv.+V+Pn +P+N	Why did he not stride off from our camp fire	Adv.+Av+ Pn+Adv.+ PV+P+Pn+ N(ALU)+ N, LT	Why did he stand so close against the fire	Adv.+Av+P n+V+Adv.+ Adv.+P+N, S/CT	No ugunsкура projām negāja	P+N+Adv. +V, LT	kur ugunsкура gaisma plūst	Adv.+N+N+V , S/CT
Зачем он черным воздухом дышал	Adv.+Pn+A dj.+N+V	Why did he stay, breathing the black air	Adv.+Av+ Pn+V(AL U)+Pt+Adj .,N, S/CT	Why did he breathe the blackness of that air	Adv.+Av+P n+V+N+P+ Pn+N, S/CT	Kādēļ viņš melnu gaisu elpoja	Adv.+Pn+ Adj.+N+V, LT	Kādēļ tam jāieelpo bija melnais gaiss	Adv.+Pn+V+ Av+Adj.+N, S/CT
Зачем во тьме он сучьями шуршал	Adv.+P+N +Pn+N+V	rustling the leaves he trampled underfoot	Pt+N+Pn+ V(ALU)+ Adv., S/CT	and crush the brittle bones of fallen leaves	C+V+Adj.+ N+P+Adj.+ N, ALUs, S/CT	Kad zari tam zem kājām švīkstēja	Adv.+N+P n+P+N+V, S/CT	Kādēļ starp zariem čaukstīnājās baiss	Adv.+P+N+V +Adj., CLUs, ALU, S/CT
Зачем струил он черный свет из глаз	Adv.+V+Pn +Adj.+N+P +N	Why did he ripple black light from his eyes	Adv.+Av+ Pn+V+Adj .+N+P+Pn +N, LT	Why did he blaze black light from those great eyes	Adv.+Av+P n+V(CLU)+ Adj.+N+P+ Pn+Adj.(AL U)+N, S/CT	Kādēļ tam acīs melna gaisma tumst	Adv.+Pn+ N+Adj.+N +V(CLU), S/CT	Kādēļ no redzokļiem melns gaismas strāvojums	Adv.+P+N(C LU)+Adj.+N+ N, S/CT
Он всадника искал себе средь нас	Pn+N+V+P n+P+Pn	He sought himself a rider — one of us	Pn+V+Pn+ N+P+P+Pn , LT	He sought to find a rider in our midst	Pn+V+Pr+ V+N+Pr+P n+N, S/CT	Viņš jātnieku sev meklēja starp mums	Pn+N+Pn+ V+P+Pn, LT	Sev jātnieku viņš meklēja starp mums	Pn+N+Pn+V+ P+Pn, LT

**Appendix 12. *That evening, sprawling by an open fire*: ST cohesion / TT cohesion.\***

1	2	3	4	5
ST	TT (English)	TT (English)	TT (Latvian)	TT (Latvian)
ScSs, IS <sub>1</sub> (predicative relations; simple past): <i>мы увидели.</i>	ScSs, IS <sub>1</sub> (predicative relations; simple past): <i>we glimpsed.</i>	ScSs, IS <sub>1</sub> (predicative relations; simple present): <i>we caught.</i>	ScSs, IS <sub>1</sub> (predicative relations; simple past): <i>mēs ieraudzījām.</i>	ScSs, IS <sub>1</sub> (predicative relations; simple past): <i>mēs neredzējām.</i>
ScSs, IS <sub>2</sub> (predicative relations; simple present): <i>я не помню; я думаю.</i>	ScSs, IS <sub>2</sub> (predicative relations; simple present): <i>I can.</i>	ScSs, IS <sub>2</sub> (predicative relations; present perfect): <i>I have seen.</i>	ScSs, IS <sub>2</sub> (predicative relations; passive voice): <i>nekas nav redzēts.</i>	ScSs, IS <sub>2</sub> (predicative relations; simple past): <i>tam bija; viņš bija; viņš kļuva; viņš nepienāca; viņš rādījās; viņš meklēja.</i>
ScSs, IS <sub>3</sub> (predicative relations; simple past): <i>он был; он был; он стоял; [он] спит; он был - не чувствовал; он чернел; он не приближался; он был; он искал.</i>	ScSs, IS <sub>3</sub> (predicative relations; simple past): <i>he was; He was; he stood; He was – he felt; he came; , he stopped – stayed; He sought.</i>	ScSs, IS <sub>3</sub> (predicative relations; simple present): <i>I know.</i>	ScSs, IS <sub>3</sub> (predicative relations; simple past): <i>viņš bija; viņš stāvēja; viņš bij; tas kļuva; viņš nespēra; viņš būtu; viņš meklēja.</i>	ScSs, IS <sub>3</sub> (predicative relations; passive voice): <i>melnums nebija redzēts.</i>
ScSs, IS <sub>4</sub> (predicative relations; simple past):	ScSs, IS <sub>4</sub> (predicative relations; simple past): <i>teeth were; blackness was; blackness came; back seemed</i>	ScSs, IS <sub>4</sub> (predicative relations; simple past): <i>body was; terror stalked; obscurity lurked; eyes struck; pupils</i>	ScSs, IS <sub>4</sub> (predicative relations; simple present): <i>Es domāju.</i>	ScSs, IS <sub>4</sub> (predicative relations; simple present): <i>Es domāju.</i>
			ScSs, IS <sub>5</sub> (predicative relations; simple past): <i>kājas bija; pakavi</i>	ScSs, IS <sub>5</sub> (predicative relations; simple past): <i>ugunskurs dega;</i>

\* See a more detailed explanation in Appendix 3.

<p>спина была; полночь была; мрак царил; спина была; пятна не оставалось; глаза белели; зрачок был.</p> <p>ScSs, IS<sub>5</sub> (questions): Зачем же он оставался; Зачем не отходил он; Зачем он черным воздухом дышал; Зачем во тьме он сучьями шуриал; Зачем струил он.</p> <p>ScSs, IS<sub>6</sub> (context-bound sentences, syntactic reduction): (i) <i>Недвижно он стоял. Казалось, спит</i>; (ii) <i>Он черен был, не чувствовал теней. Так черен, что [...], как место между ребрами в груди. Как ямка под землею, где зерно.</i></p> <p>ScSs, IS<sub>7</sub> (syntactic</p>	<p>– it disappeared; eyes flashed; the sight of him became.</p> <p>ScSs, IS<sub>5</sub> (questions): <i>Why was it [...]; Why did he not stride off; Why did he stay; Why did he ripple.</i></p> <p>ScSs, IS<sub>6</sub> (other syntactic relations (construction with placeholder ‘it...’), simple past): <i>it seemed; It was no more than.</i></p> <p>ScSs, IS<sub>7</sub> (syntactic constructions of expressive function): 1) inversion: <i>can I</i>; 2) parallel constructions, anaphoras: (i) <u>as black as</u> is [...]; <u>as black as</u> is [...]; (ii) <u>as the place inside the ribs in a man’s chest</u>; <u>as a pit underground, where grain is kept</u>; (iii) <u>and still</u>;</p>	<p>were.</p> <p>ScSsSC, IS<sub>6</sub> (predicative relations; past perfect): <i>flanks had never known; back had vanished.</i></p> <p>ScSs, IS<sub>7</sub> (other syntactic relations (construction with placeholder ‘it...’), simple past): <i>It was no more than.</i></p> <p>ScSs, IS<sub>8</sub> (questions): <i>why did he interrupt; why did he stand; Why did he breathe - crush; Why did he blaze.</i></p> <p>ScSs, IS<sub>9</sub> (syntactic constructions of expressive function): 1) inversion: <i>was he</i>; 2) parallel constructions, anaphoras: (i) <u>His body was</u>; <u>His flanks</u>; (ii) <u>He was as black as any midnight dark</u>; [ <u>..] as black as the dense trees that loom ahead</u>; <u>as the tense</u></p>	<p><i>bij; pusnakts bij; zīlītes bij.</i></p> <p>ScSs, IS<sub>6</sub> (one-part sentence, simple present): <i>Muguru nevar saskatīt; punktu pamanīt.</i></p> <p>ScSs, IS<sub>7</sub> (conditional): <i>viņš būtu.</i></p> <p>ScSs, IS<sub>8</sub> (questions): <i>Kādēļ viņš palika; No ugunsкура projām negāja; Kādēļ viņš; Kādēļ tam acīs.</i></p> <p>ScSs, IS<sub>9</sub> (context-bound sentences, syntactic reduction): (i) <i>Viņš bija melns kā nakts, kā tukšums melns. No krēpēm līdz pat astei bija melns</i>; (ii) <i>Viņš nekustīgi stāvēja. Kā aizmidzis</i>; (iii) <i>Viņš bij tik melns, ka ēnas nejuta. Tik melns, ka tumšāks vēl kļūt nespēja</i>. (iv) <i>Tik melns kā tukšums krūtīs ribu starpā. Kā zemē bedrīte, kur iekšā</i></p>	<p><i>kājas bija; melnums bija; melnums izbiedēja; pusnakts bija; viss bija; plankums dzīsa; skats baltoja; acs bija.</i></p> <p>ScSs, IS<sub>6</sub> (questions): <i>kāpēc viņam bija; Kādēļ tam jāieelpo bija; Kādēļ starp zariem; Kādēļ no redzokļiem.</i></p> <p>ScSs, IS<sub>7</sub> (context-bound sentences, syntactic reduction): (i) <i>Mums dega ugunskurs tai vakarā. Un melnu zirgu [ mēs] redzējām pie tā</i>; (ii) (incl. parcellation) <i>Viņš bija melns kā tukšums, melns kā nakts. Visgarām melns kā melnums pats. [...]</i> <i>Kā miegā grimis – nekustīgs un kluss</i>; (iii) (incl. parcellation) <i>Tik melns kā koki tumsā melnē vēl. Kā krūtīs ir starp ribām melns. Kā bedrīte, kur grauds ir iekritis.</i></p>
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<p>constructions of expressive function): 1) inversion: <i>увидели мы; Не помню я; были ноги; была спина; чернел он; Была полночь; царил мрак; был зрасок; был он; не отходил он;</i> 2) parallel constructions, anaphoras: (i) <i>Он черен был</i>, как ночь, как пустота; <i>Он черен был от гривы до хвоста;</i> (ii) <i>Так черен</i>, что не делался темней; <i>Так черен, как полуночная мгла; Так черен, как внутри себя угла; Так черен, как деревья впереди;</i> (iii) <i>как место между ребрами в груди; Как ямка под землей, где зерно;</i> (iv) <i>Зачем же он, свой бег остановив; меж нами оставался до утра?; Зачем не отходил он от костра?; Зачем он черным</i></p>	<p><i>and in his; (iv) His back; His eyes; (v) Why was it [...]?</i>; <i>Why did he not [...]?</i>; <i>Why did he stay;</i> (vi) <i>breathing the black air; rustling the leaves he trampled underfoot?</i>; (vii) <i>he was black like night, like emptiness;</i> 3) indirect word order: <i>Nothing can I; Motionless he stood; And fearful was the blackness</i> (fronting).</p> <p>LcSs: 1) Words in the initial positions of parallel syntactic constructions and/or coordinated parts of sentences;</p> <p>3) The framework of the linking words ensuring syntactic coordination.</p>	<p><i>void between the nested ribs; (iii) But why then [...]?</i>; <i>Why did he stand [...]?</i>; <i>Why did he [...]?</i>; <i>Why did he;</i> 3) indirect word order, fronting: <i>So black was he.</i></p> <p>LcSs: 1) Words in the initial positions of parallel syntactic constructions and/or coordinated parts of sentences;</p> <p>2) The framework of the linking words ensuring syntactic coordination.</p>	<p><i>gauds; (v) Kādēl viņš, savu gaitu apvaldījis, pie mums līdz pašam rītam palika? No ugunsкура projām negāja?</i></p> <p>ScSs, IS<sub>10</sub> (syntactic constructions of expressive function): 1) inversion: <i>nav redzēts nekas; bij pakavi; kļuva tas; bij pusnakts; nespēra viņš; bij zīlītes;</i> 2) parallel constructions, anaphoras: (i) <i>Tik melns, ka; Tik melns kā migla, kura pusnaktī; Tik melns kā adata tās viducī; Tik melns kā koki, kuri stāv visapkārt; Tik melns kā tukšums krūtīs ribu starpā; Kā zemē bedrīte, kur iekšā grauds;</i> (ii) <i>Kādēl viņš; Kādēl viņš; Kādēl tam acīs;</i> 3) <i>Viņš bija melns kā nakts, kā tukšums melns;</i> 4) indirect word order: <i>Nav redzēts melnāks it nekas par viņu; Kā ogle kājas bija melnas viņam; Bet vēl jo melnāks kļuva tas ik brīdī!; Jau</i></p>	<p>ScSs, IS<sub>8</sub> (syntactic constructions of expressive function): 1) inversion: <i>dega ugunskurs; bija kājas; bija melnums; kļuva viņš; bija pusnakts; dzīsa plankums; baltoja skats; bija acs;</i> 2) parallel constructions, anaphoras: (i) <i>Tik melns, ka tumšāks nevarēja kļūt. Tik melns kā pusnakts migla vai kā melnums pašā serdē adatai. Tik melns kā koki tumsā melnē vēl. Kā krūtīs ir starp ribām melns. Kā bedrīte, kur grauds ir iekritis;</i> (ii) <i>Kādēl tam jāieelpo bija melnais gaiss? Kādēl starp zariem čaukstinājās baiss? Kādēl no redzokļiem;</i> (iii) <i>Viņš bija melns kā tukšums, melns kā nakts. Visgarām melns kā melnums pats;</i> 4) indirect word order: <i>Bet bija pulksteņos tik pusnakts vien; mēs neredzējām vairs; Sev jātnieku viņš</i></p>
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<p><i>воздухом дышал?; Зачем во тьме он сучьями шуриал?; Зачем струил он черный свет из глаз? 3)</i>  indirect word order:  <i>Недвижно он стоял; Пугала чернота его копыт; Была всего лишь полночь на часах; В паху его; Спина его; Глаза его; Как будто был он.</i></p> <p>LcSs: 1) Words which form rhyme/pararhyme pairs;  2) Words in the initial positions of parallel syntactic constructions and/or coordinated parts of sentences;  3) The framework of the linking words.</p>			<p><i>muguru vairs nevar saskatīt; Vēl baisākas bij viņa acu zīlītes.</i></p> <p>LcSs: 1) Words in the initial positions of parallel syntactic constructions and/or coordinated parts of sentences;  2) The framework of the linking words ensuring syntactic coordination.</p>	<p><i>meklēja.</i></p> <p>LcSs: 1) Words which form rhyme/pararhyme pairs;  2) Words in the initial positions of parallel syntactic constructions and/or coordinated parts of sentences;  3) The framework of the linking words ensuring syntactic coordination.</p>
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### Appendix 13. *Encyclopedia Entry*: the original poem and its translations into English and Latvian

1	2	3
<p><b>Заметка для энциклопедии</b></p> <p>Прекрасная и нищая страна.  На Западе и на Востоке -- пляжи  двух океанов. Посредине -- горы,  леса, известняковые равнины  и хижины крестьян. На Юге -- джунгли  с руинами великих пирамид.  На Севере -- плантации, ковбои,  переходящие невольню в США.  Что позволяет перейти к торговле.</p> <p>Предметы вывоза -- марихуана,  цветной металл, посредственное кофе,  сигары под названием "Корона"  и мелочи народных мастеров.  (Прибавлю: облака.) Предметы ввоза --  все прочее и, как всегда, оружие.  Обзаведясь которым, как-то легче  заняться государственным устройством.</p> <p>История страны грустна; однако,  нельзя сказать, чтоб уникальна. Главным  злом признано вторжение испанцев  и варварское разрушение древней  цивилизации ацтеков. Это  есть местный комплекс Золотой Орды.  С той разницею, впрочем, что испанцы  действительно разжились золотишком.</p> <p>Сегодня тут республика. Трехцветный  флаг развевается над президентским  палаццо. Конституция прекрасна.</p>	<p><b>Encyclopedia Entry</b> (2001, 95)</p> <p>Magnificent and beggar land.  It's bounded on the west and east by beaches  of two blue oceans, in between are mountains,  thick forests, limestone plains, plateaus,  and peasant hovels. To the south lie jungles  and ruins of majestic pyramids.  Lying to the north, plantations, cowboys,  shading quite haplessly into the U.S.A.  Permitting us to dwell awhile on trade.</p> <p>The chief exports here are marijuana,  non-ferrous metals, an average grade of coffee,  cigars that bear the proud name Corona,  and trinkets made by local arts and crafts.  (Clouds, I must add.) The imports are  the usual stuff and, naturally, rifles.  Possessing a sufficiency of these,  it's somewhat easier to take on the state structure.</p> <p>The country's history is sad; however,  unique is not the word to use. The main  disaster was, as they insist, the Spaniards,  the barbarous destruction of the ancient  Aztec civilization—that's the local,  plain version of the Golden Horde complex.  With this distinction, namely, that the Spaniards  did grab, in fact, their little pile of gold.</p> <p>It's a republic now. A nice tricolor  flag flutters high above the presidential  palazzo. The constitution is beyond</p>	<p><b>Piebilde enciklopēdijai</b></p> <p>Šī zeme brīnišķa un nabadzīga.  Tai liedags ir gan austrumos, gan rietos  pie diviem okeāniem. Pašā vidū — kalni,  tās līdzenumos mežs un kaļķakmens,  un zemniekbūdas. Dienvidos džungļi  ar varenajo piramīdu drupām.  Uz ziemeļiem ir plantācijas, kovboji,  kas neviļus jau pāriet ASV.  Tas pāriet ļauj uz tirdzniecību.</p> <p>Te eksportpreces — marihuāna  un krāsains metāls, kafija ne pārāk,  te cigāri, kam nosaukums ir «Kronis»,  te tautas daiļamata nieciņi.  (Starp citu: mākoņi). Bet importpreces —  viss pārējais un, protams, ieroči.  Ir cita lieta, ja tos apgādājas —  valsts pārvaldībai vieglāk nodoties.</p> <p>Valsts vēsture ir skumja, taču nosaukt  par unikālu to nav iespējams.  Visļauņākais, kas bijis — spāņu invāzija,  kas atņēmus un viņu seno zemi  ir barbariski izpostījusi. Un tādēļ  šeit izveidojies Zelta Ordas komplekss.  Vien atšķirība tā, ka spāņi tiešām  sev zeltu pamatīgi noslauca.</p> <p>Te tagad Republika. Trijās krāsās  virs prezidenta rezidences karogs  nu plīvo. Konstitūcija ir vieda.</p>

<p>Текст со следами сильной чехарды диктаторов лежит в Национальной Библиотеке под зеленым, пуле-непробиваемым стеклом -- причем таким же, как в роллс-ройсе президента.</p> <p>Что позволяет сквозь него взглянуть в грядущее. В грядущем население, бесспорно, увеличится. Пеон как прежде будет взмахивать мотыгой под жарким солнцем. Человек в очках листать в кофейне будет с грустью Маркса. И ящерица на валуне, задрав головку в небо, будет наблюдать полет космического аппарата.</p> <p>Brodsky (c), 69-70</p>	<p>reproach. The text with traces of leapfrogging dictators lies enshrined within the National Library, secure beneath green bullet-proof glass—it should be noted, the very same as fitted in the President’s Rolls-Royce.</p> <p>Which permits us a glance clean through it to the future. In the future, population, beyond a doubt, will keep on growing. Peons will rhythmically ply the hoe beneath the scorching sun. A man in specs will sadly leaf through Marx in coffee bars. And a small lizard on a boulder, raising its little head, will passively observe up there in the blue a spaceship’s passage.</p> <p>Brodsky (f), 95-97</p>	<p>Teksts Nacionālā bibliotēkā dus, tur manāmas ik diktatora pēdas, to sargā zaļš un ložu necaur laidīgs stikls — starp citu, tieši tāds, caur kuru pa logu rollsroisam var vērties prezidents.</p> <p>Caur to var ielūkoties nākamībā. Un nākamajās paaudzēs. To apjoms, bez šaubām, arvien lielāks kļūs. Un peons, tāpat kā agrāk, kapli vicinās zem svilinošas saules. Cilvēks brillēs ar skumjām kafējnicā šķirstīs Marksu. Un ķirzaka uz akmens mazo galvu cels debesīs un raudzīsies jo cieši, kā pāri lido kosmiskais aparāts.</p> <p>Brodsky (h), 131-133</p>
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#### Appendix 14. *Encyclopedia Entry: cross-lexical analysis*

Columns 1, 3, and 5 include the respective ST/TT units; Column 2 covers the lexical analysis of the ST units; Columns 4 and 6 cover the lexical analysis of the English and Latvian translations respectively by also including a contrastive-level note as to whether the translation of the specific unit is formally a literal translations (LT) and a sense- and context-based translation (S/CT).

1	2	3	4	5	6
Прекрасная и нищая страна	Adj.+C+Adj.+N	Magnificent and beggar land	Adj.+C+Adj.+N, LT	Šī zeme brīnišķa un nabadzīga	Pn+N+Adj.+C+Adj., LT
На Западе и на Востоке --	P+PN+C+P+PN+N	It's bounded on the west	Pn+Av+Pt+P+N+C+N+	Tai liedags ir gan	Pn+N+V+Pr+N+Pr+N

пляжи		and east by beaches	P+N, S/CT	austrumos, gan rietos	, S/CT
двух океанов	Nr+N	of two blue oceans	P+Nr+Adj.(ALU)+N, S/CT	pie diviem okeāniem	P+Nr+N, S/CT
Посредине --	Adv.	in between are	Adv.+V, LT	Pašā vidū —	Pn(ALU)+N, S/CT
горы	N	mountains	N, LT	kalni	N, LT
леса	N	thick forests	Adj.(ALU)+N, S/CT	tās līdzenumos mežs	Pn+N+N, S/CT
известняковые равнины	Adj.+N	limestone plains	N+N, LT	un kaļķakmens	C+N, S/CT
и хижины крестьян	C+N+N	plateaus, and peasant hovels	N(ALU)+C+N+N, S/CT	un zemniekbūdas	C+N, LT
На Юге --	P+PN	To the south lie	P+N+V(ALU), S/CT	Dienvidos	N, LT
джунгли с руинами великих пирамид	N+P+N+Adj.+N	jungles and ruins of majestic pyramids	N+C+N+P+Adj.+N, LT	džungļi ar varenajo piramīdu drupām	N+P+Adj.(SMI)+N+N, S/CT
На Севере --	P+PN	Lying to the north	Pt(ALU)+P+N, S/CT	Uz ziemeļiem ir	P+N+V, S/CT
плантации	N	plantations	N, LT	plantācijas	N, LT
ковбои	N	cowboys	N, LT	kovboji	N, LT
переходящие невольню в США	Pt+Adv.+P+A	shading quite haplessly into the U.S.A	Pt+Adj.(ALU)+Adv.+P+A, S/CT	kas neviļus jau pāriet ASV	Pn+Adv.+Pr(ALU)+V+A, LT
Что позволяет перейти к торговле	C+V+V+P+N	Permitting us to dwell awhile on trade	Pt+Pn(ALU)+P+V+Adv.(ALU)+P+N, S/CT	Tas pāriet ļauj uz tirdzniecību	Pn+V+V+P+N, LT
Предметы вывоза --	N+N	The chief exports here are	Adj.(ALU)+N+Adv.+V, S/CT	Te eksportpreces —	Pn(ALU)+N, S/CT
марихуана	N	marijuana	N, LT	marihuāna	N, LT
цветной металл	Adj.+N	non-ferrous metals	Adj.+N, LT	un krāsains metāls	C+Adj.+N, LT
посредственное кофе	Adj.+N	an average grade of coffee	Adj.+N+P+N, S/CT	kafija ne pārāk	N+Pr+Adv.(CLU), S/CT
сигары под названием "Корона"	N+P+N+PN	cigars that bear the proud name Corona	N+C+V+Adj.(ALU)+N+PN, S/CT	te cigāri, kam nosaukums ir «Kronis»	Pn+N+Pn+N+V+PN, S/CT
и мелочи народных мастеров	C+N+Adj.+N	and trinkets made by local arts and crafts	C+N+V+P+Adj.+I, S/CT	te tautas daiļamata nieciņi	Pn+N+N+N, S/CT
Прибавлю: облака	V+N	Clouds, I must add	N+Pn+MV+V, S/CT	Starp citu: mākoņi	I+N, S/CT
Предметы ввоза --	N+N	The imports are	N+V(ALU), S/CT	Bet importpreces —	C+N, S/CT
все прочее и, как всегда, оружие	Adv.+Adj.+C+I+N	the usual stuff and, naturally, rifles	Adj.+N(CLU)+C+Adv.(CLU)+N, S/CT	viss pārējais un, protams, ieroči	N+N+C+Pr(CLU)+N, S/CT
Обзаведясь которым	Pt+Pn	Possessing a sufficiency of these	Pt+N+P+Pn, S/CT	Ir cita lieta, ja tos apgādājas —	V+Pn+N+C+Pn+V, S/CT
как-то легче заняться государственным	Adv.+Adj.+V+Adj.+N	it's somewhat easier to take on the state structure	Pn+V+Adv.+Adj.+PV+N+N, LT	valsts pārvaldībai vieglāk nodoties	N+N+Adv.+V, LT



устройством					
История страны грустна	N+N+Adj.	The country's history is sad	N+N+V+Adj., LT	Valsts vēsture ir skumja	N+N+V+Adj., LT
однако, нельзя сказать, чтоб уникальна	Pw+Pd+V+C+Adj.	however, unique is not the word to use	Adv.+Adj.+V+Adv.+N+V(CLU), S/CT	taču nosaukt par unikālu to nav iespējams	C+V+P+Adj.+Pn+Av+Adj., S/CT
Главным злом признано вторжение испанцев	Adj.+N+V+N+N	The main disaster was, as they insist, the Spaniards	Adj.+N+V+Adv.+Pn+V(CLU)+PN, S/CT	Visļauņākais, kas bijis — spāņu invāzija	Adj.+Pn+Pt(CLU)+Adj.+N(CLU), S/CT
и варварское разрушение древней цивилизации ацтеков	C+Adj.+N+Adj.+N+N	the barbarous destruction of the ancient Aztec civilization	Adj.+N+Adj.+Adj.+N, LT	kas actekus un viņu seno zemi ir barbariski izpostījusi	Pn+N+C+Pn+Adj.+N+Av+Adv.+Pt, S/CT
Это есть местный комплекс Золотой Орды	Pn+V+Adj.+N+PN	that's the local, plain version of the Golden Horde complex	Pn+V+Adj.+Adj.+N(CLU)+P+PN+N, S/CT	Un tādēļ šeit izveidojies Zelta Ordas komplekss	C+Adv.+Pn+Pt(CLU)+PN+N, S/CT
С той разницею, впрочем	P+Pn+N+C	With this distinction, namely	P+Pn+N+Adv., LT	Vien atšķirība tā	Pt+N+Pn(CLU), S/CT
что испанцы действительно разжились золотишком	C+N+Adv.+V+N(SMI)	that the Spaniards did grab, in fact, their little pile of gold	C+PN+Av+V+Adv.+Pn+Adj.+N+P+N, S/CT	ka spāņi tiešām sev zeltu pamatīgi noslauca	C+N+Adv.+Pn+N+Adv.(SMI)+V, S/CT
Сегодня тут республика	Adv.+Adv.+N	It's a republic now	Pn+V+N+Adv., LT	Te tagad Republika	Pn+Adv.+PN, LT
Трехцветный флаг развевается над президентским палаццо	Adj.+N+V+P+Adj.+N	A nice tricolor flag flutters high above the presidential palazzo	Adj.(ALU)+Adj.+N+V+Adv.(ALU)+P+Adj.+N, S/CT	Trijās krāsās virs prezidenta rezidences karogs nu plīvo	Nr.+N+P+N+N+N+Pr(ALU)+V, S/CT
Конституция прекрасна	N+Adj.	The constitution is beyond reproach	N+V+P+N, S/CT	Konstitūcija ir vieda	N+V+Adj.(SMI), S/CT
Текст со следами сильной чехарды диктаторов	N+P+N+Adj.+N+N	The text with traces of leapfrogging dictators	N+P+N+P+(OLI)+Adj.+N, LT	Teksts [...] tur manāmas ik diktatora pēdas	N+Pn+Pt+Pr+N+N, S/CT
лежит в Национальной Библиотеке	V+P+PN	lies enshrined within the National Library	V+Pt(ALU)+P+PN, S/CT	Nacionālā bibliotēkā dus	PN+V(SMI), S/CT
под зеленым, пуленепробиваемым стеклом	P+Adj.+Adj.+N	secure beneath green bullet-proof glass	Adj.(ALU)+P+Adj.+Adj.+N, S/CT	to sargā zaļš un ložu necaurlaidīgs stikls	Pn+V(ALUs)+Adj.+C+N+Adj.+N, S/CT
Причем таким же, как в роллс-ройсе президента	C+Pn+Pr+Adv.+P+N+N	it should be noted, the very same as fitted in the President's Rolls-Royce	Pn+Av+Av+Pt+Adj.+Adj.+Adv.+Pt+P+PN+PN, S/CT	starp citu, tieši tāds, caur kuru pa logu rollsroisam var vērties prezidents	I+Adv.+Pn+P+Pn+P+N+N+MV+V(SMI)+N(CLU, ALUs), S/CT
Что позволяет сквозь него взглянуть в	C+V+P+Pn+V+P+N(SMI)	Which permits us a glance clean through it to the	Pn+V+Pn+N+Adv.(ALU)+P+Pn+P+N, S/CT	Caur to var ielūkoties nākamībā	P+Pn+MV+V+N(SMI), S/CT

грядущее		future			
В грядущем население, бесспорно, увеличится	P+N+N+Adv.+V	In the future, population, beyond a doubt, will keep on growing	P+N+N+I+Av+PV+G, S/CT	Un nākamajās paaudzēs. To apjoms, bez šaubām, arvien lielāks kļūs	C+Adj.+N+Pn+N+I+Adv.+Adj.+V(CLU, ALUs), S/CT
Пеон как прежде будет взмахивать мотыгой под жарким солнцем	N+Adv.+Adv.+Av+V+N+P+Adj.+N	Peons will rhythmicly ply the hoe beneath the scorching sun	N+Av+Adv.(CLU)+V+N+P+Adj.+N, S/CT	Un peons, tāpat kā agrāk, kapli vicinās zem svilinošas saules	C+N+Adv.+I+N+V+P+Adj.+N, LT
Человек в очках листать в кофейне будет с грустью Маркса	N+P+N+V+P+N+Av+P+N+PN	A man in specs will sadly leaf through Marx in coffee bars	N+P+N+Av+Adv.+V+P+PN+P+N, LT	Cilvēks brillēs ar skumjām kafejnīcā šķirstīs Marksu	N+N+P+N+N+V+PN, LT
И ящерица на валуне	C+N+P+N	And a small lizard on a boulder	C+Adj.(ALU)+N+P+N, S/CT	Un ķirzaka uz akmens	C+N+P+N, LT
здрав головку в небо	Pt(SMI)+N+P+N	raising its little head	Pt+Pn+Adj.+N+(OLIs), S/CT	mazo galvu cels debesīs	Adj.+N+V+N, LT
будет наблюдать полет космического аппарата	Av+V+N+Adj.+N	will passively observe up there in the blue a spaceship's passage	Av+Adv.+V+P+Adv.+P+N(ALUs)+N+N, S/CT	un raudzīsies jo cieši, kā pāri lido kosmiskais aparāts	C+V+Pr+Adv.(ALUs)+Adv.+Adv.+V+Adj.+N, S/CT

#### Appendix 15. Encyclopedia Entry: ST cohesion / TT cohesion.\*

1	2	5
ST	TT (English)	TT (Latvian)
ScSs, IS <sub>1</sub> (predicative relations; simple present): <i>признано вторжение и разрушение; Это есть комплекс; флаг развевается; Текст</i>	ScSs, IS <sub>1</sub> (predicative relations; simple present): <i>in between are mountains; exports are; imports are; history is; flag flutters; constitution is; text lies; It's.</i>	ScSs, IS <sub>1</sub> (predicative relations; simple present): <i>liedags ir; Tas pāriet ļauj; vēsture ir; karogs plīvo; Teksts dus.</i>

\* See a more detailed explanation in Appendix 3.

<p>лежит.</p> <p>ScSs, IS<sub>2</sub> (predicative relations; simple future): население увеличится; Пеон будет взмахивать; ящерица будет наблюдать.</p> <p>ScSs, IS<sub>3</sub> (one-part sentence): Прекрасная и нищая страна; История страны грустна; Конституция прекрасна.</p> <p>ScSs, IS<sub>3</sub> (syntactic reduction): На Западе и на Востоке – пляжи; Посредине – горы; На Юге – джунгли; На Севере – плантации; Предметы вывоза – марихуана; Предметы ввоза - все прочее; Сегодня тут республика.</p> <p>ScSs, IS<sub>4</sub> (context-bound sentences): (i) На Севере -- плантации, ковбои, переходящие невольно в США. Что позволяет перейти к торговле; (ii) Предметы ввоза - все прочее и, как всегда, оружие. Обзаведясь которым, как-то легче заняться государственным устройством; (iii) Это есть местный комплекс Золотой Орды. С той разницею, впрочем, что испанцы действительно</p>	<p>ScSs, IS<sub>2</sub> (predicative relations; simple present): <i>I must add.</i></p> <p>ScSs, IS<sub>3</sub> (predicative relations; simple past): <i>disaster was; Spaniards did grab.</i></p> <p>ScSs, IS<sub>4</sub> (predicative relations; simple future): <i>population will keep on; Peons will ply; man will leaf; lizard will observe.</i></p> <p>ScSs, IS<sub>5</sub> (one-part sentence): <i>Magnificent and beggar land;</i></p> <p>ScSs, IS<sub>6</sub> (syntactic reduction): <i>plantations, cowboys, shading.</i></p> <p>ScSs, IS<sub>7</sub> (context-bound sentences): (i) (parcellation) <i>[..] shading quite haplessly into the U.S.A. Permitting us to dwell awhile on trade; (ii) The imports are the usual stuff and, naturally, rifles. Possessing a sufficiency of these [..]; (iii) [..] plain version of the Golden Horde complex. With this distinction, namely, that [..]; (iv) (parcellation) [..] as fitted in the President's Rolls-Royce. Which</i></p>	<p>ScSs, IS<sub>2</sub> (predicative relations; simple future): <i>apjoms kļūs; peons vicinās; cilvēks šķirstīs; ķirzaka cels un raudzīsies.</i></p> <p>ScSs, IS<sub>3</sub> (predicative relations; simple present): <i>Uz ziemeļiem ir; pārvaldībai nodoties; to sargā; Caur to var ielūkoties.</i></p> <p>ScSs, IS<sub>4</sub> (syntactic reduction, simple present): (i) <i>Šī zeme brīnīšķa un nabadzīga; (ii) Pašā vidū —; (iii) tās līdzenumos mežs; (iv) Dienvidos džungļi; (v) Te eksportpreces —; te cigāri; te tautas daiļamata nieciņi; (vi) Vien atšķirība tā; (vii) Te tagad Republika.</i></p> <p>ScSs, IS<sub>5</sub> (syntactic reduction, present perfect): <i>Vislaunākais, kas bijis —.</i></p> <p>ScSs, IS<sub>6</sub> (context-bound sentences): (i) <i>Uz ziemeļiem ir plantācijas, kovboji, kas neviļus jau pāriet ASV. Tas pāriet ļauj uz tirdzniecību; (ii) Bet importpreces — viss pārējais un, protams, ieroči. Ir cita lieta, ja tos apgādājas; (iii) + parcellation [..] tieši</i></p>
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<p><i>разжились золотишком; (iv) [...] причем таким же, как в роллс-ройсе президента. Что позволяет сквозь него взглянуть в грядущее.</i></p> <p>ScSs, IS<sub>5</sub> (syntactic constructions of expressive function): 1) indirect word order: <i>листать в кофейне будет с грустью</i>; 2) parallel constructions: (i) <i>На Западе и на Востоке -; Посредине -; На Юге -; На Севере -; Предметы вывоза -; Предметы ввоза -; (ii) Что позволяет перейти; Что позволяет сквозь</i>; 3) context-bound sentences (see above).</p> <p>LcSs: 1) Words in the initial positions of parallel syntactic constructions and/or coordinated parts of sentences; 2) The framework of the linking words.</p>	<p><i>permits us a glance clean through [...].</i></p> <p>ScSs, IS<sub>8</sub> (predicative relations; passive voice): <i>It's bounded.</i></p> <p>ScSs, IS<sub>9</sub> (other syntactic relations (construction with placeholder 'it...'); predicative relations; <i>would</i> conditional): <i>it should be noted.</i></p> <p>ScSs, IS<sub>10</sub> (syntactic constructions of expressive function): 1) insertion in brackets: (<i>Clouds, I must add.</i>); 2) context-bound sentences (see above).</p> <p>LcSs: 1) Words in the initial positions of parallel syntactic constructions and/or coordinated parts of sentences; 2) The framework of the linking words ensuring syntactic coordination.</p>	<p><i>tāds, caur kuru pa logu rollsroisam var vērties prezidents. Caur to var ielūkoties nākamībā. Un nākamajās paaudzēs. To apjoms, bez šaubām, arvien lielāks kļūs.</i></p> <p>ScSs, IS<sub>7</sub> (syntactic constructions of expressive function): 1) inversion: <i>var vērties prezidents</i>; 2) indirect word order: <i>Tas pāriet ļauj; nosaukt par unikālu to nav iespējams; sev zeltu pamatīgi noslauca; pa logu rollsroisam var vērties prezidents; peons [...] kapli vicinās</i>; 3) parallel constructions, anaphoras: <i>Te eksportpreces - te cigāri – te tautas</i> (anaphoras); 4) context-bound sentences (see above).</p> <p>LcSs: 1) Words in the initial positions of parallel syntactic constructions and/or coordinated parts of sentences; 2) The framework of the linking words ensuring syntactic coordination.</p>
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