TRANSLATION OF IMPLIED SENSE
AS A PSYCHOLINGUISTIC CATEGORY

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Abstract. The article aims to identify some implied sense markers in the poetic text to draw translators' attention to their reproduction and scholars of translation on their analysis. This paper pioneers the idea that poetic implied sense as a psycholinguistic category is interpreted as The study of the creation, decoding, and translation of implied sense as a constituent of a poem's macro-image structure in general, and with the untranslatable form of poetical implied sense based on Anglicism dispersion in the text of the American verse in particular, contributes to a better perception of the original poem and promotes finding ways of its adequate reconstruction in translation. making primary content of a poem and is considered a dominant image in poetic translation. Semantic context significance in poetic implied sense interpretation and translation are revealed. The presence of implied sense in poems is characterized by the text markers that help disclose it and direct translators. Poetical implied sense is determined as implied sense image functioning within a poem macro-image structure. Implied sense image decoding and rendering requires prior examination of the system of inner textual and extra-textual context relationships and psycholinguistic aspects of poetic discourse. Among the main tools applied in this study is the method of macro-analysis of a poetic work, which involves comparison of the original and translation at the level of autosemantic, synsemantic and subsemantic (implied sense) images and, in particular, text analysis to identify purely linguistic and psycholinguistic implied sense markers for its decoding and reproduction in translation, and factor analysis (principal components method) to determine the features of the semantics of the poetic original and translated texts. As a result of this research, it is discovered that signals-markers of the poetic implied sense are simultaneous actualization of the meanings of the same word and scattered inclusions of Anglicisms in American verse, which form an implied sense that is difficult to translate.

Keywords: *poetic translation, psycholinguistics, implied sense, concepual implied sense image, sociolinguistic image, semantic complex, Anglicism*

Кикоть Валерій. Переклад підтексту як психолінгвістичної категорії.

Анотація. Метою статті є виявлення окремих підтекстових маркерів у поетичному тексті з метою загострення уваги перекладачів щодо їх відтворення, а перекладознавців щодо їх аналізу. Дослідження окремих особливостей виникнення, декодування та перекладу підтексту як складника макрообразу поетичного твору, загалом, та неперекладної форми поетичного підтексту, що базується на вкрапленнях англіцизмів у тексті американського вірша, зокрема, спрямоване на поліпшення рецепції поетичного оригіналу та заохочення пошуку шляхів його адекватного відтворення в перекладі. У статті вперше поетичний підтекст як психолінгвістична категорія трактується як такий, що складає основний смисл поетичного твору, й розглядається як образна домінанта у віршовому перекладі,

розкривається значення семантичного контексту в інтерпретації та перекладі поетичного підтексту. Підтекст у поетичному творі характеризує наявність у тексті сигналів-маркерів, за допомогою яких виявляється підтекст, та на які повинен орієнтуватися інтерпретатор під час перекладу поетичного твору іншою мовою. Підтекст поетичного твору визначається як підтекстовий образ, який функціонує в рамках макрообразної структури твору. Для декодування та перекладу підтекстового образу необхідне дослідження системи внутрішніх текстових та позатекстових контекстуальних зв'язків, а також психолінгвістичних аспектів поетичного дискурсу. Серед основних методів залучених у цьому дослідженні є розроблений нами метод макрообразного аналізу поетичного твору, який передбачає порівняльне зіставлення оригіналу й перекладу на рівні автосемантичних, синсемантичних та субсемантичних (підтекстових) образів та, зокрема, аналіз тексту з метою виявлення наявності в ньому суто лінгвальних та психолінгвістичних маркерів підтексту для здійснення його декодування й відтворення у перекладі, а також такий метод психолінгвістичного аналізу як факторний аналіз (метод головних компонент) для визначення особливостей семантики оригінального поетичного тексту й тексту перекладу. У результаті дослідження виявлено такі сигнали-маркери поетичного підтексту: одночасна актуалізація значень одного й того самого слова, а також розосереджені вкраплення англіцизмів в американському вірші, які формують підтекст, що важко піддається перекладові.

Ключові слова: поетичний переклад, психолінгвістика, підтекст, концептуально-підтекстовий образ, соціолінгвістичний образ, семантичний комплекс, англіцизм.

Introduction

One of the major objects of psycholinguistics research is the study of cognitive processes motivating language comprehension and production, as well as the ways cultural environments interact with these two (Harley, 2005).

Sense capacity is one of the most distinctive properties of a poem as a language product: it often says more that it is said directly in it. It, sense capacity, suggests conclusions and associations that are not ingenuously formulated in its text, and it awakes the thought and causes the need to additionally tell yourself, or think to yourself the author's deliberate understatement. As such, poetry is a feature that is specific for the latter and detaches it from other types of book writing that are not a simple result of the readers' perception discrepancies: it is determined by a poem sense structure inherent in it since two or more senses may coexist within a verse.

The most frequent experimental research in the field of psycholinguistic literary sense investigation deals mainly with prose texts implications (Clark & Clark, 1977; Goodman & Stuhlmuller, 2013; Fodor et al., 1974; Hoek & Zufferey, 2015; Jaeger, 2010; Loman & Mayer, 1983; Torabi & Denberg, 2012), that is also true with psycholinguistic implications of bimodal bilingualism (Emorrey, 2016). Similar investigations have been observed as far as translation of implicitly are concerned (Hatzidaki, 2007; Jinyu, 2012; Lörscher, 1991; Venuti, 2001).

Reconstruction of literary work sense comprises an important practical task of literary translation and principal problem belonging to translation theory realm. And that is why while characterizing poem language nature specifics, in its broader understanding of the serious problem concerning poetical text double meaning can by no means be avoided.

To further explore this issue, we need not only to look at semantic and morphophonological properties of source and target languages, but also at extra-linguistic variables should be researched, as well as language behavior between prime and target texts are to be tested on what makes it evident that psycholinguistics and translation study are interrelated. Furthermore, since translation theory is mostly dealing with bilingual narrators' competency in the process of rendering and psycholinguistics – with language usage cognitive aspects, translation study may benefit by borrowing interdisciplinary approaches that enrich its theory and practice while applying psycholinguistic research methods for examining implied sense translation specifics.

Methodology

This work is based on the newly devised research methodology of poetical original and its translation by means of macro-image analysis (Kykot, 2020), as well as on methodology that includes psycholinguistic approaches such as a method of psycholinguistic analysis as factor analysis (principal components method) to determine the features of semantics of the poetic original and translated texts. The principle of preserving the harmony of content and form in translation is qualified as indispensable. Based on this, translation should be assessed as conceptual-esthetical form and content integrity exposing the relations between poem components as well as the harmony of their interaction organized by the concept idea.

Among the methodological principles, the macro-image analysis of original and translation is based on are historical and typological principles as well as various approaches to poetic translation analysis integrated into the devised method including topic, problem, semiotic, contextual-interpretation, structural, system and other approaches to the analysis of poetry and its translation that have positive mutually beneficial properties.

The basic method of the integral multi-aspect analysis aimed at the complex multiple aspects philological study of poetical text is text research through disclosing its image poetical structure together with its idea content, and the system of image lingual and psycholinguistic creation means. The category of image is the central concern of such synthesizing analysis.

The macro-image analysis method is performed by using the image poetical matrix of a poem that represents its common structure with all its levels and systems of images; these levels consist of the whole complex of their relationship. This method enables a full value analysis of original poem and its adequate reconstruction in other languages by applying the matrix on the ready-made translation that contributes to comprehensive analysis as far as translation equivalency is concerned.

The poem translation matrix is based on the idea of the comprehension of poetry translation matrix model that is a model that represents poetical piece as macro-image structure-system construction shaped by autosemantic, synsemantic and subsemantic image dimensions with their relationships within the integral poem structure, as well as within the system of relations of micro images on each dimension level and

outside it within the whole structure and all level images association bonds of the poem beyond its structure. This model helps to achieve equivalency and to reveal transformations in poetic translation.

Subsemantic image is a type of image that is formed within a poem general macro-image structure on its implied sense level. Subsemantic image has signals (markers) of material representation in poetical text which are conditioned by system linguistic potential of language element, correlation of its denotative and connotative plans, syntagmatic environment, interaction of linear and superlinear text levels. Markers of subsemantic image are differentiated by lexical and composition-architectonic levels.

Results and Discussion

As literary translation practice shows, in poetic translation in particular, it is often impossible to reconstruct all the properties of the original text and therefore it has to be decided which of them are more important, and which ones could be ignored. Specifying poem components principles aesthetical and image hierarchy enables to assess translation sufficiency.

A separate word in a poem quite often functions concurrently in several semantic contexts. Each translator may perceive it in his own way and it may sound entirely different for the reader. In the course of translation, one should preserve major sense component of the words bearing several semantic functions that is to render their most important functions in a semantic complex of higher order (context of phrase, stanza, entire poem, etc.), and only after that – their denotative meaning. The highest semantic complex that is sometimes reflected as "literary work idea," its philosophical concept, dominates in the course of resolving lower entities. For example, while choosing stylistic row, those in their turn dictate solutions on the level of paragraphs and phrases (Levý, 1974, p. 146). Translator's unawareness of the mechanism and "unseeing" the means of a poem main idea construction unavoidably causes its loss in translation.

Radchuk states that we should choose the element that we consider to be the most important in the work being translated is the aim of translation (Radchuk, 1982, p. 21). Verse translation requires differentiating accuracy degrees according to the level of artistic hierarchy (element rank in structure). The translator determines the order of priority of elements reconstruction as well as the gradation of assumed relations, revealed by the way of combinatory connections, structure specifics, artistic dominant feature (Radchuk, 1980, p. 17). He (translator) scrupulously saves the most important subordinating auxiliary to it, ignores less essential, varies insignificant, replaces relatively neutral. Following artistic dominant feature and differentiating accuracy, a translator reconstructs not simply accidental "something" from a work piece but its essence, normality of interactive components combination – each time another, original in each poet. Implied sense is undoubtedly one of such essential dominant features of poetic model.

Implied sense, "underwater stream", is a fact attested and analyzed as far back by the interpreters of antique epoch, Ancient India and Old China. A combination or

interchange of direct and allegorical speech, that is one meaning and multiple meaning speech, is always characteristic of creative writing in particular poetry text semantic structure. Hence, translation sufficiency without finding the means of expression of such contrasts of simple and "deep" work content is out of the question (Larin, 1959, p. 136).

If available poem implied sense is, as a rule, a poem's main thought, its deep idea and semantic-compositional image, whose essence may also be expressed as poem conceptual implied-sense image. And the language equality mark between perception of authors information by the readers of the original and translation texts may be used only in case when reconstruction of superficial unity of poetic text content and form is followed by the reconstruction of its deep structure that is implied sense image. Preserving implied sense in translation is compulsory in view of it dominant positioning within definite poem macro-image.

Currently, there have been only singular attempts to explore a poem implied sense actual linguistic implementation, for instance, based on quotation, and there have been observed no scientific works broadly investigating poetic implied sense problem from the translation theory point of view.

The author of this research has observed no work or research regarding poetic implied sense during the last fifteen years although there were several scientific papers concerning prose implied sense exploration. It is true fact that there appeared several scientific works concerning prose implied sense exploration by Matchuk (1992), Vetoshkin (1999), Golyakova (1996), Yermakova (1996).

As far as translation theory is concerned, this subject matter has not been thoroughly researched during the timeframe mentioned previously. System-contextual and structural approaches on the study of poetry implied sense functions, the ways of its creation, and the means of its discovery and reconstruction in translation are at the initial stage of their development what does not endorse earlier elaboration of full value poem macro-image model with the help of which a poem full value analysis could be performed and, in its turn, a poem adequate translation could be done.

Elaborating poetic implied sense is undoubtedly one of the important facets of such an integral model caused the topicality of the issue. The topicality of the problems considered is also conditioned by the growing attention of the translation study specialists to the text as a phenomenon, and by the need of all-round analysis of various types of information available in it and image-implied-sense information in particular.

It is necessary to clearly understand the difference between a direct allegory in the "ordinary image", and an implicit allegory hidden in the implied sense image. Sufficient concealment of those hints and conjectures that we identify with implied sense is a very important property that determines the nature of subsemantic image. The main difference between these two notions is that if the reader does not understand direct allegory, he will not understand the meaning of the poem. The poetic work will lose all meaning for him. If the reader does not "grasp" the meaning

of hidden, implicit hints, such a deprivation of meaning will not happen: the reader will understand the external plan, which will be the entire content of the poem for him. Here is a poem *A Minor Bird* by Robert Frost:

I have wished a bird would fly away,
And not sing by my house all day;

Have clapped my hands at him from the door
When it seemed as if I could bear no more.

The fault must partly have been in me.
The bird was not to blame for his key.

And of course there must be something wrong
In wanting to silence any song. (The Poetry, 1979, p. 267)

The external meaning of this poetry is quite clear. Its plot unfolds quite clearly. The images and the idea conclusion hardly need to be explained. But the inner meaning, the implied sense, is encoded here in a very original, sophisticated way.

Most readers, satisfied with a short but interesting plot and instructive humanistic pathos, may not notice the inner, deeper content. This can be done only by trying to draw a nexus between the *"minor"* in the title of the poem and the last word of the sixth line *"key"*. Identifying the common pragmatic field of these two lexical units, namely their belonging to the musical terminology, will help to understand that the bird here is not only "small" (the first meaning of the English word "minor"), but also sad (blue), which is the second dictionary meaning of the word "minor". And then, unfolding the logical chain, one can understand why the bird is sad: it grieves because of the fact that the lyrical hero in his daily work does not pay attention to the beauty and grandeur of nature. Waving his hand away from him, he does not want to see the main and eternal thing that is the source of life and true pleasure. And having revealed more fully the semantic spectrum of the word "key" ("key" means not only "octave" but also "important", "vital"), it is easy to see that it acquires the symbolic meaning of the key to the door of everlasting paradise, to the door of nature.

So, in this poetical work by Robert Frost we have a conceptual subsemantic image, an implied sense at the level of the whole poem, formed by the simultaneous actualization of several meanings of the same word.

Not understanding such a mechanism of the author's construction of hidden content, the translator of this poem, Valeriy Boychenko, could not reproduce the subsemantic image in his translation entitled *A Bird* («Пташка»). Compare:

Забаглось, щоб далі летіла вона
І щоб не співала побіля вікна.

Я швидко підвівся і став на поріг,
Плеснув у долоні, бо слухать не міг.

То сам я, напевне, у тім завинив,
Що став на заваді мені отой спів.

Бо, зрештою, є щось погане й зловісне
У прагненні змусити змовкнути пісню. (Frost, 1970, p. 72)

As we can see, the above-mentioned figurative marker words or any of their functional equivalents are not observed in the translated text, and therefore, as a consequence, there is no implied sense here.

Among the ways of creation of implied sense in poetry, though seldom, it still happens that in English language poetry one can still come across those implied sense image creation means that unfortunately cannot be so far translated in other language, at least in Ukrainian or Russian.

Such creation means can be demonstrated in the poem "Richard Cory" by the prominent American poet Edward Arlington Robinson:

Whenever Richard Cory went down town,
We people on the pavement looked at him:
He was a gentlemen from sole to crown,
Clean favored, and imperially slim.

And he was always quietly arrayed,
And he was always human as he talked;
But still he fluttered pulses when he said,
"Good-morning," and he glittered when he walked.

And he was rich – yes, richer than a king –
And admirably schooled in every grace:
In fine, we thought that he was everything
To make us wish that we were in his place.

So on we worked, and waited for the light,
And went without the meat, and cursed the bread;
And Richard Cory, one calm summer night,
Went home and put a bullet through his head. (Robinson, 2014, p. 497)

This poem tells us about the unsteadiness of material success, and the unreliability of comfort and welfare. Richard Cory has been "heroically" hiding his troubles and problems from other people. The author says nothing about the reasons for his unexpected suicide, but his selection of words depicting the hero elucidates the tragedy cores. The reader's attention is arrested by the great number of Anglicism in the poem about American province dweller: "from sole to crown" (an American would say "from head to foot"), "pavement" (instead of American "sidewalk"), "clean-favored" (instead of "shapely") and so on. There was something in Richard Cory from an old-fashioned English aristocrat. He was not only "richer than a king" (again it is more similar to an English comparison), but also "was always human

when he talked". Such people could not tolerate the inhuman tension imposed by the struggle for a place under the sun in modern society of "equal opportunities" which senseless material accumulation more and more deprives them from "archaic" spiritual and moral principles, warm virtuous relationship, lively human communication.

This very American poem also has wider aspect of interpretation: nobody deserves envy; each person is worthy only a sympathy. This verse may also be a sort of illustration to the Ukrainian saying of "Someone else's soul – dark woods".

Thus, as it becomes clear from the writing above, this sociolinguistic image cannot be translated in view of quite specific means of its creation the poem author resorted to. But it does not mean the static absence of translation versions of the poem. Indefatigable interpreters having even realized the hopelessness as for full value representation of the original dominant image in translation still try to bring the reader nearer to the unattainable original poem by their renditions:

> Коли виходив Корі за поріг,
> Вся вулиця збігалася дивитись
> На джентльмена з голови до ніг,
> То був шляхетний, благородний витязь.
>
> Й здавалося, скромнішого нема,
> На посмішку був щедрий і на милість,
> Вітався першим чемно з усіма,
> Як він ішов – усе довкіл світилось.
>
> І був багатшим він від короля,
> І мав всебічний розвиток і вишкіл,
> Ми заздрили за все те, що земля
> Йому дала і дав йому Всевишній.
>
> З'їдала нас робота, біготня,
> Кляли ми хліб черствий і спину гнули,
> А Ричард якось сонячного дня,
> Вернувшись в дім, пустив у серце кулю. (Kykot, 2020, p. 73)

Conclusion

This work in certain ways clarifies the significance of implied sense in a poem image structure in view of its reconstruction in translation as well as focusing translator's and translation study specialist's attention to some poetic implied sense creation means that are difficult to be reconstructed in the process of translation.

Implied sense as a system of word depicting-expressing means is inherent in certain poems. This system consists of indirect utterances of the narrator which have hidden sense that is revealed in context – not only in the nearest text surrounding, speech situation, but also in wider semantic context. Each implied sense detail serves as an element of the system of textual and extra textual bonds.

Implied sense may be called semantic-psychological category that is revealed as a result of literary text interpretation. Emerging implied sense polysemantics causes certain text perceiving, decoding and translating problems which are to be solved by means of context.

Implied sense and content-conceptual information make poem major gist. Adequate perception and translation of content-conceptual information that is a category of the whole text in general is not possible without implied sense understanding. Implied sense presence in a poem is characterized with text available signals (markers) by means of which implied sense is revealed, and which a translator should orient to in the course of translation.

The current stage of research enables one to identify poem implied sense as a special type of image – implied sense image that is poetic macro-image full value constituent. This image functions within poem macro-image structure and as a rule is a dominant feature for translation. Simultaneous actualization of several meanings of the same word is one of the means the poetical implied sense is created with. It also becomes clear that there are some untranslatable forms of poetical implied sense, namely, an implied sense based on Anglicism dispersion in the text of the American verse.

Scientific novelty of this article is the fact that poem translation adequacy is deepened on the basis of its implied sense dimension work out; the process of perception of implied sense image as a poetical macro-image constituent is analyzed as well as the influence of this process on the full value implied sense reconstruction in translation.

The theoretical worth of this article is that it makes certain contributions to the research of implied sense as an element of textual and image structure, to scientific elaboration of poem macro-image structure, adds to the development of translation theory, text linguistics, lingual stylistics, and the theory of text interpretation.

The practical value of this research lies in the fact that it focuses the translator's attention to some means of implied sense creation that are difficult to translate, that the results of the research may be used in translation practice, and in the course of all types of analysis of poetry and its translation, and the training of translators and critics of literary translation, linguists, and literature specialists in general.

The research perspective of poetry implied sense as a constituent part of poem macro-image structure is in investigating other means of poem implied sense creation and the ways of their reproduction in translation as well.

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