REPRODUCING POETIC TEXT IMPLICATURES

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The article considers consistent patterns of conveying implicatures in translating poetic texts on material of G. Yeyger's Germanic poetry translations.

The main feature of implicature is that it is enclosed in utterance intentionally by the speaker. The addressor of poetic text is represented by its author or poet, and the addressee can be a real person, generic, collective addressee (reader, contemporary, all mankind), as well as indirect addressee (inanimate object, godhead), or the author himself.

Creating a poetic text, the author has two kinds of intentions – 1) referential intention which is connected with reference – correlation of words and states of affairs in the outside world, and 2) aesthetic intention – author's positive emotional-appraisive attitude to the verbal form being created. Implicatures in poetry reflect both referential and aesthetic intentions. They simultaneously refer to states of affairs in the outside world (the reference itself) and to words (self-reference). That is why their reproduction in translation is twice as important – for recreating text content as well as reflecting author's individual style.

Most commonly implicatures occur in short aphoristical texts, where a thought is conveyed in a hedged form. These ones are characteristic of Mascha Kaléko's and Robert Gernhardt's works.

Two implicature types present different degrees of translation difficulty - conversational and conventional implicatures. Reproducing the former ones usually comes without difficulty. Since conversational implicature is created only by the context, translator's task consists in reproducing all its components. Conventional implicatures are tied to meanings of words and syntactic structures of certain language, which can cause substantial translation problems with this implicature type. In poetic texts, this type is rather frequent, because as it is commonly known, poetry is the art of

words and abounds with devices and figures, including implicatures, which implement aesthetic function of language.

It is worth mentioning that each implicature belongs to one of two communication levels distinguished in literary text: a) vertical – communication between author and reader; b) horizontal – communication between characters of text. In a particular sentence there can be either two levels or one – the vertical one.

The two ways of conveying implicatures of original text are determined: 1) keeping implicature; and 2) losing implicature.

In the first case there are two possible options:

1.1. Translator has to use other suitable language means to reproduce an impicature.

1.2. Translator manages to convey an implicature by using the same means as in the original, – translation is more precise. What facilitates translation is the fact that the key words, being implicature triggers, are the same in semantics of both languages. The original utterance containing an implicature can slightly differ grammatically from the translated equivalent.

In the second case there are three options:

2.1. Explication of implicature.

2.2. Substitution with another implicature.

2.3. Complete loss, in case when implicatures triggers are presented by words that do not have direct equivalents in the target language.

Translation can produce other implicatures that were not put into text be the author. If they do not drastically change the conceptual content of poem, but extend and modify it, translation is considered successful.

Future studies include mechanism of conveying implicatures in translating literary texts of different genres.