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## Poetic meaning production – interpretation and translation

✦ Кључне речи:  
*translation, imagery, conceptual integration, blending, metaphor, poetry.*

Циљ овог рада је да анализира покушаје студената да у окружење руског језика и руских асоцијација пренесу једну од песама младог песника – *Michała Józwiaka*. Ова илустрација доказује да се теоријски оквир когнитивне лингвистике може на уносан начин применити на транслатологију. Међу основним појмовима у когнитивном поимању језика и граматике су *сажимање* и *сликовност*. Као што је приказано, посматрано у контексту *сажимања* и *сликовности*, процес превођења постаје више индивидуално тумачење текста него репродукција значења садржаног у његовој оригиналној верзији.

### Introduction – the poem by Michał Józwiak

*To tak  
 jakby z wiosennym deszczem słońce  
 namalowało tęczę  
 na błękitnym płótnie,  
 aż chciało się żyć  
 i napisać wiersz  
 jeżeli tak wygląda RAJ  
 to cieszę się że wierzę w Boga  
 cieszę się że do niego dzwonię*

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*chyba znów to zrobię!  
To było tak jakby spełniło się czyjeś marzenie  
O kochającej żonie*

*dzieciach*

*i domu z ogrodem*

*Nagle zechciałem miłować nieprzyjaciół swoich  
i choć to nierealne  
dostałem od Ciebie*

*BUZI w tramwaju.*

(Józwiak 2000: 14)

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This poem by Michał Józwiak, a young poet from Łódź, constitutes a part of a collection entitled 'Kilka wersów'. The title seems to be most appropriate characteristic of all the poems included – they are short and extremely concise, with no unnecessary words; just several lines expressing hundreds of thoughts. According to Agnieszka Szczepaniak, the reviewer of the collection, the poem in 'several lines' presents the whole world in which the human being is under the influence of three powers: God, the external power controlling earthly law and the internal voice of the heart: '(...) Michał Józwiak dopisuje do "Antologii Życia" nie uwzględnione w niej (brakujące) wersy, w których poszukuje drogi mogącej nadać naszej egzystencji wymiar wykraczający poza ściśle wyznaczoną *partyturę*, stanowiący element jej interpretacji. W świecie tym – zapisanym w "Kilku(set) wersach" – człowiek zrzucony na *arenę życia* podlega działaniu trzech sił. Pierwsza z nich, jednocześnie nadrzędna wobec dwóch pozostałych, to moc Boga – *dobrego kumpla*, do którego możemy zadzwonić, ale też chimerycznego i nieobliczalnego *mistrza*, panującego nad bytem materii. Druga siła – zewnętrzna – to ta ustalająca ziemskie prawa. Stanowi ona oplatającą nas strukturę świata Rozumu, rodzącą fałszywe – "dziurawe" – maski, *beton emocjonalny* (...) Na szczęście jest jeszcze jedna energia. To dźwięk płynący wprost

z "serca galaktyki"; *linia kontaktu z Bogiem; tunel łączący nas ze światem wyobraźni, czyli wewnętrzny głos każdego człowieka.*' (Józwiak 2000: jacket). Is this, however, the only possible interpretation of the poem?

The complexity of interpretation and unique features of structure encouraged me to use the poem during my classes of the literary translation course for the 4<sup>th</sup>-year students of Russian Philology (University of Lodz). Their work, accompanied with analyses, discussion and even arguments over some cases of interpretation, resulted in several Russian versions of the poem, quoted in the Appendix. It should be underlined, however, that one of them (the last quoted version) has been prepared by the students whose mother tongue is Russian.

Inspired by the cognitive concepts of blending and imagery, I have attempted to analyse the process of translation of the Polish poem into a different formal system from the perspective of the theory of mental spaces.

#### Some concepts of cognitive theory

Cognitive theory along with its concepts referred to human cognition and experience provided me with a theoretical background for the further analyses. For that reason I have decided to present briefly those of them

that helped me to explain some problematic cases of the process of translation.

The cognitive linguistic perspective ‘subsumes a number of concerns and broadly compatible theoretical approaches that share a common basis: the idea that language is an integral part of cognition which reflects the interaction of cultural, psychological, communicative, and functional considerations, and which can only be understood in the context of a realistic view of conceptualizations and mental processing’ (the International Cognitive Linguistics Association; qtd after Janda 2000: 2). Consequently, cognition and the use of language involve the access and manipulation of mental spaces constructed from human perceptual experience and extended through imaginative mapping processes. What is more, it is considered as a fundamental hypothesis of cognitive linguistics that meaning involves motivated mapping from conceptualization to expression. (Sinha 1999: 6) According to Laura Janda, the three most significant processes are metaphor, metonymy and blends (2000: 12).

A metaphor has been defined by Janda as ‘a mapping from a source domain to a target domain. In other words, whenever a person takes a concept that has been formed in one domain and tries to implement it in another, a metaphor has occurred.’ (Janda 2000: 12) The domain in which virtually all human knowledge is formed is that of human body in physical space, which usually serves as the source domain for a metaphor. Common target domains are time, emotions and states of being.

The mapping performed by metaphor is usually highly selective and it may be formulated as a one-to-one mapping of all the information from a source domain to a target domain. To illustrate her point of view, Janda presents the following exam-

ple: ‘the fact that in English we use fire as a source domain for understanding anger (...) does not mean we expect anger to be something we can light with a match, use for cooking, or use to produce ashes.’ And then she explains: ‘(...) metaphor is motivated by relevant information that is salient in human experience; it highlights some facts about the target domain, but hides others.’ (Janda 2000: 13)

In Janda’s article, metonymy has been described as a phenomenon ‘present whenever a part of something stands in for the whole item, or when something closely associated with an item (like a name or attribute, eg. *Dostoevsky takes up a whole shelf in my library*; *The ham sandwich wants his check*) stands in for the item itself. In other words, a partial or associative reference maps to the referent itself.’ (Janda 2000: 14) Among the examples of metonymy she has listed elipsis, truncation, phonological reduction / neutralisation. What is interesting, she has also observed that very common uses of metonymy in the world’s languages are the reduction of movement along a path to either a stationary path or just the endpoint of a path. (14)

Conceptual integration theory, often called ‘blending’, is based on extensive empirical observation in multiple areas of meaning construction. It is ‘a basic mental capacity that leads to new meaning, global insight, and conceptual compressions useful for memory and manipulation of otherwise diffuse ranges of meaning. It plays a fundamental role in the construction of meaning in everyday life, in the arts and sciences, in technological development, and in religious thinking.’ (Fauconnier 2001: 1–2) According to both Fauconnier and Turner, conceptual blending is a general cognitive operation, which is ‘usually not consciously perceived, but it can be highlighted, as in

jokes, cartoons, poetry'. (Fauconnier, Turner 2001: 173; original text qtd in: Wojcik-Leese 2000: 41)

Fauconnier and Turner describe mental spaces as 'small conceptual packets constructed as we think and talk, for purposes of local understanding and action. They are interconnected, and can be modified as thought and discourse unfold. [Conceptual blending] operates over mental spaces as inputs. In blending, structure from two input spaces is projected to a separate space, the 'blend'. The blend inherits partial structure from the input spaces, and has emergent structure of its own.' (Fauconnier, Turner 2001: 173; qtd in: Wojcik-Leese 2000: 41; see also: Fauconnier 2001: 2).

To discuss the problem of conceptual blending, Fauconnier and Turner provide varied examples and schemes. For my present analyses their conclusions referred to the principles of conceptual blending seem most valid. Following the discussion of blending in experimental poetry presented in the article of Elżbieta Wojcik-Leese, it would be worth quoting here its author's considerations:

'Another liberating conclusion, although possibly intimidating at first, is the fact that 'the degree of blending is often up to the reader. (...) However, I would assert that the readers can increase the degree of blending by increasing their awareness of the mechanisms of blend development (...) and of the principles of conceptual integration (as Fauconnier formulates them (...) [in his paper entitled 'Conceptual Integration', presented to the Fifth International Cognitive Conference, Amsterdam, 1997]). Two of these principles, *unpacking* and *good reason*, seem to offer good guidance in comprehending experimental poetry. According to the *unpacking* principle: 'The blend alone must enable the understander to unpack the blend to recon-

struct the inputs, the cross-space mapping, the generic space, and the network of connections between these spaces.' According to the *good reason* principle: 'All things being equal, if an element appears in the blend, there will be pressure to find significance for this element. Significance will include relevant links to other spaces and relevant functions in running the blend'. What these two principles recommend to the reader of experimental poetry are the reliance on the hints that the blend can yield during perceptive scrutiny and the belief that such a persistence will validate the finds. Bearing all the above considerations in mind, I would like to suggest that reading an experimental poem involves unpacking minimal linguistic cues to access its conceptual structure, its blends and its input spaces.' (Wojcik-Leese 2000: 42–43)

However, cognitive linguistics does not provide the sufficient set of dimensions needed to analyse the process of interpretation and translation of a poem. Another discipline describing the meaning production within the cognitive theory is cognitive poetics. For that reason, apart from metaphor, metonymy and conceptual integration, I decided to discuss also some basic points of cognitive poetics as a background of *imagery*.

### Cognitive poetics – imagery in poetic meaning production

Imagery – another fundamental concept in the cognitive theory applied in the description of translation as a process – has been widely presented in numerous works (compare: Langacker 1987, Tabakowska 1995, Brandt & Brandt 2005). Langacker defines *imagery* as the ability to construe a conceived situation in alternate ways for

purposes enhancing thought or expression. (Langacker 1987: 110) What is more, it is perceived as a ‘universally central dimension in poetic meaning production. (Brandt & Brandt 2005:1) Since for the purpose of the present article this aspect of imagery seems most essential, I will concentrate here on some basic thoughts expressed by Line Brandt and Per Aage Brandt in their work *Cognitive Poetics and Imagery* (2005 – the Internet version).

The term *cognitive poetics* refers to ‘cognitively oriented generalizations on creative (literary) writing as such and can be used interchangeably with ‘cognitive literary studies’ to indicate the study of literary creations in a cognitive perspective.’ (Brandt & Brandt 2005: 10) Two dimensions has been outlined within the emerging field of cognitive poetics: textual analysis and cognitive aesthetics. Dimensions of textual analysis comprise three distinct cognitive activities: reading, interpretation and aesthetic evaluation. The authors admit that ‘these three dimensions may not all be present in an analysis. However, a reading must be taken as the minimal requirement of what can be called a textual analysis, and a reading in turn can generate an interpretation and/or an evaluation of the text as a work of art.’ (Brandt & Brandt 2005: 11)

The reading consists of descriptions of the semiotic structure at the first three levels:

1. enunciation;
2. semantic content;
3. textual rhetoric (resulting in a description of authorial ‘style’)

These levels are ‘stable components that are related such that one level becomes a prerequisite for the next one, and the result is a ‘reading’ that ‘feeds into’ an interpretation. Having analysed the enunciation (who is speaking?), the semantic content (what is the text about?) and the rhetoric (how is the

semantic content presented linguistically and compositionally?), the analyst is left with the question of ‘why?’ This is the interpretation level. (13–14) A literary interpretation is defined as ‘a generalization from the text to the intersubjective life – world of human beings, advocating or exposing aspects of it, a generalization that is motivated and supported by the reading.’ (14)

It is worth noting that a cognitive reading of a text, according to Line Brandt and Per Aage Brandt, has a double scope: ‘The reader’s attention is focused not only on understanding the text but also on the process of creating the representations that make up the text. Apart from reading and interpreting the text, the reader forms hypotheses as to how the meanings are arrived at.’ (15) Consequently, ‘a cognitive – poetic reading is necessarily text-oriented, rather than biographically oriented. Or rather: it is text – mind – oriented since minds are making sense of the linguistic artefact that is the text, and coming up with possible meanings’ – conclude the authors. (16)

All the above considerations referred to cognitive theories turned out to be really helpful while analysing the relations between formally integrated linguistic structure and conceptually integrated structures built by the poet – Michał Józwiak – and retrieved by the readers/the translators – my students.

### The complexity of interpretation

At the very beginning of the attempt to interpret the text of the poem it would be worth quoting Line Brandt and Per Brandt: ‘Literary language is doubly meaningful: the linguistic signs mean something on the page, in the ordinary sense and, in addition to that, they are loaded with intentionality; if they appear on the page they are meant to

be there. Nothing is accidental, or nothing should be; recall reading experiences that leave you with the feeling that any hypothetical alteration would disrupt the textual integrity – every comma, every sentence is in place: exactly where it ‘should’ be. There is an authorial presence in the literary text that attunes the readers attention to what is written, mirroring the authorial attention to detail and structure. The literary artefact is highly intentional, and this makes a difference for the reading experience. Literary language is uniquely meaningful and – perhaps for this reason? – uniquely enjoyable.’ (Brandt & Brandt 2005: 12)

The phenomenon of reprocessing a pre-existing semantic structure makes it possible to embed a personalised enunciation in an impersonal idiom or expression, as in two comparisons used in the poem by its author

*To było tak jakby spełniło się czyjeś marzenie  
O kochającej żonie  
dzieciach*

The two similes may account for the standard idea of comparing the state of happiness with a rainbow or home. Since both can be described as a comparisons, each of them has the following structure: it has a protosis (A is like B) and an explicative apodosis: this is so because of or with respect to C (compare: Brandt & Brandt 2005: 6):

1. The state of happiness (A) is like a rainbow painted in the blue sky by the sun after the spring rain (B) in the sense that it makes the observers smile and forget about earthly problems as well as feel lively, creative and full of energy (C).
2. The state of happiness (A) is like having a happy family: beloved wife, children and a house with a garden (B) in the

– Michał Józwiak. The students’ discussion following our classes in translation practice resulted in the conclusion that the poem has an underlying concept – *happiness* [is *light* and/or *home*]. In terms of blending theory there are two similes in the poem:

1. happiness compared to the situation when in spring, after the rain the sun paints a rainbow in the blue sky;

*To tak  
jakby z wiosennym deszczem słońce  
namalowało tęczę  
na błękitnym płótnie,*

2. happiness compared to the feeling when the dream of a happy family and home comes true.

*i domu z ogrodem*

sense that family makes it possible to feel safe and protected from danger, confident and not worried about future, as well as to feel hidden far away from the world and its problems (C).

These are the commonplace constructions often used (directly or indirectly) in communication in order to express and stress the intensity of the feeling of happiness (happiness is light / sun / spring / smiling children / family / home).

Taking into consideration the similes, it should be underlined that the reason for such feeling of happiness is in the poem unclear. Majority of students agreed that there is no evidence to even speculate what object is hidden behind the word ‘to’ in the lines: *To tak | jakby z wiosennym deszczem*

*słońce* | *namalowało tęczę* and: *To było tak jakby spełniło się czyjeś marzenie.*

In terms of mental space theory, the first simile has a source space presenting the scenario of the sun-shine and rainbow, while the second one the scenario of home and family. They both have a target space

referring to someone's feelings – here the first person of the poem. The corresponding mental space scheme of the metaphor used in the first simile may be presented in the following way:

Metaphor:	słońce namalowało tęczę na błękitnym płótnie
Presentation space:	słońce namalowało tęczę na płótnie
Reference space:	światło, radość, kreatywność, życie, pasja
Virtual space (blend):	światło / słońce życie / słońce życie / wiosna radość / słońce, tęcza kreatywność / namalowało na płótnie pasja / słońce namalowało tęczę
Meaning space:	observing the sun drawing a rainbow we enjoy life, want to create and feel happy.

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It is worth noting that the creativity caused by the action of the sun results in desire to live and write a poem: *aż chciało się żyć | i napisać wiersz.*

There are three other blended spaces used in the poem, all with religious correspondences:

1. The word 'raj' sets up a blended space in which 'paradise' means not only 'Heaven, thought of as the place where God lives and where is no illness, death, or evil' or 'the garden where Adam and Eve lived' but also 'a place or situation that is extremely pleasant, beautiful,

or enjoyable'. (*Longman Dictionary* 1995: 1026) Here, in the context of the poem, Paradise is the present state of soul as well as its future happiness promised by God to those who stay in close relationship with Him. So, if you enjoy life immoderately you should 'phone God' as often as possible, and only then you can hope that you will live in Paradise.

2. The expression *cieszę się, że do niego dzwonię* sets up mental spaces as follows:

Metaphor:	dzwonię do niego
Presentation space:	dzwonić do Boga
Reference space:	modlić się do Boga
Virtual space (blend):	modlić się / dzwonić rozmawiać / dzwonić on (Bóg) / przyjaciel
Meaning space:	you can talk to God whenever you wish and if you do that He becomes your friend

3. The expression *dostałem od Ciebie* |  
*BUZI w tramwaju*

The main problem here was to establish who is the addressee in the above expression. The first student's suggestion was that the one who kissed the first person was his girl-friend. But, on the other hand, why is the situation introduced as 'unreal'? And

why the word 'ciebie' has been written with a capital letter? Answers to these questions as well as the meaning of the previous line containing the well-known Biblical saying: *Nagle zechciałem miłować nieprzyjaciół swoich* led to conclusion that 'you' in the poem stands for God. And now the network of mental spaces may look in the following way:

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Metaphor:	dostałem od ciebie buzi w tramwaju
Presentation space:	dostać buzi od Boga
Reference space:	poczuć bliskość i aprobatę Boga
Virtual space (blend):	wyraz sympatii, miłości / buzi doświadczyć bliskości / dostać buzi otrzymać aprobatę / dostać buzi
Meaning space:	when you stay in close relationship with God and He loves you, you may feel like being kissed by God.

What is important, the Polish expression 'dostać buzi' and the use of 'buzi' instead of 'pocałunek' may suggest existing a special, very personal relationship with God, corresponding to the relationship expressed by the words: 'dzwonię do niego'. Such relationship may exist between close friends only. It should be underlined, however, that it is not the reason for the feeling of happiness but rather its result (for further interpretation of the expression – see below).

### The translation into Russian

Although at first sight the poem seemed quite simple from the point of view of its language and structure, during the process of translation there were several cases worth analysing here.

Already the poem's opening lines: *To tak / jakby z wiosennym deszczem słońce*, posed an obstacle. Interpretation of the word 'to' (see above) was not as obvious as we expected. The Russian phrase: *Это так / как будто*

*с весенним дождем солнце*, leaves the reader with the same impression as the original line. However, not all the students agreed to solve the problem in such way. For that reason one of the Russian versions presents the phrase: *Произошло все это так / Как будто солнце с дождем весенним*, according to the interpretation that the word 'to' introduces the situation that can be traced as the poem unfolds.

The next example refers to translation of the Polish metaphor: *słońce / namalowało tęczę / na błękitnym płótnie* and the blend 'błękitne płótno'. Undoubtedly, the system of Russian language makes it possible to construct the same mental space as it is in the original text. The problem, however, arises when we try to find most appropriate equivalent of the adjective 'błękitny', defined in a dictionary as: 'intensywnie niebieski; lazurowy' and adds most frequent collocations: 'błękitne niebo, oczy. Błękitna sukienka.' (Szymczak 1982/1: 178) The first choice, 'голубой' has been felt as 'not evidential enough'. The blend 'błękitne płótno' has



two input mental spaces – one with canvas and the other with the sky. There is a blended space in which the sun is an artist who paints a rainbow in the blue sky and the sky is the canvas. This blend takes much of its adjective ‘*błękitny*’ from the source input space, which most frequently associates and collocates with the noun ‘*niebo*’. Thus the source space provides the inferences to the blend.

To construct such blending in Russian it must be used an adjective that renders the colour of the sky and in that meaning is recognised most frequently. Apart from the word ‘голубой’ there have been suggested: ‘синий’, ‘лазурный’, ‘бирюзовый’. So, how to choose from separate words that denote colour of the sky? The students decided to take into account their definitions. The dictionary explains under the heading ‘синий’: ‘имеющий окраску одного из основных цветов спектра – среднего между фиолетовым и зеленым. С. цвет. Синяя окраска. Синее небо. Синие васильки.’ (Ozhegov 1987: 623) ‘Лазурный’ is defined as: ‘Цвета лазури, светло-синий. Лазурное небо. Л. берег (...). Лазурные мечты (перен.: идиллические, несбыточные.’ (Ozhegov 1987: 271) The adjective ‘бирюзовый’, in turn, refers to the noun ‘бирюза’ which is understood as ‘драгоценный камень голубого или зеленого цвета’, and collocates with the words: ‘перстень’, ‘море’, ‘цвет’. (Ozhegov 1987: 43) From the point of view of their meaning and associations, the adjectives ‘синий’ and

‘лазурный’ may refer both to the sky and to the canvas, but the word ‘голубой’ is the only one that can describe a clear spring sky with the sun and a rainbow (compare definition: Ozhegov 1987: 119). And now in the blend ‘голубое полотно’, the adjective implies that the canvas is the sky.

The final example I have chosen to discuss is the blending: *dostałem od Ciebie / BUZI w tramwaju*. Since, as the students-translators established, the word ‘Ciebie’ refers to God (see: interpretation above), the third Russian version presented in Appendix turns out to be inappropriate and does not ‘transfer’ the mental spaces of the original. The lines: *и хотя это невозможно / ты поцеловала меня в трамвае* imply that ‘you’ in the poem is the first person’s girl-friend. Such interpretation does not correspond to the previous lines and the previous religious references.

It must be underlined that this case of conceptual integration has constituted a serious challenge to students’ translation and they are still not glad about the result of their attempt to face it. Unpacking this blend requires the analysis of the noun ‘buzi’. Its use in the original text reveals the authorial intention to express friendly relationship between the first person and God, which is foregrounded by the fact that the word has been written in capital letters. Additionally, the graphic segmentation of the poem ingeniously assists the ongoing shift between the foreground and the background:

*To było tak jakby spełniło się czyjeś marzenie  
O kochającej żonie  
dzieciach  
i domu z ogrodem  
Nagle zechciałem miłować nieprzyjaciół swoich  
i choć to nierealne  
dostałem od Ciebie  
BUZI w tramwaju.*

Contrary to the word 'pocałunek', defined as 'pocałowanie, dotknięcie kogoś ustami, zwykle z jednoczesnym cmoknięciem, przyjęte ogólnie jako forma wyrażania uczuć (...) braterski, ojcowski pocałunek (Szymczak 1982/II: 714), the noun 'buzia' is meant as a soft and diminutive name of lips and cannot be used in neutral style (com-

pare: 'buzia' – 'usta, zwłaszcza dziecięce lub dziewczęce (często z odcieniem pieszczotliwym, żartobliwym'; Szymczak 1982/I: 223). Hence, in Polish poem the lines: *dostałem od Ciebie / BUZI w tramwaju* set up a blended space in which 'to be treated like a child' is the equivalent of 'to be given a kiss' ('dostać buzi')

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Metaphor:	dostałem od ciebie buzi w tramwaju
Presentation space:	dostać buzi od Boga
Reference space:	zostać potraktowanym przez Boga jak Jego dziecko
Virtual space (blend):	wyraz miłości ojcowskiej / buzi doświadczyć bliskości / dostać buzi zostać uznanym za dziecko Boże / dostać buzi
Meaning space:	when you stay in close relationship with God, He loves you and approves of you and your behaviour, you may be treated by God like His child.

Unfortunately, in Russian there exists no such lucky coincidence. The Russian language does not possess a single word that could embrace all the aspects of Polish 'buzi'. As a result, none of the Russian versions emphasises such particular relationship with God. All the students have been unanimous that the only possible Russian phrase here is:

*и хотя это нереально / невозможно  
я получил от тебя  
ПОЦЕЛУЙ в трамвае*

All Russian versions prepared by the students deserve attention since they present interesting and sometimes even surprising solutions. For that reason I have enclosed them in the Appendix with no intervention to their graphic, compositional, semantic, morphological or orthographic level. Undoubtedly, it would be worth analysing in detail translation methods and translator's choices in each text. In this article, however, I have decided to show these examples which

illustrate mechanisms of the poetic meaning production in the process of translation from the perspective of the theory of conceptual integration.

### Conclusion

All the above considerations and examples prove conclusively that mental spaces organise the processes that take place behind the scenes as we think and produce meaning while creating as well as translating poetry. I have attempted to demonstrate how the knowledge about the mechanisms of conceptual integration may assist analyses of the translations performed by my students. While searching for most adequate Russian equivalents of phrases and expressions used by Michał Józwiak in his poem, they tried to unpack minimal linguistic units to access their conceptual structure, their blends and input spaces. Interestingly, it was not executed consciously, since the students did not know the cognitive theory of blending

whatsoever. This fact encouraged me to provide them with the theoretical background about these processes and then to make it

possible for them to employ this knowledge while exploring mental spaces in another poem translated during our classes.

## Appendix

### I

Это так  
как будто с весенним дождём солнце  
нарисовало радугу  
на голубом полотне,  
да жить хотелось  
и стих написать  
если так выглядит РАЙ  
то я радуюсь верой в Бога  
я рад что ему звоню  
и это повторю ещё раз!  
Это было так как будто исполнилась чья-то мечта  
О любящей жене  
детях  
и доме с огородом  
Внезапно захотелось мне любить своих врагов  
и хотя это нереально  
я получил от тебя  
ПОЦЕЛУЙ в трамвае

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### II

Это так  
как будто с весенним дождём солнце  
написало радугу  
на лазурном небе  
да так что хотелось жить  
и писать стихи  
если РАЙ таков  
я рад тому что верю в Бога  
я рад что ему звоню  
и это повторю ещё раз!  
Произошло всё так как будто сбылась чья-то мечта  
О любящей жене

 Стихи 2005

детях

и доме с огородом

Внезапно захотелось мне любить своих врагов  
и хотя это невозможно  
я получил от тебя

ПОЦЕЛУЙ в трамвае

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III

Это так, как будто  
с весенним дождиком солнце  
нарисовало радугу  
на синем полотне  
и захотелось даже жить  
и написать стихотворение  
если так выглядит РАЙ  
то я радуюсь, что верю в Бога  
и радуюсь, что звоню ему  
и кажется снова  
это сделаю!

Это было так как будто исполнение  
чей-то мечты  
О любящей жене

детях

о доме с огородом.

И вдруг мне захотелось любить врагов моих  
и хотя это невозможно  
ты поцеловала меня в трамвае

IV

Произошло всё это так  
Как будто солнце с дождём весенним  
На бирюзовом полотне  
Нарисовало радугу,  
Да так, что аж хотелось жить  
писать стихи

Если РАЙ таков –  
Я рад тому, что верю в Бога  
Я рад, что я ему звоню

*И это повторю ещё раз.  
 Произошло всё так, как исполнение  
 мечтанья кого-нибудь  
 О любящей жене  
 о детях  
 и доме с садом  
 Внезапно захотелось мне любить своих врагов.  
 И хотя это нереально  
 Я получил от тебя поцелуй в трамвае.*

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## Σ **резюме** Поэтическое значение – интерпретация и перевод

Настоящая статья представляет собой попытку анализа процесса интерпретации и перевода одного из стихотворений представителя молодого поколения поэтов – Михала Юзвяка. Текст с польского языка на русский переводили студенты четвертого курса русистики Лодзинского университета. В статье избранные проблемы интерпретации и перевода текста рассматриваются с точки зрения когнитивной лингвистики и поэтики в контексте результатов исследований выдающихся теоретиков когнитивной грамматики: Рональда Лангакера, Марка Тернера, Джайлса Факонера, Лайн Брандт и Пера Брандта.

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