

## **Semantic Ordering of Lexical Choices in Poetry: Implications for Literary Translation**

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### **Abstract**

The (un)translatability of poetry from one language to another has been a long debate over the centuries. The difficulty of the task can be traced back to the special nature of poetic discourse. What distinguishes poetic from non-poetic text is the fact that poetry represents meaning by special arrangement and interplay of its linguistic elements which is defined as texture (Hasan, 1985). But what is of great importance is the way in which the texture of a poem affects the texture of the reader's mind and creates aesthetic effect. Among several factors which have to be taken into account in the choice of suitable equivalent in translation, this study investigates the semantic and lexicogrammatical patterns essential to the creation of texture by adopting chain interaction model developed by Hasan(1985,1990). This paper will analyze a poetic text to demonstrate the way in which semantic organization of lexical choices affects the way language is processed and consequently produces the aesthetic effect. Then the target language equivalent text will be examined in terms of the same textual arrangement. Some implications for translation of poetic texts are finally provided.

Key words: poetic discourse, texture, cohesive chain, chain interaction, semantic field, aesthetic effect

## Introduction

The translator of poetry is primarily trying to communicate to his readers the function of poetry, i.e. trying to create the same effect on the target language readers as was created by the poet on his own readers and on the translator himself (Newmark, 1988). Such a functional approach towards poetry considers the aesthetic effect of a poem as the result of the way in which "texture" of a poem, i.e. the arrangement and interplay of its linguistic elements affects the texture of reader's mind. The texture of any kind of text is manifested by certain kinds of semantic relations between its individual images. To investigate the nature of semantic relations between these images, one needs to be clear about semantic and lexico-grammatical patterns essential to the creation of texture in general (Hasan, 1985). Hasan has explored the contribution of these patterns to the unity/coherence of ordinary texts based on the concepts of "cohesive chains" and "chain interaction". Moving in the same direction, this research attempts to unfold the texture of a poetic text for understanding the special patterning of its lexical choices. For this purpose, it first deals with a brief introduction of the notion of texture and cohesion. Then it applies the chain interaction model to a poetic text and examines the textual strategies adopted by the writer for creating the aesthetic effect. Later the necessity of maintaining SL textual strategies and preserving the same discursal value in TL will be discussed. And finally the TL equivalent text will be examined in terms of the same strategies.

## Texture and Cohesive Ties

According to Halliday and Hasan (1976) a text is a unit of language in use. It is not a grammatical unit, like a clause or sentence. A text is best regarded as a semantic unit not of form but of meaning. What makes any length of text meaningful and coherent is texture. Ruquia Hasan (1990) defines texture "as the property of connectedness". Texture is the basis for unity and semantic interdependence within the text and a text without texture would just be a group of isolated sentences with no relationship to one another. The text functions as a unity of meaning with respect to its environment, it relates as a whole to the environment in which it is placed. What is essential to the creation of texture is a set of semantic and lexico-grammatical patterns which are defined in terms of cohesion. Cohesion refers to relations of

meaning that exist within the text making the interpretation of one element possible by referring to another.

In order to refer to one occurrence of a pair of cohesively related items, the term "Cohesive Tie" is used by Hasan (1985). She believes that we cannot have a tie without two members and the members cannot appear in a tie without having a meaning relation. Cohesive ties link individual messages following each other in a text in different ways based on the nature of meaning relationship which are explained here.

Whenever the relationship of two items depends on the situational identity of reference, i.e. both refer to an identical entity, the cohesive tie between them is known as "Co-referentiality". In the other kind of meaning relation which is described as "Co-classification" the things, processes or circumstances to which two items refer, belong to an identical class, but each end of the cohesive tie refers to a distinct member of this class. The relation of co-referentiality is typically realized by the devices of reference, such as the pronominals like 'he', 'she', 'it', etc or by the use of definite article 'the' or that of demonstratives 'this', 'those',... By contrast co-classification is normally realized either by substitution or by ellipsis.

The third type of cohesive ties which plays an important role in the perception of semantic relation in the literary text is "Co-extension". It is a tie established through some meaning relation between two linguistic items. The difference between the relation of co-extension and the other two types is that it applies to a tie in which neither member is implicit, i.e. the intended meaning of both items is available without reference to some other source; the meaning of each item is explicit. Co-extensional ties can be found between linguistic units, usually referred to as "content words" or "lexical items" which are within the same general field of meaning. The following examples by Hasan (1985) will clarify the nature of cohesive ties.

### **Example 1**

I had a little nut tree  
Nothing would it bear  
But a silver nutmeg  
And a golden pear

### Example 2

I play the cello. My husband does, too.

### Example 3

Can I borrow your pen?

Yes, but what happened to yours?

<b>A</b>	<b>B</b>			<b>Tie Type</b>	
Example 1	little nut tree	↔	it	=	co- referential
Example 1	silver	↔	golden	=	co- extension
Example 2	plays the cello	↔	does	=	co- classification
Example 3	your pen	↔	yours	=	co- classification

Member B of each of ties in Examples 1, 3 and 4 are representative of cohesive devices whose interpretation can be done through their relation to some other device in the same passage. If the source of their reference can be found within the text, then a cohesive tie is established and the cohesion is created. Halliday and Hasan (1976) referred to such cohesive devices earlier as grammatical cohesion. The interpretation of cohesive devices can be Endophoric if the linguistic referent can be found in the co-text, i.e. the language accompanying the linguistic unit as for example, with nut tree and it. In this case, when the linguistic unit follows its referent, the cohesive tie is labeled as Anaphoric like the tie in example 1; and if it precedes its referent, the cohesive tie is known as Cataphoric. Hasan (1994:79) provides the following example to illustrate cataphoric relationship.

### Example 4

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood and, and I-  
I took the one less traveled by,  
And that has made all the difference.

The demonstrative 'this' in the first line of the poem refers to what comes late in lines 3-5, so there is a co- referential cohesive tie between this and lines 3-5.

When the referent of a cohesive device exists outside the co-text and can only be found by examining the context, the cohesive tie is said to be Exophoric. Imagine a situation in which a couple is standing next to their car, and the husband is looking for the key in his pockets. The wife would say:

### **Example 5**

Don't worry. It's here with me.

The items 'it' and 'here' cannot be interpreted without referring to the immediate context of situation.

Hasan emphasizes the fact that a cohesive link can be established even when the specific meaning is not clear. Put it another way, the identity and/or similarity of the semantic content is considered to be more important in creating the texture than the content itself. Even an exophoric implicit device can be interpreted without recourse to situational clues in some texts, especially poetic texts. Hasan suggests that in the absence of linguistic referent or situational clues, the perception of semantic relations and the interpretation of items would be possible because of the third type of tie, namely co-extension.

Co-extension relation exists between the lexical items which share the same semantic field, but she tries to delimit the extremely broad notion of general field by using the traditional concept of sense relations recognized as 'synonymy', 'antonymy' and 'hyponymy'. In synonymy, two lexical items have the same experiential meaning such as 'reply' and 'answer'. On the opposite side stands antonymy relation in which the experiential meaning of members of a pair is opposite. The members of co-extensional ties 'silver' and 'golden' in the second example are instances of this kind of meaning relation. Hyponymy is the relationship between a specific word and a general word when the former is included within the latter. The general class is called superordinate or hypernym while the specific word included within or under the general word is known as a hyponym. In the example 'dog is an animal' dog is a hyponym and animal is a superordinate or hypernym and the other specific words under the same hypernym such as cat, bird, monkey,... are related to each other as cohyponyms.

Hasan adds to these categories two more relations called 'meronymy' and 'repetition'. The former refers to a part-whole relationship; for example 'finger' is a meronym of hand because a finger is a part of a hand and 'thumb', 'fingernail' and 'finger' are co-meronyms. Repetition of the same lexical unit also creates cohesive tie because in each repetition of a lexical unit, a largely similar experiential meaning is encoded. The simple repetition of words may include the repetition of singular or plural forms (knife, knives), a change in case (leave, leaving, left), or the use of the same lexical morpheme in nouns, verbs, adjectives (develop, developing, development). Added to these are instantial ties which the author creates such as equivalence (you are my friend), naming (a poor man named Lazarus laid at his gate) and semblance (everyone who hears these words... will be like a man who built his house on a rock). These sense relations can be somehow identical to lexical cohesion which was previously introduced by Halliday and Hasan.

In a typical text, according to Hasan(1985,1994), grammatical and lexical cohesion should support one another through the text. As such, she introduces the concept of chain as strings of lexical and grammatical cohesive devices running through the text creating semantic unity. Hasan(1985) recognizes a chain as formed by a set of items each of which is related to others by the semantic relation of co-reference, co-classification and/or co-extension. With respect to the type of relation, chains can be sub-categorized into two types: "identity" and "similarity" chains. Members of an identity chain are in co-referentiality relation, i.e. every member of the chain refers to the same thing, event, etc. In other words, an identity chain is made up of cohesive ties all of which share the same referents. The relation between the members of a similarity chain is, however, either that of co-classification or co-extension, in which the members are of the same class of things, events, etc. In order to represent the nature of these chains clearly, an example from a child story in Hasan's data are presented:

### **Example 6**

1. Once upon a time there was a little girl
2. and she went out for a walk
3. and she saw a lovely little teddy bear
4. and so she took it home
5. and when she got home she washed it

There are two identity chains running through this passage:

- |               |        |        |               |
|---------------|--------|--------|---------------|
| 1. girl       | 2. She | 3. She | 4. She, she   |
| 3. teddy bear | 4. it  | 5. it  | 6. teddy bear |

There are also two similarity chains:

- |                   |                |
|-------------------|----------------|
| 4. home           | 5. Home        |
| 2. went out, walk | 5. got... home |

The first chain with *girl, she, etc* and the third chain with *teddybear, it, etc.* are typical examples of the identity chains. They are typical referential chains where the meaning of each element can be decoded by the other. They begin with a full referent. An example of similarity chain is the second chain with *went, walk and got.* “The relationship between these items is not identity of reference but similarity of reference, so that the referents lie within the same general field of meaning. For example, walking is a kind of going and going is an important part of getting anywhere” (Hasan, 1985, p.75). Hasan summarizes the devices discussed in the following table.

**Table 1.** Summary of cohesive devices  
Componential Relations

Devices		Typical tie relation	Organic Relations
Grammatical Cohesive Devices	<b>A: Reference</b> 1. Pronominals 2. Demonstratives 3. Definite article 4. Comparatives  <b>B: substitution &amp; Ellipsis</b> 1. Nominal 2. Verbal 3. clausal		<b>A: Conjunctives</b> e.g. Casual tie Concession tie ...  <b>B: Adjacency pairs</b> e.g. Question(followed by) answer; offer(followed by) acceptance order(followed by) compliance ...
	<b>A: General</b> 1. Repetition 2. Synonymy 3. Antonymy 4. Meronymy  <b>B. Instancial</b> 1. Equivalence 2. Naming 3. Semblance		<b>Conjunctives</b> (e.g. still, already ...)

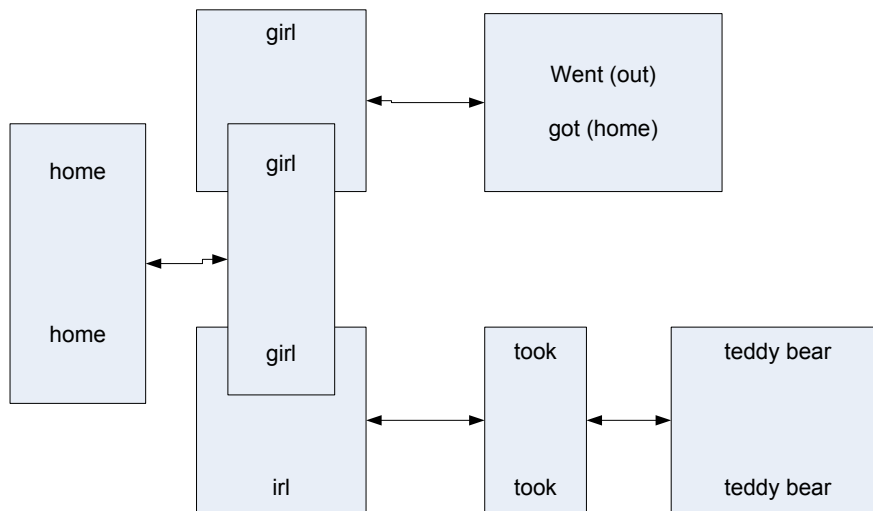
An important difference between identity and similarity chains is the fact that the members of identity chains refer to specific persons or objects present within the context of that specific text, i.e. their interpretation is text-dependent. In contrast, the members of similarity chains form semantic grouping by referring to similar/related objects, actions, events, etc which are peculiar to the genre of a text. In Hasan's view, if the field of discourse is already known, it will be possible to predict the semantic grouping which will appear in the form of similarity chains in the text.

These chains are described by Hasan as "threads of continuity running through the text" commenting that each chain "supports and refines the domain of meaning for the others." However, the presence of one or more chains does not guarantee the unity/coherence of a text. Put it another way, chains are composed of message components rather than whole messages. In order to show how cohesive chains can make whole messages in a text, we should show how they interrelate. In Hasan's words (Halliday & Hasan, 1985:91)

Although the chains go a long way towards building the foundation for coherence, they are not sufficient; we need to include some relations that are characteristic of those between the components of a message. This is the relation that I refer to as CHAIN INTERACTION ... A minimum requirement for chain interaction is that at least two members of one chain should stand in the same relation to two members of another chain.

Thus for example 6 the chain interaction is as in Figure 1.





**Chain Interaction – Adopted and Simplified from Halliday and Hasan (1985)**

Figure 1.Chain interaction in text 6 (adopted and simplified from Halliday & Hasan, 1985)

In cohesive harmony (Hasan, 1985), identity-of-reference chains and/or similarity chains are linked together by grammatical intrasentence relations similar to the case relations of Fillmore (1968), such as agent/verb (*she (the girl)/went out*, from sentence 2 above) or verb/object (*took/it (teddy bear)*, or agent/location (*she (the girl)/home*) from sentence 4 above). The actual rule for group formation is that chains can be joined together if (at least) two instances of the same case relation exist between them. Hasan explains that “The source of unity ... resides in the fact that similar ‘things’ are said about similar/same ‘entities’, ‘events’, etc.” (1984, p. 212). Texts with more words participating in cohesive harmony, and fewer chains left isolated, were consistently judged as more coherent.

The study of cohesive patterns in poetry enables us to see the means whereby the textual unity of discourse is maintained. This article presupposes the thesis that the poet has selected two kinds of cohesive devices as contributing to maximum coherence of poetic texts. One of these are the ordinary devices known as lexico-grammatical ties. The second type is concerned with special poetic ties which are super-imposed upon the former linking devices, adding more discursal dimensions (cognitive, aesthetic, imaginative, etc) to the meaning to

be negotiated from a text. What comes next in this article is the actual analysis of poetry for the purpose of demonstrating the instances of cohesive ties between components of the poem.

### Cohesive chains and chain interaction in poetry

As mentioned earlier, poetic effect can be defined in terms of reader's perception of the texture of poetic text. Even some stylisticians have labeled the final effect of the poem, i.e. the theme of the poem as "texture" (Cummings & Simmons, 1983). So in order to find out the effect of a poetic text in relation to its lexical patterning, the famous sonnet (73) by Shakespeare is examined in terms of its cohesive chains and chain interaction.

In what follows, the text of the poem will be introduced first, then the recognized patterns will be presented in tables, followed by visual representation of the organization of the poem in terms of its constituent chains, and the way they are linked by both textual and poetic devices, so that it would become evident how different image-creating lexical items are linked by other reiterating patterns in order to realize a coherent whole and consequently produce aesthetic effect. In fact attempts are made to demonstrate the way in which textness is related to the semantic ensemble of patterns from all linguistic levels.

- I. That time of year thou mayst in me behold
- II. When yellow leaves, or none, or few, do hang
- III. Upon those boughs which shake against the cold,
- IV. Bare ruined choirs where late the sweet birds sang.
  
- V. In me thou see'st the twilight of such day
- VI. As after sunset fadeth in the west,
- VII. Which by and by black night doth take away.
- VIII. Death's second self, that seals up all in rest.
  
- IX. In me thou see'st the glowing of such fire,
- X. That on the ashes of his youth doth lie.
- XI. As the deathbed where on it must expire,
- XII. Consumed with that which it was nourished by.
- XIII. This thou perceivest, which makes thy love more strong
- XIV. To love that well which thou must leave ere long.

In a preliminary step, the lexical items of the text are specified and the existing semantic ties are recognized, then they are organized into similarity and identity chains as illustrated in table 2. This article does not propose to set out an inventory of every single instance of lexical and grammatical cohesion and describe the relation that provides continuity in the poetic text. It will rather demonstrate instances of such cohesive ties between components of the poem at key stages in the development of poetry.

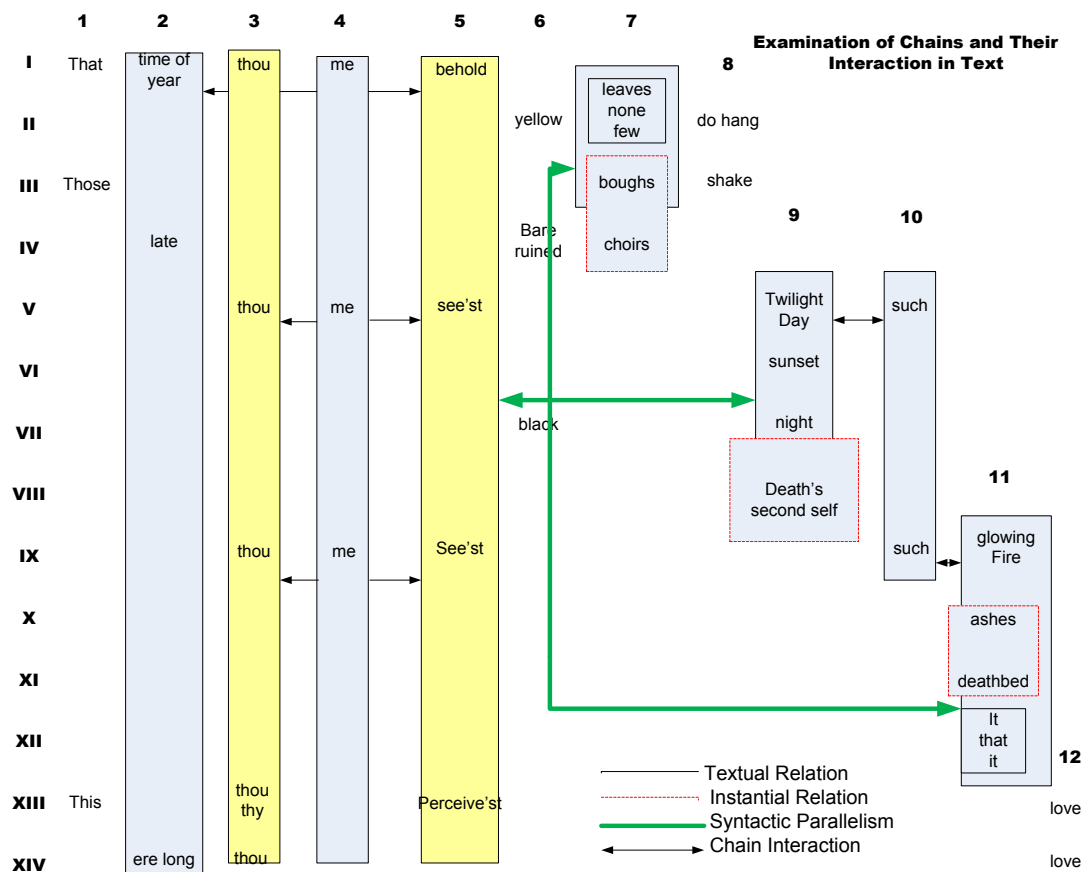
**Table 2.** Summary of Cohesive devices

<i>Ties</i> <i>chain</i>	Co-reference	Co-classification	Co-extension
Identity	<p><b>A: General</b></p> <p>1. That...when 2, 3, 4 3. those 1. me 5. me 9. me 5. thou 9. Thou 13. thou, thy 14. thou 5. such 6, 7 9. such 10, 11, 12 9. fire 10. His 11. It 12. that, it 13. this 2....12</p>		
Similarity	<p><b>B: Instantial relations</b></p> <p>3. boughs 4. choirs 7. black night 8. Death's second self 10. ashes 11. deathbed</p>	<p>2. leaves, none, few 13. thou, thy</p>	<p>1. time of year 4. Late 14. Ere long 1. behold 5. See'st 9. See'st 13. perceivest 2. yellow 7. Black 2. leaves 3. boughs 2. do hang 3. shake 5. twilight 5. day 6. Sunset 7. night 8. death's second self 11. deathbed 8. rest 10. doth lie 9. glowing 9. Fire 10. Ashes 11. expire 12. consumed, was nourished 13. love 14. To love</p>

Since the poetic text is completely detached from the external world, there might be an absence of linguistic referent or situational clues. As such, the poetic text creates a context of situation for itself through the way lexical items, mainly content words connect to each other. In effect, the members of co-extensional ties sharing the same semantic fields create multiple contexts which are unified by grammatical ties. For this reason, co-extensive ties are considered to play the most important role in creating semantic unity and are examined first.

The remarkable lexical pattern revealed here is the arrangement of lexical items into many semantic fields which lack density.

Chains (7), (9), and (11) receive special attention as they are loaded. Chain (7) seems equivocal, since it includes both co-classification (leaves - none - few) and co-extension (leaves- boughs) ties; but what makes it more marked is the use of "instantial connection" which contributes to establishing co-referential tie, linking "choirs" to other members of the same chain. In other words, metaphor as a poetic cohesive device establishes an "instantial relation" (Hasan, 1971, 1985) in which these two unrelated macrosets or semantic fields are



The same phenomenon can be observed in chain (11) in which the lexical item "death's second self" is co-referential with "night" metaphorically. In a similar vein, line XI introduces a simile through which the reference to ashes is extended to "deathbed". Many other lexical items demonstrated in each chain are also metaphorically co-extensive with other members of the chain, however in an implicit way, because their metaphoric relation is submerged in the text. This kind of semantic tie is below the threshold of chain interaction, but contributes to the sense of meaning implicated across the text (Butt, 1988a). Examples of this case can be observed in chains (2), (6) and (8).

Putting lexical items from different lexical sets together by means of instantial poetic ties adding to textual linking devices can produce the paradox of equating things that are not the same (Simpson, 1997). In other words, the combination of these items which are semantically disparate and incompatible results in collocational clashes. As a rhetorical technique, it is used frequently in poetic texts, making a lasting psychological impact which is more pressing and has greater mnemonic potential than typical combinations (ibid). To understand a metaphor, one should recognize how two denotatively unrelated items are connotatively related.

All the previously-mentioned devices are semantic in nature, but three important chains are reiterated and integrated more closely through further syntactic poetic ties, i.e. parallelism. To clarify this connection, attention is given to chains (3) and (5) in which two types of co-referential and co-extensive ties could be observed respectively. While the former identity chain is formed through the repetition of sensor, the latter similarity chain is coming out of the repetition of the mental process of perception. These two chains are interacting with one another, since they are in sensor- sensing relation. But what is remarkable about this is concerned with the interaction of chain (5) with chains (7), (9) and (11), since they are in sensing- phenomena relation, i.e. each of the three latter chains constitutes the phenomenon of the same process. As such, it can be claimed that they belong to the same class, so they are linked by co-classification tie, because every phenomenon in one chain is substituted by another one in other chains. Put it differently, they are in matching compatibility relation, signaled by repetition and parallelism between the details of the clauses (Hoey, 1988, 1991).

Parallelism, according to Leech (1969), introduces extra-regularities into the language in terms of structurally equivalent units, as superimposed on the patterning already inherent in the language and makes it more organized than before. In fact it establishes equivalence between two or more elements. In this regard, the interpretation of parallelism involves appreciating some external connection between these elements. In the same way, Widdowson (1975) argues that the patterning of syntactic structure in equivalent patterns can affect lexical items in such a way that they take on meanings which are completely different from those they have in the language code, i.e. "the sameness of syntactic position suggests an equivalence of value" Widdowson, (1975:43). So items belonging to chains (7), (9) and (11) are connected with one another through parallel structure, assuming equivalent value.

Another textual strategy which contributed to internal coherence of the poem and makes it more self-sufficient is co-referential chain (1) and the way the reference appears to change from exaphoric (that, those, and that) to endaphoric (this). Since there is no external situational identity or context to which these demonstratives refer, they function as cataphoric in order that the following nominal groups can point to things supposed to be actually present in the immediate context of the poem. In a similar vein, the use of simple present tense contributes to the perception of actual events which are immediate to the experience of "here and now" (Widdowson, 1992). In other words, we perceive directly the time and place of experience.

A considerable number of lexical items classified into semantic fields in similarity chains appear in chain chains (7), (9) and (11). These three chains function as "focal chains" (Hasan, 1990) in the poem, since each of them interacts with a large number of other chains. They produce dominant images in the poem and at the same time integrate the images into a whole through textual and poetic cohesive devices. As such, it can be claimed that they are related to the topic of the poem. The use of instantial connections as well as parallel structures creates a sense of unstable foregroundings. With chain (7) one can see that lexical tokens which interact with "behold" are reiterated by and interact with chains (9) and (11). The effect of this is that all images one has associated with the first lexical set seem to be re-

semanticized by the shifting of contexts in lines V-XII. Each context displays strong semantic affinities with the other context, particularly as a result of chain (5). But overall, the effect is one picture with ambivalent figures.

The reader of this poem is suspended between several shifting of contexts of identification and transformation. There is the tension of interpretation between experiencing phenomena introduced by a context, and then its transformation and the emergence of other phenomena. In fact after the first relatively static landscape, the appearance of other contexts and situations in forms of bundle of similes, metaphors and their integration with others through parallel structures, result in the intermerging of contexts. As such, the reader's mind struggles constantly to turn them into one interpretable context which is the subject of the poem. The attempt to integrate different contexts is further motivated by the use of anaphoric determiner (this) in the last line of the poem. Since it comes with the same parallel structure as repeated in previous verses, it can be regarded as being in co-referential relation with chains (7), (9) and (11), However appearing in singular form, it persuades the reader to experience all differently introduced contexts as one.

From the examination of chains and their interaction it becomes evident that in addition to interrelationship of lexical types of an individual semantic field, the fields of meaning formed from the individual type are related to each other. This kind of combination contributes to assigning nearly equivalent values to lexical items from different sets despite the fact that they appear completely disparate. How is that different lexical items gain a unique value in the context of the poem? According to Widdowson (1975) lexical items gain their value through their association with one another and with their signification in the code. Concerning the analyzed poem, the association of different lexical items in the context of the poem has the effect of activating those semantic features in their signification which have a common point of reference. This issue can be justified in the present poem specifically in the interaction and interrelation of chains (7), (9) and (11), since in their signification, all refer to the decline of "beauty", "strength", "youth" and "life"; in this way they realize the topic of the poem which is "death".

Adopting a panoramic view over all of the already-mentioned specific details, it becomes clear that the higher-order context of the poem, i.e. the theme of the poem is realized through two kinds of textual devices: that which is developed through ordinary cohesive ties, and that which is created by special poetic devices superimposed upon the former ones. These two accompanying textual strategies work together to integrate the primary unrelated contexts created out of different semantic fields. Moving from the opposite direction, the appearance of various lexical fields while lacking adequate definition and elaborations in their lexical patterning creates a kind of incongruity (Verdonk, 1993), consequently enforcing the reader to evoke the relevant semantic features from different layers of poetic lexis in order to convert them into a unified whole (Widdowson, 1975). Putting it in simple words, the semantic distance existing among different lexical items in a poem contributes to the appearance of multiple referential contexts in terms of lexical fields. The sudden shift of these various contexts without being defined adequately violates the expectancy of the reader for receiving a single picture with sufficient elaborations on it, as it is the case with non-literary texts, thus keeping him/her in a state of suspension. To overcome this heterogeneity, the reader will be involved in a long and difficult process of perceiving these divergent images, trying to integrate them into a convergent whole, a higher-order context which is usually recognized as the "theme" of the poem. In fact, this type of "deviation" is not random, but "discoursally" motivated to enforce the reader to go beyond as mere perceiving of the text to the active processing of discourse. However, "in denying one kind of regularity, the poem asserts its own" (Widdowson, 1992, p.24). In this regard, linguistic patterns across all phonological, lexical, grammatical and graphological levels integrate to realize semantic unity of the poem. Going through all these make the process of perception longer and more difficult for the reader and consequently let him/her experience the aesthetic effect of the poem.

### Lexical structuring of poetry in translation

Amongst different components which should be taken into account in defining translation equivalence, aesthetic effect plays a principal role in the translation of poetic texts. It has become evident from the previous discussions that such an effect can only be the function of special and creative patterning of all linguistic patterns. While in ordinary discourse "the way of saying is as important as what is said" (Halliday, 1970), in poetic discourse the way of



saying assumes much more importance to the extent that it determines the final effect of the text.

Translation is not a matter of transposing text into text, but of rendering a discourse derived from a text. If we consider the translation of poetry in terms of transposing text into text by maintaining all SL special patterns in TL, the function performed by poetic genre is disregarded. Verdonk (1991:100) defines a poem's discourse as a contextual and interpersonal activity with the purpose of transmitting a literary message from author to reader. Verdonk evaluates verbal structures as elements of a dynamic communicative process between author and reader, since they act as impulses which fulfill or frustrate the reader's expectations and consequently change the readers' emotions continuously.

Concerning the present study, lexical items organized into different semantic fields in terms of co-extensional ties carry special discursal values, i.e. every semantic field depicts an image in the poem. In this regard, every lexical choice in poetry is motivated, since it either creates an image or reiterates it. The semantic distance among these image-creating and image-reiterating patterns are also discursively motivated for the purpose of bringing divergence and heterogeneity in the apparent textual organization of the poem in a way that the reader goes through a long and difficult interpretative procedure for filling in the existing semantic gap and arriving at the intended message. So the translator should carefully opt for TL textual strategies which preserve the mentioned discursal function. In this regard some guidelines are provided here as follows:

- a) the nature of mental images depicted by SL semantic fields should be preserved in TL.
- b) the number of SL semantic fields and their constituent lexical items have not to be changed in TL.
- c) the distance existing among either different semantic fields or their constituent items should not be damaged through textual linking devices.

As an example, some lines of Shakespeare's sonnet (73) with its translation into Persian have been demonstrated here:

That time of year thou mayst in me behold  
When yellow leaves, or none, or few, do hang  
Upon those boughs which shake against the cold,  
Bare ruined choirs where late the sweet birds sang.

In the translation, the image of *Fall* which has been depicted implicitly through other lexical items in SL such as *yellow leaves, none or few, the cold* is portrayed explicitly in TL by adding two new lexical nodes: *Khazān* and *fasl* which means *Fall* and *season*. In this way, the degree of indirection of the message has been damaged. Moreover, one cannot find the image of *choirs* as used in SL in order to extend the picture in an indirect way. Rather another lexical node *zem- zem e hā* (whispers) portrays a new picture in TL which is modified by a new adjective *gharibāne* (rather than *bare ruined*). Moreover, the apparently exophoric cohesive devices *that* and *those* in the first and second lines of the poem are totally missing in the translation, consequently they cannot represent the complexity of the poem in creating an immediate context which should be imagined by the reader by attributing cataphoric function to the demonstratives. As explained earlier, since there is no external situational identity or context to which these demonstratives refer, they function as cataphoric in order that the following nominal groups can point to things supposed to be actually present in the immediate context of the poem.

In sum, one can claim that like ordinary text and even more significantly than it, the subtleties of meaning in poetic text are so integrated into its textual patterns that translation studies could hardly account for it in terms of precise linguistic rules.

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