Anaphoric figures in the translation of poetry

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Translated texts provide evidence of linguistic processing and meaning representation, since domains of meaning and reference are constructed during translation. Rather than simply assess the translation from the perspective of the original, also, from the perspective of the translation, we should understand the original. In poetic discourse, figurative effects play a central role in world creation in poems. They are often produced through anaphoric reference by means of pronominal and nominal expressions. The article shows how complex anaphoric figures are prompted by language use in the process of translating a poem, and how they can be accounted for under the cognitive linguistic theory of conceptual blending, in which reference has a specific dimension of structure.

1. Introduction

A poetic text world is constructed from a text which is dissociated from any immediate context of situation. With apparently nothing before, after or outside it, framed, as it were, by silence, the text is striking to look at. Its patterns of language invite the reader to become absorbed in an interactive process of constructing a mental representation of a poetic world all of its own. The poetic text raises specific questions about the possibilities of meaning construction, since there is no context of situation for it to refer to and constrain its meaning. Nevertheless, the language of such a text supports the creation of a context, without which it would be impossible to derive a poetic discourse or conjure up the illusion of a world.

Context creation in a poem rests on how the reader interprets the enabling patterns of its language, particularly the referential expressions the poetic text brings into play. These expressions function in unexpected ways contributing to the allusive nature of poetic

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discourse. For instance, what appears to be anaphoric reference often occurs at the beginning of poems. An example is Wordsworth's use of the pronoun *she* in the first stanza of one of his untitled poems:

A slumber did my spirit seal,
    I had no human fears:
She seemed a thing that could not feel
    The touch of earthly years.

The use of anaphoric reference implies previous mention, but there are no antecedents in the text itself. By evoking a sense of shared knowledge, the text achieves the immediacy of reference to an already existing world. The illusion of a situation is created and the reader is dramatically thrust into the poem's world.

In poetic texts, referential forms often produce complex figurative effects, which lend themselves to variable interpretation. This article examines how such aspects of textual cross-reference can be accounted for and, specifically, how they manifest themselves in translation. It is in the process of translating a poem that they become conspicuous in two ways: at the level of formal disparity between languages and at the level of variability between particular semantic interpretations.

2. Theoretical issues

In traditional text studies, accounts of how stretches of language come to be interpreted as texts focus on the principles of formal connectivity. According to Halliday and Hasan (1976), an important means of cohesion within a text is co-reference (or cross-reference) by backward-looking (anaphoric) and forward-looking (cataphoric) reference. In particular, pronouns are the paradigm examples of expressions used by speakers to refer to "given" entities. Where their interpretation lies within the text, they form textual or endophoric relations. In contextual or exophoric relations, which play no part in textual cohesion, the interpretation of referential forms lies in the immediate situational context or in shared knowledge. The first and second person pronouns are typically exophoric, referring to participants in the discourse, while the third person pronouns are typically endophoric, referring to noun phrases in the text.

In poetic discourse, however, such clear distinctions are blurred. In Wordsworth's stanza, the first person pronoun *I* creates the illusion of a speaking voice, which is the poetic convention of "lyrical voice", requiring no situational context for its interpretation. On the other hand, with no noun phrase in the text to refer to, the third person pronoun *she* refers to somebody in an allusive context, a poetic world conjured up by the artifice of lyrical voice. The traditional theory of direct reference either to a thing entirely outside the text or to a linguistic unit in the text does not account for such blended effects.

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With the development of discourse analysis, emphasis has shifted to discourse processing. Brown and Yule argue that the distinction between exophoric and endophoric reference is hard to draw, because in both cases the processor has a mental representation: 'In the one case he has a mental representation of what is in the world, in the other he has a mental representation of a world created by discourse' (Brown and Yule 1983: 201). This can also account for such cases as the poetic use of a third person pronoun without an antecedent in the text. The pronoun functions deictically and a situation is inferred. The reader has a mental representation of an allusive entity in the world created by poetic discourse or, more precisely, by reader-text interaction. There is no need to formulate a special theory of poetic discourse as deviant from normal discourse processing. Moreover, such uses of anaphora in poems usually pose no difficulties to translators. In Wordsworth's poem, *she* translates into *ona* 'she' with the same effect of evoking a sense of fascinating immediacy:

> Moj duh zatvori čudan san;
>   Strah ljudski minu mene:
> Ko stvar bje ona, što neznan
>   *Dodir joj ljeta, mijene.*
> (Translated by Ivan Goran Kovačić)

More recently, complex anaphoric phenomena have attracted the attention of cognitive linguists. There are, for instance, cases of anaphoric reference that require splitting the self in two parts. Lakoff and Sweetser (1994: ix-x) give the following example:
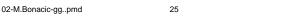
> If I were you, I'd hate me.
> If I were you, I'd hate myself.

In these sentences, *me* and *myself* refer to two different people, but as they are both first person, they both should refer to the speaker. An equivalent problem can be observed in the Croatian translation of the sentences.

> *Da sam ti, mrzio bih me*.
> *Da sam ti, mrzio bih se*.

Croatian has the same reflexive pronoun *se* for all persons so that its interpretation depends on the subject with which it is co-referential. So in the translated sentences, *me* and *se* refer back to two different people and to the same first person subject. The self is split into two parts, one identified with the person spoken to and one remaining the speaker.

In poetry, anaphoric reference can motivate the construction of complex figurative effects of the split self and blended meanings, as it is shown below in the analysis of two poems and their translations. Lakoff and Sweetser (1994) say that the semantic theories

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using formal logic cannot deal with such co-reference to split antecedents. They claim that the explanation of the problem is easy in the cognitive theory of mental spaces as first developed by Gilles Fauconnier in 1985 (Fauconnier 1994).

Cognitive linguistics has brought about a major shift of interest. As it equates meaning with conceptualisation or cognitive processing (Langacker 1990), its focus of analysis is on cognitive constructs and dynamics, and its methods extend to contextual aspects of language use, which means studying "full discourse", language in context and inferences actually drawn by participants in an exchange (Fauconnier 1999). Even meanings assigned to isolated sentences are obtained by building local, minimal contexts, which shows the impossibility of a straightforward, context-independent pairing of linguistic form and meaning configurations, assumed by standard formalisations. The basic claim is that "it is only in rich contexts that we see the full force of creative on-line meaning construction" (Fauconnier 1999: 97). In particular, when uses of language that are traditionally viewed as deviant are treated as central and widespread, understanding the complex linguistic organisation involved leads to the study of local conceptual configurations or interconnected "mental spaces". As defined by Fauconnier (1994: 1-2), interconnected mental spaces are "domains that we set up as we talk or listen, and that we structure with elements, roles, strategies, and relations". Although they are not part of the language itself, language does not come without them. In fact, language is "a powerful means (but not the only one) of specifying or retrieving key aspects of this cognitive construction" (Fauconnier 1994: xxxvii). Particular linguistic forms ("space builders") prompt mental spaces and others help to set up and identify elements in them. However, linguistic expressions do not *refer* to space elements. Rather, reference goes from the constructed elements in mental spaces to the objects referred to, which "implies metaphysical choices about what can be referred to (objects, individuals in possible worlds, etc.)" (Fauconnier 1994: 168). For any stretch of thought, typically mediated by language, a multitude of mental spaces are not only set up but interconnected. Reference, inference, and structure projection operate on the basis of connections or cross-domain functions. A simple example is when in talking about Dorian Gray we build two mental spaces, one for Dorian Gray and the other for the portrait of Dorian Gray, and link them by only one function of identity, although from an objective standpoint there is no identity at all, and even from a subjective standpoint the model and his portrait can differ as much as we like (Fauconnier 1994).

Another widely applicable cognitive operation is blending. Conceptual blending "matches two input spaces through a partial cross-space mapping and projects selectively from both inputs into a third space, the blend, which gets elaborated dynamically" (Fauconnier 1999: 102). The process of mapping exploits and further develops shared schematic structure so that this common structure is elaborated in a fourth space, the generic space. The four spaces constitute a "conceptual integration network" (Fauconnier and Turner 1998). Fauconnier's example is "trashcan basketball" (or dustbin basketball), a game invented by students in a dormitory. The inputs would be the game of basketball and the dormitory situation. The mapping would link elements in both spaces (the ball to

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the crumpled paper, etc.), with the initial generic space consisting of an object being thrown into a container by someone. In the blend, which is run in the real world, the new game gets elaborated with respect to the constraints of the dorm situation. Along the continuum of blending, another example is the analogical counterfactual *In France, Watergate would not have hurt Nixon*, which sets up "a blended situation with some features of France and others of the U.S. and the Watergate scandal" (Fauconnier 1999: 103). Further along the continuum are cases like Ezra Pound's metaphor *Fear, father of cruelty*, where "the two domains (emotions/qualities and people/kinship) have no literal overlap at all, and the projected shared schema is correspondingly abstract (causality)" (Fauconnier 1999: 115).

Although this is a necessarily simplified description, it is easy to see that this theory should be able to account for the complex phenomena of anaphoric reference mentioned above. It should also account for the complexity of figurative effects prompted by anaphora in poetic discourse. In this article, I first explore the use of reflexive pronouns in one of Emily Dickinson's poems with respect to the translation problem of formal disparity between English and Croatian. Then I analyse anaphoric reference created by nominals in a poem by Robert Frost with respect to both untranslatability between languages and variability between particular interpretations of the poem.

3. Figurative reflexives

The first line of one of Emily Dickinson's typically untitled poems reads:

1 *Me from Myself – to banish –*

Similar to Lakoff and Sweetser's sentences, the line splits the self in two parts. Then in the first line of the second stanza, the *-self* anaphor pronoun appears again, but this time as the first person subject:

 But since Myself – assault Me –

Under any standard grammar of English, this use is anomalous. In her account of Dickinson's frequent deviant use of reflexive pronouns, Margaret Freeman (1997) finds that in the light of Fauconnier's mental space theory, Dickinson's apparently ungrammatical *-self* anaphors are perfectly grammatical. Her analysis of many such instances in numerous poems leads her to propose a rule for Dickinson, namely that "whenever a subject referent in one (originating) space projects a mental space (target) via a trigger or space-builder, its pronoun counterpart in the target space will take the corresponding -self anaphor form" (Freeman 1997: 11).

Revealing as such principles of poetic composition may be, translation is more concerned with problems that may vary from poem to poem. The process of translation

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captures the process of conceptualisation, and the process is local. This means that the problem of particular deviant usage may be dealt with differently in the translation of different poems, irrespective of the general principle underlying all such instances of ungrammaticality. In what follows I give an account of the poem and its translation, which is therefore different from the analysis of the poem given by Freeman and which also reveals the interpretative function of translation. The account draws on the theory of conceptual blending (Fauconnier 1999).

In Croatian, as stated above, there is only one reflexive pronoun for all persons. It has all case forms except the nominative (*sebe*, gen., acc.; *sebi*, dat., loc.; *sobom*, instr.), and short, unstressed forms *se* and *si*. None of its case forms can be used (as poetic licence) in the position of subject/agent without making the utterance incomprehensible. Moreover, it is not a compound word containing an element such as *self* that could function independently as a free nominal form and therefore be conceptually reflected in the reflexive pronoun, as is the case in Dickinson's idiosyncratic use of *-self* pronouns in the role of subject/agent. Nor does Croatian have a noun semantically equivalent to *self* (except the compound *jastvo*, made up according to German *Ichheit* and used exclusively in philosophy). Croatian also has a reflexive possessive pronoun *svoj* 'one's own', varying according to gender and case and co-referential with the subject/possessor. It can be elegantly combined with the first person pronoun in the nominative *ja* 'I' to form the phrase *svoje ja*, 'one's I', which has a compositional (anaphoric and deictic) referential value. Otherwise, personal pronouns can be omitted, since Croatian marks distinctions of person unambiguously in the verb. These linguistic features can be used in the translation of Dickinson's poem. The English *me* becomes the reflexive *sebe* or *se*, a form used in both the accusative (1, 5, 13) and genitive case (13). The English compound reflexive *myself* becomes the deictic-anaphoric phrase *svoje ja*, used in the genitive and instrumental case: *svog ja* (1), and *svojim ja* (5). With the personal pronoun *ja*, the "I" of the poem (the self), remaining verbally unexpressed, the fantasy of the split self is played against the background of the undivided self, the "real" agent of the fantasy. Complex cross-reference is constructed in the conceptual integration network of translational discourse.

The poem:
Emily Dickinson

1 *Me from Myself – to banish –*
2 *Had I Art –*
3 *Invincible my Fortress*
4 *Unto all Heart –*
5 *But since Myself – assault Me –*
6 *How have I peace*
7 *Except by subjugating*
8 *Consciousness?*
9 *And since We're mutual*

10 *Monarch*
11 *How this be*
12 *Except by Abdication –*
13 *Me – of – Me – ?*

A Croatian translation:

1 *Sebe   iz svog ja – prognati –*
  [Me(refl.) from my(refl.) I   (to)banish]
2 *Da znam umijeće –*
  [If (I)knew art/craft]
3 *Neprobojna mi   tvrđava*
  [Impenetrable   me(Dat./my) fortress]
4 *Za cijelo srce –*
  [For all   heart]
5 *Al svojim ja – se   napadam –*
  But (by)my(refl.) I   me(refl.) (I)assault]
6 *Pa kako imam mir*
  [So how   have(I) peace]
7 *Ako ne savlađivanjem*
  [If   not (by)overpowering/vanquishing(Instr.)]
8 *Svijesti?*
  [Consciousness]
9 *I   jer   smo uzajamni*
  [And because (we)are mutual
10 *Vladar*
  [Ruler/monarch]
11 *Kako to bude*
  [How   this is(perfective/be)
12 *Ako ne abdikacijom –*
  [If   not (by)abdication(Instr.)]
13 *Sebe – od – sebe – ?*
  [Me(refl.) of   me(refl.)]

Translated by Mirjana Bonačić, 2003

From the mental "real-world" space of the speaking (lyric) voice, the space-builder *Da znam* 'If I knew' (2) triggers a hypothetical space in which the role of "I" (the self) takes on two values. These are elaborated in the generic space that can be defined as abstract binary structure of opposites. The two parts of the binary pair are specified by the linguistic forms *sebe* 'me' and *svoje ja* 'my I' (1), which are both related anaphorically to the first

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person agent in the projected, hypothetical mental space, as well as deictically to the detached (elided) *ja* 'I' of the implied speaker's "real-world" space. As the discourse develops, metaphorical cross-space mappings link the hypothetical input space with several other input spaces in order to structure a complex blend. One input space is prompted by the words *srce* 'heart' (4) and *svijest* 'consciousness' (8). It exploits the same initial generic space and gets contiguously (metonymically) connected with the abstract schematic opposition between emotion and reason. These blended elements are connected with the hypothetical space elements, so that one part of the split self, *sebe* or *se*, is associated with heart/feelings, and the other, *svoje ja*, with consciousness/thoughts. Another input (source) space contains the role of ruler and the relation between ruler and subject, with a schematic structure of the strategies of reign and subjection, and eventually abdication. These space elements are set up by the words: *savlađivanje* 'overpowering' (7), *vladar* 'ruler/monarch' (10), and *abdikacija* 'abdication' (12). Still another metaphoric source space consists of elements, strategies and relations belonging to a frame of war and specified by the words encompassing the entire poem: *prognati* 'banish' (1), *neprobojna tvrđava* 'impenetrable fortress' (3), *napadati* 'assault' (5), *mir* 'peace' (6), *savlađivanje* 'overpowering' (7), and also *abdikacija* 'abdication' (12), e.g. after defeat. All the input spaces are matched through dynamic cross-space mappings which exploit the shared schematic structure of conflict between the opposing elements. The mappings connect all the input spaces and the generic space through the relevant cross-domain functions, and project from them selectively into the blend, which gets elaborated dynamically. This means that the conceptual integration network, set up by the language of the poem, is not static. Shifting projective links connect the elements in the spaces by complex cross-reference as the roles of "monarch" and "subject" alternate between the two warring sides of the self, reason and emotion, and the drama of inner conflict develops in the figurative world of poetic discourse.

This dynamic elaboration of the conceptual blending process can hardly be captured by depicting a diagram of separate blends, such as in Freeman (1997). In the first stanza, the target conceptualisation of a desire to suppress all emotion is constructed from the blend of some of the elements of the metaphorical input (source) spaces: *prognati* '(to) banish' *sebe* 'me'/*srce* 'heart' from the figurative *tvrđava* 'fortress' of *svog ja* 'my I'. The fortress belongs to the self as the agent of the hypothetical venture, so that *cijelo srce* 'all heart'/emotion might become the expelled subject/be annihilated.

In the second stanza, however, other elements come into play. The blend is modified by the contrastive space builder *Al* 'But' (5). In the temporal gap between the two stanzas, the desired activity seems to have been initiated, since reason is now waging war with emotion. This is indicated by "my I" (*svojim ja*) being instrumental in assaulting "me" (*se*), although the background agent remains the elided "I" (the self), who now desires *mir* 'peace' (5-6). To achieve peace, the ruler of the fortress, *svijest* 'consciousness'/reason (with which *svoje ja* 'my I' is now clearly associated), must be overpowered (7-8).

In the third stanza, the blend is transformed again by the space builder *I jer* 'And since' (9) introducing a conclusive argument. In the temporal gap between the stanzas,

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the hypothetical war ends. The first person subject becomes plural, marked in the verb *smo* '(we) are' (9), and the two warring sides get united into a mutual monarch. However, this is an impossible situation. The space builder *Kako to bude* 'How this be' (11) projects absurdity into the blend. The only solution is that the binary monarch abdicates. The war is won and lost. As it is impossible to distinguish between the two ruling parts of the self, the final integrity of the self is achieved by annihilating the distinction altogether and by giving up the idea of sovereignty. The desire to suppress either emotion or reason is abandoned. The powerful figurative means to signify this is the use of the same anaphoric form *sebe* in the last, concluding line: *Sebe – od sebe –.* "I" am all there is, and the figurative play of different anaphoric expressions ends.

4. Nominals in anaphoric figuration

Anaphoric figures constructed by relations that nominals may enter into within the framework of a poem are even subtler than those just described. The fact that they can go unnoticed by the translator of the poem as well as by the analyst of the translation is evidenced by my next example of two translations of the same poem. In a different translation, what is highlighted as a case of untranslatability may become a rich source of anaphoric figuration and a central moment of meaning construction.

In her article "Translating a poem, from a linguistic perspective", Tabakowska tries to "corroborate" intuitive interpretations and assessments by "a strictly linguistic analysis, which is carried out in the cognitivist vein" (Tabakowska 1997: 25). The example she uses is Robert Frost's poem *Nothing Gold Can Stay* and its Polish translation by one of the most prominent contemporary Polish poets and translators, Stanisław Barańczak. However, the meaning of the expression "translating a poem" cannot be fully understood unless one examines translation as an on-line cognitive process. A fuller account of how my own translation differs from Barańczak's is given in Bonačić (2003). Here, my aim is to reconsider a specific aspect of untranslatability from the perspective of conceptual blending theory.

The poem:

Robert Frost

Nothing Gold Can Stay

1 *Nature's first green is gold,*
2 *Her hardest hue to hold.*
3 *Her early leaf's a flower;*
4 *But only so an hour.*
5 *Then leaf subsides to leaf.*
6 *So Eden sank to grief,*

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7 *So dawn goes down to day.*
8 *Nothing gold can stay.*

A Polish translation:

Wszystko, co   złote, krótko trwa
[Everything   which gold   briefly   lasts]

1 Złotem przyrody – pierwsza zieleń
   [Gold(N) of-nature   first   green(N)]
2 Po   niej – już nic   prócz spłowień, zbieleń.
   [After it   already nothing except   fadings   whitenings]
3 Rozkwitu   szczyt – to pierwszy listek,
   [Of-efflorescence peak   this first   leaf(Diminutive)]
4 Lecz przez godzinę ledwie; wszystek
   [But   for   hour   only   all]
5 *Zwykleje w   liść   natychmiast potem.*
   [Commons   into leaf(Acc.) immediately   afterwards]
6 *Tak Eden zszarzał nam   w zgryzotę*
   [So   Eden   grayed   us(Dat.) into   worry(Acc.)]
7 *Tak świt nam blaknie w światło   dnia.*
   [So   dawn us(Dat.) fades   into light(Acc.) of-day]
8 *Wszystko, co   złote, krótko trwa.*
   [Everything   which gold   briefly   lasts]

Translated by Stanisław Barańczak (1992)

A Croatian translation:

   Ništa   zlatno ne ostane
   [Nothing gold   not   stays]

1 *Prva je zelen zlato,*
   [First   is green(N) gold(N)]
   (The first greenness/greenery is gold)
2 *Prirodu   krasi   kratko.*
   [Nature(Acc.) (it)adorns briefly]
3 *Njen rani list je cvijet;*
   [Her   early   leaf is   flower]
4 *Al začas   već   je blijed.*
   [But in-moment already is   pale]

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5 *List struni   list u pad.*
  [Leaf shakes-loose leaf into fall(Acc.)]
6 *Raj   potonu u jad,*
  [Paradise sank   into grief(Acc.)]
7 *Zora u dan se utrne.*
  [Dawn into day   itself extinguishes]
8 *Ništa zlatno   ne ostane.*
  [Nothing gold(Adj.) not stays]

Translated by Mirjana Bonačić (2001)

In Tabakowska's opinion, Frost's poem conveys "the concept of permanence composed of impermanences" through a "conspiracy" of imperfective habitual verbs (*subsides*, *goes down*) and ungrounded countable nouns (*leaf*, *day*), so that this concept "confronts the translator with a true case of untranslatability" (Tabakowska 1997: 38). She uses Langacker's concept of bounding. Boundary is a conceptual contour that delimits the extension of an entity or process and is a function of how we construe the conceived entity or relation, e.g. countable versus mass nouns, and perfective versus imperfective verbs (Langacker 1990). The conceptualisation of "count-in-mass", expressed by using a countable noun without an article, is more complex. An entity, although bounded, is not grounded in any particular pragmatic context. It loses its individuality and is conceptualised as a mass of individual entities. As Polish does not lexicalise the notion of (in)definiteness, there can be no equivalent to the "conspiracy" between nouns and verbs. So Tabakowska praises the "noteworthy" compensation strategy used by the Polish translator: "the two gerunds in line 2, *spłowień* and *zbieleń*, are derived from perfective verbs, and used in the plural, thus becoming conceptually equivalent to Langacker's 'imperfective habitual'" (Tabakowska 1997: 38).

To my mind, it is precisely those expressions which Tabakowska regards as contributing to the image of "permanent recurrence" that actually become an obstacle to a different cognitive process of inference generation and conceptual blending. The Polish version contains a large number of different noun phrases, such as *spłowień* 'fadings' and *zbieleń* 'whitenings' (2), *rozkwitu szczyt* 'peak of blossoming' (3), diminutive *listek* preceded by deictic *to* 'this' in the expression *to pierwszy listek* 'this first little leaf' (3), and *liść* 'leaf' (5), as well as pronouns *nic* 'nothing' (2) and *wszystek* 'all' (4). An overemphasis on the grammatical category of "count-in-mass"**,** whereby it is claimed that an entity such as a leaf loses its individuality, makes one ask the important question: "What happens to the individual leaf?" The use of so many different and additional words prevents the reader from inferring the crucial meaning of change occurring in the same individual thing. The language of the Polish version prompts dispersed mapping schemes which can hardly structure a distinct anaphoric figuration such as is set up by the language of the original. This version makes one try to translate the poem again in a very different way.

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Perhaps, the translator is not confronted with a "true" case of untranslatability. This is a case of untranslatability from a formal linguistic perspective, since it is a linguistic fact that Slavonic languages have no articles and do not lexicalise (in)definiteness. From the perspective of cognitive linguistics, which studies "full discourse" (Fauconnier 1999), in the Croatian version the concept of count-in-mass is evoked by the anaphoric relationship of *list* 'leaf' in line 3 to *zelen* 'greenness/greenery', the topic of the opening lines, and by the repetition of the same word *list* 'leaf', used without any deixis in line 5. The first two lines already prompt a general schema of nature and spring, to which the concept of leaf is then linked. It is modified by a shared abstract structure (transience), so we conceptualise *list* 'leaf' as referring to a mass of leaves that make up nature's greenery as well as being an individual leaf which changes into a different leaf.

In the Croatian version, the same word *list* 'leaf' is repeated three times: *Njen rani list je cvijet* 'Her early leaf is flower' (3), *List struni list u pad* 'Leaf shakes-loose leaf into fall' (5). The translation draws attention to the repetition of the word *leaf* in Frost's poem: *Her early leaf's a flower* (3), *Then leaf subsides to leaf* (5). The repetition of the same word evokes the concept of "difference in the sameness", as in the well-known verse by Gertrude Stein, *A rose is a rose is a rose is a rose*. The repetition makes one suspect that "each time the same word returns, it means something slightly different, so the expression gives the impression of saying something that is semantically rich and therefore ambiguous" (Eco 1976: 270). In the Polish version, the enjambment between lines 4 and 5 and the use of the indefinite pronoun *wszystek* 'all' (4), instead of the same word for "leaf", make such instantaneous and rich meaning construction impossible. In Frost's line (5) and in its Croatian version likewise, the implied meaning of internal change in the thing itself combined with downward movement is just as important as the concept of permanent recurrence or even more so.

The semantic richness of the line is derived from anaphoric figuration. In the framework of the entire poem, a conceptual network of complex mapping and blending is constructed, of which only a glimpse can be caught in this short article. In line 5, the first occurrence of the word *leaf*, or (Croatian) *list*, motivates the reader to match the input space triggered by *leaf* or *list* anaphorically with the input spaces constructed before (lines 1 and 3): one contributed by *gold* or *zlato* and the other by *flower* or *cvijet*. The cross-space mapping is partial, since only some qualities from the frame of gold (a special hue of gold that can be attributed to early leaves, preciousness) and from the frame of flower (beauty, value attributed to flowers) are projected into the blend, which is elaborated by the schematic structure of yet another metaphorical mapping from the source, spring, onto the target, youth. The relation between the first and the second occurrence of the word *leaf*, or *list*, is marked by a verb, the English *subsides* and the Croatian *struni* 'shakes loose', which both contain in their semantic structure the concept of decrease or loss and the concept of downward movement (in the Croatian version of the line, further verbalised as *pad* 'fall'). This concept is a prototypical orientational metaphor for deterioration and destruction. It is projected onto the blend in which the second occurrence of leaf is now

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specified by the absence of all previous qualities and anaphorically matched with the input spaces constructed before (lines 2 and 4). The identity of leaf is split in two parts. The entire integration network associated with the discourse of this line is dynamic. It forces not only a schema of the transition from purity to decay but also a generic schema at a higher level by highlighting the causality in time between the two states. Line 5, which concludes the first part of the poem, is not purely descriptive but emphatically evokes a new meaning of inner change the cause of which is in the thing itself. Nor are lines 6 and 7 only similes in the mode of pastoral convention. A semantically rich discourse is created by the relationships of cause and consequence, reason and conclusion. It is the imminence of inner change that brings about the events described in the lines. Thus, the possibility of multiple interpretations brings to life a poetic world which is much more complex than the overall image of permanent recurrence.

5. Conclusion

In conclusion, I suggest that an account of language use in translation can reveal how figurative imagination constitutes the way we understand poems. Rather than simply assess the translation from the perspective of the original, also, from the perspective of the translation, we should understand the original. In poetic discourse, complex figurative effects are produced by anaphoric reference, and their function in world creation in poems can be accounted for in the light of the cognitive linguistic theory of mental spaces and conceptual blending, in which reference has a specific dimension of structure. As conceptual integration theory has been concerned so far mostly with single sentences, analysis of full discourse within the framework of a poem and its translation can highlight the dynamic process of conceptual blending, and therefore contribute to a wider application of this theory.

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