

**Ventspils University College**

**Faculty of Translation Studies**

**Grotesque in English and Latvian Target Texts  
(Establishing Contrasts with Charles Baudelaire's  
Source Texts)**

**Groteska angļu un latviešu mērķtekstos (sastatījumā ar Šarla  
Bodlēra avottekstiem)**

**Promotional Paper**

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Declaration of Academic Integrity

I, Guntars Dreijers, hereby declare that this study is my own and does not contain any unacknowledged material from any source.

24 January 2014

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(signature)

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## Introduction

The language of literature is one of the forms of language varieties that has a certain prestige in society and may serve as a supralingua among various dialects and colloquial speech. For that reason, it is both appreciated and studied as a part of common cultural heritage. According to Lawrence Venuti, literary translators “establish the monumentality of the foreign text, locate and foreground self-difference”, they also ensure the viability and spread of classical masterpieces in the target culture (Venuti 2008, 264). A literary text in translation is a way to learn about regularities governing a language of genres and texts (for example, the language of the grotesque). Source and target texts codify national and culture-specific markers; they also reflect both synchrony (through translations) and diachrony (through the source text of a certain period).

Translation can also be referred to as a linguistic mobility across cultures. However, taking into consideration the rapid and quantitative output of target texts, its prestige is sometimes undermined by haste and imprecisions. Translating requires several competencies on the part of translators: linguistic, cultural, literary, editorial, historical, political, managerial, and others. The dated and biased opinion about translating that it means only consulting words in bilingual dictionaries is not regarded as professional. It is particularly evident when translating classics distanced in time and place. In addition to a thorough knowledge of source and native languages, it is necessary to consider the specific time period and conditions that influenced the author’s intention, literary programme and traditions of that period.

Although in English and Latvian there are a number of translations of Baudelaire’s poems, so far the studies on the translation of the grotesque have been few. With a particular regard to trilingual (French – English – Latvian) contrastive aspects of Baudelaire’s poetry, studies are absent. The present promotional paper looks into the concept of the grotesque and its translation aspects from the perspectives of contrastive, applied, and text linguistics, and also translation studies. Current trends in the interface between linguistics and literary translation studies aim to focus on interdisciplinary approaches incorporating the findings from culture studies, linguistics, literature, intercultural communication, and other disciplines. Roman Jakobson writes, “Poetics

deals with problems of verbal structure (..) Since linguistics is the global science of verbal structure, poetics may be regarded as an integral part of linguistics” (Rudy 1981, 18). The language of the grotesque fits feasibly into the structuralist studies on textology. The topicality of the structuralist approach is expressed in the statement, “The paradigmatic component is concerned with the way semantic information is conveyed within a text, which is probably the least developed aspect of textology” (Hartmann 1981, 114). The aesthetic factors of the language have been of interest already in the Vossler’s aesthetic school of linguistics – idealistic linguistics (Иљинска 2008, 77; Шарафутдинова 2008, 253) and even in comparativist studies – notably in Franz Bopp’s work (1816) on Sanskrit, having attached an equal importance to the language of Sanskrit literature and the system of conjugation of Sanskrit (Lehmann 1983, 163; Lehmann 1984, 132).

Literary studies tend to consider the grotesque as a genre, whereas in translation studies and text linguistics it can be approached as a text. Because the grotesque is not a historically uniform concept as reflected in various lexicographical and theoretical sources, the author of the promotional paper establishes the linguistic features of Baudelairean grotesque through the methodology of contrastive linguistics. The grotesque is a deliberate mode of expression for Baudelaire and in the successive translations of his poetry. Through the contrastive approach to texts in translation, the promotional paper brings out the issues of English and Latvian translators’ practices and accounts for decision-making, the degree of equivalence, translation strategies, and methodological considerations.

The aim of the promotional paper is to establish macrostructural and microlinguistic features of Baudelaire’s grotesque in source and target texts on the basis of theoretical and practical approaches as described in translation studies and contrastive linguistics.

In order to reach the aim, the following objectives have been identified and implemented:

- the analysis of the theoretical literature dealing with the aspects of the grotesque, translation-based text studies, and contrastive methodology;
- the analysis of translation-related issues and written evidence by Latvian and English translators;

- the macrostructural analysis of the semantic organization of the grotesque on the basis of similarity assessment for the purpose of establishing binary differential features, violation of semantic selection, lexical contrasts, and juxtapositions;
- the microlinguistic comparison between source and target text lexemes (321 source lexemes in French and 1278 target lexemes in English and Latvian) for the purpose of establishing quantitatively linear, vectorial and zero correspondences;
- the drawing up of conclusions from theoretical and practical (contrastive and statistical) findings of the research.

To accomplish the objectives, altogether 292 theoretical and reference materials, 24 source (in French) and 106 target (in English and Latvian) texts have been studied. Most of the target texts (80 altogether) are in English, and 26 target texts – in Latvian. Depending on the number of published translations, 24 target texts have been produced by Francis Scarfe, 16 target texts – by James McGowan, 15 target texts – by Richard Howard, 16 target texts – by Walter Martin, and 9 target texts – by Carol Clark. In Latvian, corresponding target texts have been produced by Augusts Štrauss (14 texts), Dagnija Dreika (7 texts), and Gita Grīnberga (5 texts).

### Research Methodology

Data collection methods include excerpting the practical material (sample source and corresponding target texts, high frequency lexemes) and the interview; methods of data analysis include the content analysis, contrastive and statistical methods.

The overview of theoretical literature has been done in Chapters 1, 2, 3 and Subchapter 3.1

Practical aspects of the study and excerpted data have been researched with the help of the content analysis of the discussion with Dagnija Dreika. Further on, written and recorded evidence was analyzed – Subchapters 1.2 and 3.2. The content analysis helped to define Baudelaire's notion of the grotesque and Dagnija Dreika's decision-making and quality considerations.

The material in the appendix has been studied with the help of the contrastive method in order to determine the semantic invariant of the grotesque. On the basis of similarity assessment between source and target texts, the contrastive method has been applied in establishing types of lexical correspondences.

The contrastive analysis of the lexis from source and target texts (Subchapter 4.2) has been done with the statistical method by employing a random sampling of the high frequency vocabulary from the texts of the grotesque included in Appendix 5. After correlating source and target lexis according to the types of correspondences, a statistical summary has been provided for the vocabulary of each source and corresponding target text.

The hypothesis of the promotional paper stipulates that the semantic invariant of the grotesque can be realized with specific (semantic) text models and variations in lexical correspondences between source and target lexemes.

#### The Object of the Promotional Paper

The study is based on Baudelaire's source texts "Les Fleurs du Mal" ("The Flowers of Evil") and "Petits Poèmes en Prose" ("Prose Poems") in French published by "GF Flammarion" (Paris) and "Gallimard" (Paris); bilingual volumes (FR – EN) by "David R. Godine" (Boston), "Penguin Classics" (London), "Oxford University Press" (Oxford), "Carcanet Press Limited" (Manchester), "Anvil Press Poetry" (London).

The Latvian publishers include "Apgāds Daugava" (Rīga), "Liesma" (Rīga), "Atēna" (Rīga).

Target texts include translations from the second half of the 20<sup>th</sup> and the beginning of the 21<sup>st</sup> centuries. The translations into English were done by Francis Scarfe, James McGowan, Walter Martin, Carol Clark, and Richard Howard. In Latvian, the above-mentioned three volumes of poetry have been translated by a group of translators: Dagnija Dreika, Augusts Štrauss, Klāvs Elsbergs, in the volume published by "Liesma", Dagnija Dreika's translations published by "Apgāds Daugava", and prose poems into Latvian have been translated by Irēna Auziņa, Dagnija Dreika, Klāvs Elsbergs, and Gita Grīnberga.



Two of the above-mentioned English translators have rendered the prose poems into English – Carol Clark and Francis Scarfe; in Latvian – Dagnija Dreika, Irēna Auziņa, Gita Grīnberga, and Klāvs Elsbergs.

A recorded discussion on Baudelaire's poetry and principles of translation with the permission of Dagnija Dreika was obtained on 23 March 2011 during the event "The Days of Francophonía" at Ventspils University College (included in Appendix 6).

All English translators have provided their considerations on the translation in the prefaces of the volumes. In the present promotional paper, the translations of the second half of the twentieth century have been studied.

Subject: macrostructural (text semantic) and microlinguistic (lexical) contrasts (French: English; French: Latvian)

#### The Novelty of the Promotional Paper

In all available studies on Baudelaire's grotesque up to present, little attention has been paid to the linguistic and translational aspects of the grotesque that is an integral part of the poet's literary texts and his aesthetic program.

#### The Topicality of the Promotional Paper

Up to now, in-depth studies of the semantic text invariant have been few in linguistics. Present studies of the language of the grotesque have necessitated the reconsideration of source and target texts in the light of text linguistics and translation studies. Linguopoetics of the grotesque may provide an in-depth understanding about the semantics of expressive texts, their structural and microlinguistic (lexicosemantic) aspects. Besides, the study of the target texts can lead to novel approaches of understanding those aspects that are both linguistic and interdisciplinary. Thereto, the investigation of the grotesque (its linguistic and contrastive models) may be of use to further studies on the grotesque in other genres and text types (for example, vocative texts).

### Theoretical and Practical Significance

Theoretical aspects of the promotional paper outline issues that help to attain an insight into poetry translation. Issues concerning text-based translation studies are considered together with the problems of equivalence and [un]translatability, decision-making and quality considerations. Text-based translation issues actualize a number of considerations in various theoretical and practical views on poetry translation. The promotional paper discusses the concept and text of the grotesque from lexical, functional, textual, structural and text-receptive perspectives. Grotesque is studied from the aspects of translation studies and text linguistics.

The practical parts of the promotional paper offer the methodology of doing the contrastive analysis. The analysis of the macrostructural semantic organization of source texts of the grotesque is accompanied by the microlinguistic (lexical) analysis according to semantic and statistical principles of contrastive methodology.

Theoretical and practical findings can be used as a methodological frame of reference for practising and would-be translators of literary texts.

### The Structure of the Promotional Paper

The promotional paper consists of 4 chapters, the introductory part, conclusions and suggestions for further studies, the lists of sources and bibliography, and appendices.

The *first chapter* deals with the concept of the grotesque. The aspects of the grotesque have been defined through reference literature, and by Baudelaire himself. The definition of the grotesque is therefore defined from synchronous and diachronic perspectives. The evolution of the concept has been outlined.

The *second chapter* defines the text of the grotesque in line with text linguistics, text-oriented translation theories, structural, and reception theories. Overviews of text theories have been provided. The text of the grotesque is considered from three aspects: lexical, structural and functional. The aim of the chapter is to illustrate that a more precise understanding of the text of the grotesque can be ensured when the three components are described.

The *third chapter* focuses on the issues of translation. Linguistic choices present in various target texts have been explained and compared in the subsections “Decision-Making” and “Equivalence Issues”.

The *fourth chapter* deals with both the theoretical and practical findings of the contrastive approach to Baudelaire’s texts of the grotesque in French, English, and Latvian. The texts of the grotesque are analyzed to show the patterns of the macrostructural semantic organization. Types of lexical correspondences are analyzed in the subchapter dealing with microlinguistic contrasts at the level of the lexis.

The promotional paper contains 3 tables and 22 diagrammes; the practical material of the appendices includes 24 source and 106 target texts. Altogether 292 theoretical and reference materials have been referred to and included in the bibliography.

#### Approbation of the Promotional Paper

The present research has been approbated in 11 local and international conferences, and the results have been published in reviewed volumes of scientific papers.

#### The Volume of the Promotional Paper

The present promotional paper contains 170 pages; 6 appendices that are also included as a *pdf* format in the disk.

## 1. The Concept of the Grotesque – Origin and History

Grotesque is a manifold concept in literature, and so far a uniform understanding of the term is absent. It is due to both cultural and linguistic traditions across countries. Besides, the concept of the term has varied historically in line with different literary practices. Geoffrey Harpham writes that „each age redefines the grotesque” (Harpham 1976, 463). The grotesque is not a static literary and artistic mode. Aesthetic categories of beauty and ugliness are historically conditioned due to trends in art, literature, taste, and other factors (Armstrong 1993a, 239). Rosemary Lloyd in her study on Baudelaire’s life and work states that the concept of “beauty is relative and historical” (Lloyd 2008, 164) thus indicating that aesthetical categories are time-bound. In contrastive translation studies it is necessary to take into consideration that “poems are time- and place-specific; historical analysis is a necessary and essential function of any advanced practical criticism” (McGann 1981, 278).

In the present chapter, an overview of the historical development of the concept has been provided. The theoretical base is the study of the grotesque in foreign and Latvian sources of academic and reference literature.

The first use of the word in English was recorded in c. 1603. However, the precursors to the use of the term were observed much earlier – already in the antiquity, and the origin of the word is Romanic. Frances S. Connelly writes that *grotesque* is “a western term”, and its coinage took place and the meaning was established during the Renaissance (Connelly 2009, 6). The etymology of the word is Italian, and its coinage is from the word *grotto* (fem. Italian *grotta*) – a translation from the Greek and Latin languages κρυπτή and *crypta*; in Greek κρύπτειν means ‘to hide’ (Summers 2009, 20; Adams 1997, 7). The first moment in the history of the grotesque is linked to the appearance of the word “grottescha” < Italian *grotta* ‘cave’ (Rosen 1990, 126). The word entered the French language from Italian *grottesco*, a full word group being *pittura grottesca* (Italian) which by the end of the 15<sup>th</sup> century (c. 1480) meant “the fanciful, delicate ornamental paintings found on the walls and vaults of the excavated ruins of the Domus Aurea of the

Emperor Nero” (Summers 2009, 20) and “ancient Roman apartments (as underground grottoes) early in the 16<sup>th</sup> century” (Gerritsen 1982, 118), and with the “discovery of the underground passages of the Emperor Titus” (Adams 1997, 5). It was also just at this period – during the High Renaissance (c. 1480) – that *groteschi* began to appear in drawings and paintings (Summers 2009, 20). Grottoes were the excavated underground chambers, *groteschi* indicated the visual and artistic couplings of incongruous elements (ibid, 20). Johan Gerritsen describes these decorations as “a jumbling together of disparate human, animal, and botanical elements into hybrid forms” (Gerritsen 1982, 118); the term described “fusions of animal, vegetable and human forms” (Carroll 2009, 294). The concept during the Renaissance expounded “a creation of the unruly imagination – the fantastic, unnatural, bizarre” (Harpham 1976, 467).

Such a form of visual art that had not a designation in the antiquity but embodied in mythologies was repudiated by Horace (Summers 2009, 21; Connelly 2009, 7). David Summers presumes that the beginning of the ancient ornament is obscure; however, grotesque art forms were found in the Hellenistic world around 4<sup>th</sup>, 3<sup>rd</sup> centuries BC (Summers 2009, 23). In his apparent dislike it is possible to learn about the artistic and visual aspects of the grotesque. David Summers documented Horace’s viewpoint:

“If a painter chose to join a human head to the neck of a horse (..) so that what at the top is a lovely woman ends below in a black and ugly fish, could you refrain from laughter (ibid, 21)?”

Two aspects arise from the description, and they are also illustrative of Baudelaire’s grotesque – the incongruity of elements and laughter as derision. This is also consistent with the affinity of the grotesque with other styles, particularly Roman satire, and thereto with “a free and highly personal mixture of styles and genres – with irony, humour, folklore, meant to ridicule” (ibid, 42).

In English, in the early 16<sup>th</sup> century the word *antic* designated comedy and mockery through the images of chimeras, demons, fools and clowns (ibid, 23); the word *antic* in English entered through the Italian language (the whole phrase being *antico grottesco*) (ibid, 23). Wilson Yates writes that both *antiche* and *chimera* were other terms for the grotesque art forms (Adams 1997, 13). Besides, the object of the grotesque in the shape of chimeras is also present in Michel Montaigne’s essays where he touched upon the

grotesque imagery – “so many chimeras and imaginary monsters, without order or plan” (Montaigne 1958, 27).

In western Europe, the grotesque developed in literature and architecture. The sources of François Rabelais’ grotesque in “The Histories of Gargantua and Pantagruel” were carnival and folklore (Adams 1997, 22; Connelly 2009, 8). Through mockery, foolery, hyperbole it was possible to express bold ideas (Aļeksejevs 1968, 334–337). The translator of François Rabelais’ “Gargantua and Pantagruel” John M. Cohen emphasizes the role of the grotesque in the preface to the edition –

“ridicule, exaggerative mockery, the passion for puns and travesty, the attempt to describe the indescribable, preoccupation with sexual and excretory functions (Rabelais 1955, 19–20).”

The Renaissance grotesque included the impossible combinations, unexpectedness, monsters, the mixture between flora and fauna, and different species (Summers 2009, 24–26). Jonathan Culler – a structuralist researcher on poetics finds the affinity between the grotesque in the Renaissance and Baudelaire’s poetry as part of the western poetry in general,

“The main tradition since the Renaissance is a history of anxiety and self-saving caricature, of distortion, of perverse, willful self-revisionism without which modern poetry as such could not exist (Culler 1976, 1388).”

In the next centuries, the grotesque tradition continued. Apparent “distortions and fantastic combinations” are usually mentioned (Connelly 2009, 7). Attributes of the grotesque style are therefore exaggeration, hyperbolism, excessiveness (Morris 1994, 232).

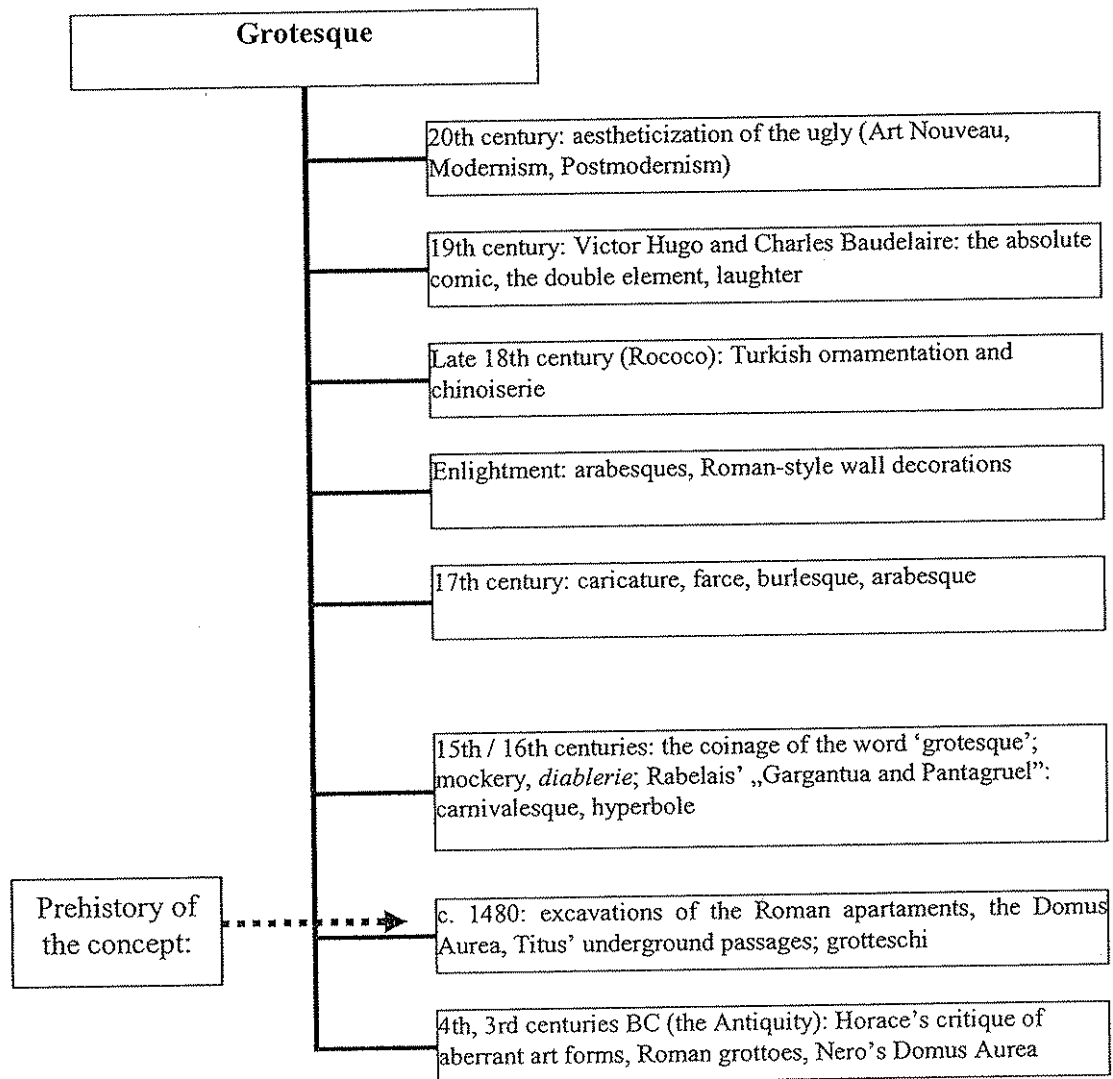
During the 17<sup>th</sup> century, the grotesque was often synonymous with the caricature, farce, low comedy, burlesque (Summers 2009, 31, 34). Wolfgang Kayser mentions typical collocations in the French language of the 17<sup>th</sup> century comprising the word ‘grotesque’: *homme grotesque, fille grotesque, air grotesque, visage grotesque, action grotesque, habit grotesque, ce discours est bien grotesque, mine grotesque, vestu grotesque, danser grotesquement* (Kayser 2004, 28). In the late 17<sup>th</sup> century, the most characteristic form of surface decoration was the grotesque, referred to as the *arabesque* in France (Summers 2009, 43). The Age of Enlightenment continued the tradition of the arabesque, and in England the ornamental and fantastical images became associated with the French style and called “arabesques” (Connelly 2009, 10); therefore “the arabesque or Moresque”

became to be understood as something exotic (Summers 2009, 30). Lexical aspects and art forms of the grotesque in the 18<sup>th</sup> century have also been described by Wolfgang Kayser. The references made to lexicographical resources of the Enlightenment era explain the concept in terms of *unnatural* and *ridiculous, monstrous, disgusting, and deformed* (Kayser 2004, 29–30, 32). The grotesque as a technical term for Roman-style wall decorations continued into the 18<sup>th</sup> century (*ibid*, 17) and already by the late 18<sup>th</sup> century the term was associated with the Rococo whose art forms were decorative patterns of Turkish textiles and chinoiserie (Summers 2009, 23). However, it is the 19<sup>th</sup> century when the grotesque began to be theorized, specifically by Victor Hugo in his preface to the drama “Cromwell” (1827), and he is credited with the coinage of the grotesque (*le grotesque* in French) as a singular masculine noun (Rosen 1990, 129). Despite the fact that Baudelaire did not consider French artists apt for true portrayals of the grotesque (Baudelaire 2008, 159; Baudelaire 1992, 197), many French Romantic artists did make use of the grotesque as “a means to subvert academic classicism” (Connelly 2009, 13; Jimenez 1997, 304, 308). The role of the grotesque in Romanticism is to foreground beauty, or to contrast with the beautiful (Grünvalde 2002, 110). Yvonne B. Rollins does not consider Victor Hugo’s exposition of the grotesque as a serious analysis of the concept but rather a word play upon the subject (Rollins 1976, 270).

Modern explanations of the term date back to Baudelaire’s essay “On the Essence of Laughter” as illustrated by Yvonne B. Rollins’, Frances S. Connelly’s, David Summers’, Noël Carroll’s studies on the development of the concept. Baudelaire’s essay influenced further strands of the grotesque in the twentieth century by Mikhail Bakhtin, Eva Kuriluck and others. Modern grotesque inherited the carnivalesque, arabesque, the abject, the *informe*, the uncanny, bricolage, strange beauty, the obscene, the atrocious, the dark and gloomy. Mikhail Bakhtin refers to such patterns of grotesque as ‘ritualistic violations’ (*сквернословие*) (Holquist 2008, 212).

The table below summarizes the historical time-frame of the concept “grotesque” in western Europe.

*Diagram 1*  
*"Historical Time-Frame of the Concept 'Grotesque' "*



Thus the grotesque as a visual and literary art term is Romanic in etymology, and its origin can be traced to the antiquity. The term “grotesque” became established in French during the 15<sup>th</sup> century and in English – in the early 16<sup>th</sup> century. The meaning of the grotesque historically is related to art forms of incongruous combinations arousing mockery, laughter and derision. Thereto, it has its affinity with other genres both in visual arts (architecture, paintings) and literature (myths, folklore, fiction and poetry). In literary translation, genre awareness alongside with the cognizance of text formative aspects is of importance to the translator. Grotesque, if considered a hybrid genre, requires a genre-



based experience on the part of the translator (Hatim 2001, 143). Among genre elements that the translator should consider are lexicological, semantic, and syntactic (Holquist 2008, 288). The contemporary approach in literary studies is to regard the grotesque as the aestheticization of the ugly to evoke specific effects.

### 1.1. The Concept of the Grotesque in Reference Literature

Several sources provide a general insight into the understanding of the term. The following select reference (lexicographical) materials in Latvian and English (published from 1969–2007) were studied:

- 1 Cepurniece, 1969, 239
- 2 LLVV 1975, 151–152 (Vol. 3)
- 3 LPE 1983, 651 (Vol. 3)
- 4 PDLTT 1991, 393
- 5 Bērziņa-Baltiņa 1993, 245
- 6 Brown 1993, 1149–1150
- 7 Sinclaire 1993, 641
- 8 WEUDEL 1996, 843
- 9 Larousse 1996, 497
- 10 Guļevska 1996, 267
- 11 LKV 2000, 10886 (Vol. 6)
- 12 Kursīte 2002, 176
- 13 Summers 2003, 714
- 14 Andersone 2005, 262
- 15 Guļevska 2006, 324
- 16 LVV 2006, 324
- 17 Baldunčiks 2007, 259.

The aim was to learn about similarities and differences of the concept. The table below provides the content of the term (key aspects from the definition) as defined in the source. The numbers indicate the above-mentioned sources.

Table 1 "Properties of the Concept 'Grotesque'"

Properties of the Concept:	1	2	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Aestheticization of the ugly			+				+			+						
exaggeration	+	+		+	+			+	+		+		+	+	+	+
comic		+		+		+			+	+	+			+	+	+
caricature		+						+		+					+	+
absurd						+	+			+						
derision								+								
fantastic		+				+	+			+	+		+	+		+
Unnatural combination						+				+	+					
extravagance								+		+						
unreal							+			+						
contrasts		+									+		+	+	+	+
supernatural										+						
tragic										+	+					
strangeness	+	+		+			+		+	+		+	+	+	+	+
artistic characterization										+					+	
form							+									
genre		+						+			+					
style						+					+	+				
mode		+		+							+		+	+	+	+

The table indicates that major differences lie in those properties marked only once, namely, the grotesque according to the results is defined as genre, form, supernatural, derision; two sources indicate that the grotesque is an artistic characterization, something unreal, and extravagance. Three sources mention style, unnatural combination, absurd, and aesthetization of the ugly. Caricature is mentioned 5 times; contrasts – 6 times; a literary mode – 7 times; the fantastic – 8 times. Nine reference sources indicate that the grotesque is comic; eleven sources define the grotesque as strange and exaggeration. Most references are made to bring out the features of the literary mode, fantastic, comic, strangeness and exaggeration. However, lexicographical sources differ as to whether the grotesque may be defined in terms of genre, style, form, artistic characterization, tragic,

supernatural, unreal, extravagance, derision, absurd, aesthetization of the ugly. These are the aspects that still need to be agreed upon.

Thus the diversity of and differences in the definition of the term is an objective obstacle to a uniform definition as to what the grotesque is. Noël Carroll expresses the idea of the difficulty to define the grotesque: “The concept is subject to wide variation” (Carroll 2009, 294); also Michael J. Meyer states that much is being written about the grotesque without arriving at a true understanding of the concept (Meyer 1995, 8). A broad and manifold interpretation of the grotesque is admitted by Elisheva Rosen –

“its range of meaning has widened sufficiently to allow to express change, otherness, aesthetic renewal; it now applies to all the arts (Rosen 1990, 128).”

Michael Steig raises doubts about the attempt “at systematic study and definition of the grotesque” (Steig 1970, 253). Yvonne B. Rollins calls it figuratively “terra incognita” (Rollins 1976, 270). Geoffrey Harpham explains the difficulty of approaching at a uniform definition because the concept is time-bound (Harpham 1976, 463). However, the author of the present promotional paper contends that it is possible to define the grotesque in terms of

- reception,
- functionality,
- linguistic analysis.

The three aspects have been indicated already by reference literature, the poet’s theory of the grotesque, and historic traditions of the grotesque.

Firstly, the grotesque is related to reception because the aesthetic category was employed by Baudelaire to surprise, shock, mock, and arouse aesthetic appreciation being in line with the poet’s theory of the grotesque as the absolute comic.

Secondly, it is functional marking a break with elevated style (*decorum*) characteristic of the Romantic literature, it signals a new type of symbolism and imagery through the creation of novel images, situations, and sensations.

Thirdly, its linguistic realization is through the use of specific vocabulary - coupling of semantically incongruous words. These three attributes of the grotesque are important for the textual analysis of target texts discussed in Chapters 3 and 4 of the promotional paper.

Chapter 2 offers to regard the grotesque from the perspective of text linguistics, which is a different approach to the concept not undertaken in other studies on the grotesque.

## 1.2. Baudelaire's Notion of the Grotesque

Baudelaire was an influential theorist of the grotesque in the 19<sup>th</sup> century – several decades later after Victor Hugo's description of the grotesque published in the preface to his drama "Cromwell". Baudelaire's seminal essay on the grotesque was published under the title "On the Essence of Laughter" ("De L'Essence du Rire et Généralement du Comique dans les Arts Plastiques") in 1855. Baudelaire also reiterated his ideas on the aesthetics of the grotesque in his letters published posthumously by Rosemary Lloyd. In the mid-19<sup>th</sup> century, the grotesque in art reviews was sometimes condemned as a deviation, and the attitude was generally negative. An anonymous review in the arts magazine "The Crayon" in the same year (1855) expressed a viewpoint –

"these grotesques or arabesques of the Vatican, and other such work, which have become the patterns of ornamentation in modern times, are the fruit of great minds degraded to base objects (Crayon 1855, 386)."

Baudelaire's essay looked into the subject from different perspectives – linguistic and literary qualities of the phenomenon, and national variations. As the title of the essay suggests, the grotesque is linked to the idea of laughter – a response to the grotesque. Laughter "expressed in curses and abusive words" is directed against the classical canons of poetry, degrades power (Morris 1994, 210), and it is "most often present in verbal expression" (Holquist 2008, 236). Peculiar thematic groups of Baudelaire's grotesque often cover those fields that classical art serving those in power would tend to avoid or euphemize. The poet termed the grotesque as "the absolute comic" in opposition to significative comic (Baudelaire 2008, 157; Baudelaire 1992, 189). As an absolute art form, the grotesque is a creation (Baudelaire 2008, 157; Baudelaire 1992, 190, 195), whereas the significative comic imitates life. Baudelaire introduced two term groups into French – *le comique absolu* and *le comique significatif* thus discriminating between the type of art that is innovative in new forms, content, often disturbing emotionally cognitive reception, and the type of art that copies life in relation one-to-one. Frances S. Connelly sees Baudelaire's significative comic as a sophisticated satire, and the absolute

comic as an expression of laughter and awe (Connelly 2009, 11). As part of the grotesque's creative element is double nature of the phenomenon (Baudelaire 1992, 189; Baudelaire 1992, 191). The double position that the reader can take undermines the stability of classical norms of art. Restating it in other words, David Summers admits - "of the comic to occur there must be two beings in the presence of each other" (Summers 2009, 41; Baudelaire 1992, 203). The poet achieves duality through incongruity, instability of collocations and syntagmatic sequences. Frances S. Connelly illustrates the double element with examples - "the relationship of the comic with the ugly, the horrible and the fantastic" (Connelly 2009, 11); "a mixture of the base and contemptible with the sublime, a symbolic use of realistic horror, which was unprecedented" (Schlossman 1993, 75) so that "The Flowers of Evil" becomes a modern architecture of form and content" (ibid, 78); "the mixture of disgust and fascination ... eccentricity, absurdity, horror, and ecstasy intermingle" (Kallos 1968, 8). It is this type of the grotesque that the review in "The Crayon" considers inappropriate

"if we can draw the human body, in the perfection of its grace and movements, we have no business to take away its limbs, and terminate it with a bunch of leaves (Crayon 1855, 386)."

In a letter to his friend, Baudelaire also planned the grotesque imagery to appear on the cover of his second volume of "The Flowers of Evil", his intention being that the grotesque is both visual and elicits sensations,

"For this I want a skeleton turning into a tree, with legs and ribs forming the trunk, the arms stretched out to make a cross and bursting into leaves and buds, protecting several rows of poisonous plants in little pots (Lloyd 1986, 130)."

Frances K. Barasch explains Baudelaire's grotesque as a comic genre, and "to ignore the comic element in the grotesque or to fail to perceive the grotesque as a comic genre is to miss the point" (Barasch 1985, 9). The grotesque is defined as a genre in the French language dictionary "Le Petit Larousse" (Larousse 1996, 497).

At the basis is the theory of laughter, which, aroused by the grotesque, is sinister (Barasch 1985, 6), a powerful means of either social inclusion or exclusion (Summers 2009, 31). Rosemary Lloyd, however, does not refer to Baudelaire's grotesque as a comic genre; nevertheless, she admits that the response to the grotesque is a bizarre feeling (Lloyd 2008, 18) because the phenomenon is monstrous (ibid, 99), and the laughter turns into derision (Rollins 1976, 273).

Baudelaire gives two reasons for such a response:

- 1) the vocabulary of the grotesque (as part of the grotesque imagery),
- 2) the national peculiarities of the phenomenon.

The poet saw the onset of the grotesque in the images of the antiquity. Greek and Roman mythologies abounded in the grotesque characters, and they are both cultural artifacts and the object of the inquiry into the grotesque beings. The poet's grotesque is also described as "an excess of language or style" (Schlossman 1993, 75). Thus grotesque can be considered as "a hybrid compounded of two orders: one linguistic and one stylistic" (Holquist 2008, 75). Hyperboles, oxymorons and paradoxes may be linked to the poet's literary practice to avoid the *décorum* of the Romantic language and to create the images both on the bases of other literary traditions and his own:

"As for the grotesque figures which the antiquity has bequeathed us – the masks, the bronze figurines, the Hercules, the little Priapi; and as for those prodigious phalluses on which the white daughters of Romulus innocently ride astride, those monstrous engines of generation are full of deep seriousness (Baudelaire 2008, 155; Baudelaire 1992, 193)."

The writer Edmund Gosse later on refers to the grotesque imagery as the infatuation "by distorted aspects of beauty, and always missing the human touch" (Gosse 1917, 134). It is possible that the poet tried to unveil the true picture of human nature through these distorted aspects. Sardonic truth about the double human nature did not flatter the morale of the age the poet lived in. That is why his volumes of poetry had to overcome censorship obstacles to get published in the mid-19<sup>th</sup> century. Yvonne B. Rollins speaks of forms that include laughter due to the lack of harmony, incongruity, ugliness, exaggerated shapes, contrasts, macabre scenes (Rollins 1976, 273). The magazine "The Crayon" in 1855 gives some clues as to the vocabulary of the grotesque: horrors, phantasms, beasts, serpents, fiends, inconsistencies of life (Crayon 1855, 385). Edmund Gosse writing about Baudelaire's grotesque imagery notes that "putridity was just as worthy as fragrance of freshness" (Gosse 1917, 132). For that reason – oxymorons, the double element (semantically incongruous words combined to create a literary image) may provoke laughter and reach the absolute comic.

In addition, the grotesque is subject to variations according to literary traditions in a country of its origin. The poet writes that "it is possible to establish a classification of varieties of the comic with regard to various national aptitudes" (Baudelaire 2008, 158;

Baudelaire 1992, 196). He compares the French grotesque to English, Spanish, Italian, and German counterparts and concludes that in France the grotesque seldom is absolute because the French generally have an aversion for any extreme (Baudelaire 2008, 159; Baudelaire 1992, 197). The poet is highly favourable of the German grotesque (notably that of Theodore Hoffman) because “there all is weighty, profound and excessive” (Baudelaire 2008, 159; Baudelaire 1992, 198). Both the English and the Germans, according to Baudelaire, reach the absolute comic, namely, the grotesque (Baudelaire 2008, 158; Baudelaire 1992, 197). In the essay, he writes that “for true comic savagery” one has “to visit the foggy realms of the spleen” (Baudelaire 2008, 159; Baudelaire 1992, 198). His conception of the grotesque matches the English one as the English absolute comic is based on incongruities. Walter Bagehot decades after Baudelaire described the Victorian writer Browning’s grotesque in terms of incongruities and specific response –

“he (Robert Browning) puts together things which no one else would have put together, and produces on our minds a result which no one else would have produced (Bagehot 1979, 465).”

At the basis of Browning’s grotesque is “an exceptional monstrosity” (ibid, 468), just as Yvonne Rollins confirms about Baudelaire’s – “the animal in a human being, the element of violence and cruelty” (Rollins 1976, 273). Similar Baudelairean descriptions about the grotesque can be found in the analysis of Elizabethan grotesque – “laughter and revulsion, the macabre” (Gerritsen 1982, 118). Frances K. Barasch adds to Elizabethan grotesque “the plague, civil war, external torture in hell” (Barasch 1985, 10).

As for the Spanish grotesque, Baudelaire appreciates “the dark element” and “cruelty” (Baudelaire 2008, 160; Baudelaire 1992, 198). In the Italian grotesque, the poet emphasizes the carnivalesque nature of the people (Baudelaire 2008, 159–160; Baudelaire 1992, 198).

Thus Baudelaire’s theory of the grotesque emphasizes several integral aspects:

- incongruity (i.e. the double element),
- specific vocabulary,
- national character, and
- the response that the grotesque evokes.

Incongruity stems from at least two semantically incompatible words (unorthodox word groups) up to a whole text (a string of words organized into a line, a verse, or a poem).

Semantic incompatibility may be part of what Christiane Nord refers to as a type of literariness for the appreciation of those readers who have a certain command of the literary code (Nord 2005, 78–79). The specific vocabulary of the grotesque is a topic of discussion in contemporary theories of the grotesque dealing with the lexis; however, the poet frequently employs words from the mythologies of the antiquity, words from existential, preternatural and supernatural, religious and sacrilegious contexts, flora and fauna. In the volume of his letters, Baudelaire mentions “arborescent skeleton, sins in the form of flowers” (Lloyd 1986, 157), and “a young girl and skeleton rising up like an Assumption” (ibid, 131). Mikhail Bakhtin describes the ontology of grotesque:

“Special attention is given to the shoots and branches, to all that prolongs the body and links it to other bodies or to the world outside (Morris 1994, 233).”

The reading of the grotesque often entails assigning topographical meanings to literary imagery – upwards (heaven), downwards (earth) (Morris 1994, 206).

The national character of the grotesque is particularly embodied in and to be emulated, according to Baudelaire, from the German, English, Italian and French traditions. The responses to the grotesque are shock, awe, laughter, derision, disgust, aversion and also literary appreciation for the novelty of the expression. The grotesque in Baudelaire’s poetry marks his individual or authorial style. The authorial style can be identified by patterns of text organization and vocabulary (Ilijinska 2008, 104) finding their expression through source texts with specific signalling devices – lexical and structural (Baker 2006, 86).

Thus the grotesque as a visual and literary art term is Romanic in etymology, and its origin can be traced to the antiquity. The term “grotesque” became established in French during the 15<sup>th</sup> century and in English – in the early 16<sup>th</sup> century.

Summarizing descriptions and definitions of the grotesque, it is possible to conclude that the meaning of the grotesque historically is related to art forms of incongruous combinations arousing mockery, laughter and derision. It also has its affinity with other genres both in visual arts (architecture, paintings) and literature (myths, folklore, fiction and poetry). The contemporary approach in literary studies is to regard the grotesque as the aestheticization of the ugly to evoke specific effects.



## 2. The Text of the Grotesque

The subject of the study in Chapter 2 is the text of the grotesque in Baudelaire's poetry, the lexical and structural aspects, the functions and reception of such texts. The text is a broadly studied topic in linguistics, literary, cultural and translation studies. It has also been a subject of different linguistic theories. The author of the promotional paper considers that limiting Baudelaire's grotesque to such concepts as genre, mode, and form, although useful particularly in literary studies, may result in a less comprehensive and detailed investigation of the concept that text linguistics can offer. A more manifold study of the grotesque as a text in terms of its formal and aesthetic properties may be of particular use for the translators of the grotesque. Texts display certain schematic structures (Matthiessen 2010, 218). For the present study on the text of the grotesque, 17 text models were considered. The chapter presents an overview of the models in relation to text study and provides the author's formulation as to what the text of the grotesque is in terms of the formal properties, content, and translation aspects. If literary studies usually regard the grotesque as a genre, translation studies and text linguistics would also look at the grotesque from text aspects. The importance of the text in the scientific inquiry has been emphasized by Mikhail Bakhtin who asserted – "where there is no text, there is no object study" (Bakhtin 2007, 103). The assertion has continued to be of importance particularly in translation studies. For example, the text is seen as a proper and primary unit of translation because it is only texts that are rendered by practicing translators (Neubert 1992, 10; Алексеева 2008b, 36). It is possible that in practice translators choose to focus on various units (functional, semantic; simple [single-word], diluted [multiple-word]) according to their *bona fide* principles (Hatim 2004, 138– 139). The 1980s saw a rapid development in the theories on texts. Text studies have become of a scientific importance, interest and trend in linguistics in the 21<sup>st</sup> century (Земская 2010, 18). In the information age, the number of texts due to the electronic media and advanced printing technologies has risen to an extent that it is necessary both to manage and systematize the information flow in the form of data bases and corpora, and to keep aware of the fact that in a global exchange of information not only new texts emerge (and therefore text management systems can only try to keep up with the efforts to control

every text), but also linguistic studies on texts increase. The text is of importance to linguistics because the text is the main unit in language that makes sense differently from the sum of senses of separate words, clauses, and sentences (ibid, 14). The text has also been a topic of study in a variety of disciplines dealing with language – pragmatics, psycholinguistics, translation studies, syntax, cognitive linguistics, sociolinguistics and others. Heinz Vater relates the study of text linguistics to three broad interrelated disciplines: language philosophy (from the perspectives of syntax and psycholinguistics), pragmatics (from the perspectives of syntax and sociolinguistics), and semantics (from the perspectives of syntax and psycholinguistics) (Vater 2007, 104). Literary studies have also benefited from text linguistics, and Reinhard R. K. Hartmann, for example, writes about the reexamination of genre classification “in the light of work in text linguistics” (Hartmann 1981, 118). Being organized at various levels – a single line, a phrase, a syntagmatic sequence, and the grotesque requires “a double act of seeing and reading and it is organized linguistically” (Armstrong 1993a, 251).

Converging and diverging aspects of text study has led to the instability of terminology about text (Земская 2010, 24). Dealing with poetry, it is possible to discriminate between the poem and the text. The poem is the whole piece of the artistic organization of different units - *both*

- a) linguistic, for example, grammar structures, words, phrases, idioms, *and*
- b) literary, for example, lines, verses, enjambments, caesuras, and others according to a specific literary tradition.

These aspects have been indicated by several sources. Thus Jerome McGann warns against “referring to poems as “texts” because the usage confuses the difference between a poem’s text and a poem itself” (McGann 1981, 277). Nevertheless, it is useful for the purpose of translation studies and text linguistics to refer to poems as texts because the study of a poem or a text is accomplished with the help of a different methodological apparatus and the application of text models as discussed further in the promotional paper.

The author of the promotional paper considers that the grotesque in Baudelaire’s poetry is the whole macrostructural realization of the poet’s intention regarding the grotesque

evidenced in its semantic invariant text models and the microlinguistic realization of the poet's intention regarding the vocabulary of the grotesque.

The text in several definitions is not seen as a sum of sentences, but rather in terms of

- logical structure (VPSV 2007, 392),
- linguistic communication (Mills 2008, 3),
- formal boundaries (Jaszczolt 2002, 10),
- a coherent and cohesive fragment (Bronwen 2000, 133),
- any cline of written and oral realization of language for communicative purposes (LPE 1987, 566),
- an organizational unit of information (Horn 2008, 232),
- all the instances of language that people either perceive or produce (Ghadessy 1998, 7).

Because all texts exhibit general textual properties, the excerpted material illustrates that the grotesque as a text also:

- 1) can be structured formally;
- 2) communicates;
- 3) has its formal boundaries;
- 4) is a cohesive and coherent unit of a poem;
- 5) is a written realization of the poet's intention to communicate an artistic idea;
- 6) is a unit of information;
- 7) is an instance of language for the recipient and by its producer.

These properties of the grotesque as a text are consistent with the aspects of the study of such texts. All texts of the grotesque can be studied *structurally* and *semantically*, they convey information and in doing so they are *functional*, they can be considered as an object of rhetoric (Земская 2010, 23). The texts of the grotesque *are* structural, informational, and functional; they are also a literary phenomenon, and a dynamic unit (i.e., as an object of interpretation); they are a cultural component in intercultural communication, and therefore an interdisciplinary object (ibid, 20–21). As part of literary and cultural heritage, both source and target texts of Baudelaire's grotesque are also gnoseological units (Казакова 2006, 65). Text understood as a string of sentences expressing a unified content (Beitiņa 2009, 226) may not provide a comprehensive text

study model of the grotesque. The quantitative parameter is not a sufficient criterion as noted by Andrew Chesterman (Chesterman 1998, 167). There may be another relevant text criterion such as a formal and meaningful completion for a piece of writing of varying lengths to be considered as texts (Левицкий 2006, 91). The grotesque of Baudelaire's poetry may be referred to as a literary or, more specifically, poetic text. Literary texts are the object of study not only in text linguistics, stylistics, translation and literary studies, but also in aesthetics. A literary text is a closed system (Борев 2002, 125) because it is a product of a specific culture under certain sociohistorical conditions mostly by a separate individual, and as such literary texts are not repeatable, for their contexts are unique (Bakhtin 2007, 105; Neubert 1992, 25). The theory of aesthetics also emphasizes its loaded content and imagery that may lead to different kinds of reading (Борев 2002, 124). Other authors draw attention to such texts' intertextual and extratextual references to a literary code (Nord 2001, 84; Orr 1986, 812); whereas the nonostensive reference of the text is the content of the text that does not always coincide with the author's intention (Ricoeur 1973, 113).

The grotesque as a literary text is a historically, socially and culturally specific phenomenon. The historicity of the grotesque is figuratively referred to as "a moment in literature manifested in image, event, and functions" (Barasch 1985, 4). The "moment" emphasizes both its historicity and its function as a microtext within a poem, but also the text's organization into an episode, paragraph, a verse, or a line. It corresponds to the poet's intention (with particular regard to prose poems) that his poems may be read from any place. De Beaugrande and Dressler refer to microtexts (phrases, clauses, sentences etc.) as micro-states of the textual system (De Beaugrande 1981, 50).

In the present promotional paper both macro- and microtexts will be regarded as texts. The approach complies with the poet's intention that poems can be divided into segments, and also theoretical considerations on macrostructures and microlinguistics. Only some poems from the title to the last punctuation mark can be labelled as the grotesque; most texts of Baudelaire's grotesque are microtexts. The social aspect of the grotesque is about the context in which the text appears: art – literature – poem (McGann 1981, 275). Besides, the social context will concern with sociocultural expectations about the text which may either be acclaimed by general target audience or dismissed.

Situational features and expectations concerning the author will play a significant role in translation and reception. As an artistic phenomenon it is saturated with a certain formal complexity (the double element, incongruity, parallelism) and aesthetic information (Nord 2001, 87; Алексеева 2008b, 36; Казакова 2006, 80). The aesthetic information entails the author's intention and sustains expressiveness (Kramsch 2000, 57; Долинин 2007, 82, 85; Земская 2010, 93). The grotesque reveals both the author's artistic and literary *skopos* ('aim') and provides clues about its structure, and semantic properties. The grotesque should also comply with its *textoid*<sup>1</sup> – an ideal abstract scheme that underlies in most texts (Левицкий 2006, 135), or, in terms of Andrew Chesterman, it should comply with *similarity constraints* (Chesterman 1998, 180). The variety of focal aspects in the grotesque invites a manifold study.

## 2.1. Overview of Text Models

Models on the text study can also be based on the so-called textual levels:

- 1) text-reality,
- 2) text-language,
- 3) text-author,
- 4) text-reader (Михайлов 2006, 35).

However, Nikolai Mihailov's (*Николай Михайлов*) model fits into the above-described aspects of the study on the grotesque. Some authors present the study of the text in a narrower scope. Jenaro Talens and Juan M. Company assume that the text evolves as "the result of transformational (reading) labour made over the textual space (i.e., what is communicated)" (Company 1984, 32). A text may also be regarded as the result of *la parole* (Widdowson 2007, 6; Алексеева 2008b, 9; Левицкий 2006, 7). Text models described next page can be applied to the study of the grotesque in order to bring out various text-constitutive aspects.

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<sup>1</sup> The term was introduced by Yuriy Levickij (*Юрий Левицкий*) in his book "Text Linguistics" (Левицкий 2006, 135).

### 1. The Linguopoetic Model

The Moscow school of linguopoetics with Andrey Lipgart (*Андрей Липгарт*) as a proponent of the linguopoetic approach to texts is specific about the school's objectives in relation to text study:

1) to ascertain both the formal properties of the text and their role in the transference of literariness, and

2) to establish the creation of the aesthetic effect (Липгарт 2006, 8, 16).

In Latvia, Ruta Veidemane proposes a term – linguistic poetics (*lingvistiskā poētika*) that deals with those problems of literature that refer to various aspects of verbal art (Veidemane 1997, 9).

The model assumes that the grotesque can be viewed in terms of formal (structural) properties that are conducive to its literariness.

### 2. The Mentalist Model

The founder of the Linguistic Mentalism School – Gustav Guillaume, in accordance with the structuralist language dichotomy, calls for the dyadic approach to study language in use – the physical (formal) and mental (meaning) (Guillaume 2007, 72–73), although early structuralists, for instance, Mikhail Bakhtin would not count the mental aspect of the text as linguistic - only the formal relations of sign to sign are a proper linguistic study of the text (Bakhtin 2007, 123). For that reason, Winfred Lehmann rejects the structuralist approach to the text as it “does not provide the key to identifying excellence” (Lehmann 1984, 136). Late structuralists (notably of the London School) do emphasize the meaning creation in a text through the system of a language (Halliday 2004, 26, 33).

The model assumes that texts can be studied formally (structurally) and also semantically. However, the model does not offer an outline of specific semantic text models or the invariant (discussed in Chapter 4).

### 3. The Linguofunctional Approach

The central issue as postulated by Functionalist linguistics is meaningfulness as a result of a series of systems of signs (Dobrovolsky 1996, 160). Functionalism is the main focus on text studies in translation (Земская 2010, 23). Katharina Reiss links language

functions with language dimensions and texts types (Reiss 2000, 26). In case of literary texts, expression, aesthetics and form-focus are intertwined (ibid, 26). Yuriy Levickij (*Юрий Левицкий*) points out the aesthetic function of literary texts (Левицкий 2006, 29). Andrew Chesterman indicates the salience of features as part of the functional analysis; thereto the validity as to “what counts as a feature and how salient a feature is” will be determined by the specific context and assessor (Chesterman 1998, 16). Christiane Nord sees the functionality of texts in a peculiar socio-communicative context (Nord 2005, 15), and with regard to literary texts it is important to see that artistic significance of the text stems from a highly creative and individual process (ibid, 22). Functionality may also have pedagogical applications to the study of texts. Thus Chris Hopkins defines the text in three various rhetorical equations:

- 1) text = which edition ,
- 2) text = what book,
- 3) text = the actual writing of the book being studied (Hopkins 2009, 99).

A chief aspect of the model lies in the fact that a literary text is a configuration of expression (aesthetics) and form (structural peculiarities).

#### 4. Text-Linguistic Model

The focus of the model comprises 3 aspects: meaning-making, textual units above the sentence, constraints. According to this model, the meaning is not sentence-bounded, but it is distributed throughout the text. The aim of this model is to identify the kinds of constraints that operate beyond the sentence (Neubert 1992, 2–3). Constraints may be bound by text norms, and they help to select both textual and linguistic means thus replacing the original with the target material (Toury 1995, 59). The text linguistic model would be appropriate to the study of the grotesque because the literary mode and the text itself usually evolve across several textual segments.

#### 5. Schema Theory

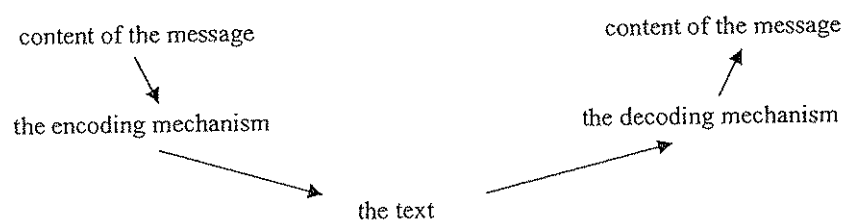
The theory deals with text processing. The text can be approached and understood with the help of prior background knowledge which is called the memory schemata of the reader (Carrell 1982, 482). The text is not processed in a vacuum but presupposes active

participation on the part of the reader. The relationship between the text and the reader is interactive. The memory schemata operate within the scope of historical analysis that ensures advanced practical criticism (McGann 1981, 278). Poems being time- and place specific require a historical understanding (ibid: 278), or to quote Matthiessen on Baudelaire's poetic intensity – the appreciation of Baudelaire is “the result of his having a sense of his own age” (Matthiessen 1961, 197). The model would assume that the grotesque is better appreciated through informed reading.

### 6. Informative Theory

Being very concise, the essence of the theory is stated rather broadly: the text is a system of signs of any kind that convey the message about something. The textual analysis can be implemented through the investigation of various signs that ensure informativity (Нелюбин, Хухуни 2008, 336). The text is viewed from the angle of internal structural features of signifiers that conceptually are not equivalent to the sum of signifieds (Danesi 2000, 29). Literary information is considered to be inseparable from structural features (Долинин 2007, 92). Baudelaire's textual codes are sets of “combinatory relations and binary oppositions structured in value hierarchies: sacred / profane, man / woman, nature / artifice” (Holland 1993, 36). Within the theory, it is possible to speak about Yuri Lotman's encoding and decoding of textual signs. The text as a central notion includes the way the message is encoded in a text and decoded to produce a meaningful understanding of the text. Y. Lotman's theory is represented followingly:

*Diagram 2 “Encoding and Decoding Mechanism”*



(© Lotman 2001, 11).



It is possible to compare both the content of the source text and the content of the target text. If there are information mismatches, both encoding and decoding mechanisms should be studied if a proper understanding of the message is a concern. At the levels of encoding and decoding, there may be interlingual differences and similarities that are culture-bound.

### 7. British Tradition of Text Analysis

The British tradition in text analysis is summarized by John McH. Sinclair (Coulthard 1994, 12–25). Basically, its objectives are twofold: 1) the unit of the study is the whole text; 2) texts must be studied comparatively across text corpora. In line with this tradition, the author of the present promotional paper adopts the latter approach to the microlinguistic analysis of source and target lexemes of high frequency.

The above-mentioned practice helps to study literary texts from three perspectives:

- 1) literary,
- 2) semiotic,
- 3) linguistic (Михайлов 2006, 24).

A topical trend in the British tradition is the systemic text analysis with its major proponents Michael A. K. Halliday and his follower Suzanne Eggins. The popularity of the theory has been international, and other philologists, for example, Nataliya Avtonomova (*Наталья Автономова*), Jeanne Fahnestock, Linda Lauze, Andrew Chesterman and others have referred to the theory in their studies on texts and syntax.

### 8. Systemic Text Analysis

The systemic text analysis stems from London structuralism whose central representative is Michael Alexander Kirkwood Halliday. His follower Suzanne Eggins suggests three dimensions of the text analysis:

- 1) register configuration; namely, what means ensure a particular text register;
- 2) structural dimensions in the text;
- 3) the realization patterns in the text (Eggins 2007, 56).

The role of the analysis is to contrast texts and their types, for example, in what way the texts of the grotesque are different from the ones that are not to be considered as such; to

understand similarities and differences; and why some texts are more appropriate than others (Eggins 2007, 70). According to Josephine Miles, poetry is constrained by structure and device (Miles 1940, 506), therefore within the systemic text analysis, the structures construing the grotesque should be studied. Structure and cohesion account for texture (Halliday 2004, 579): the text's structure is about Theme-Rheme relation, Information structure and focus, whereas cohesion is about the devices that produce it, for example, conjunctions, reference, ellipsis. Literary studies dealing with the structure of Baudelaire's poetry refer to a 19<sup>th</sup> century metaphysical concept, namely, that of secret architecture that contributes to the coherent wholeness of the poet's volume "The Flowers of Evil" (Bersani 1977, 16; Holland 1993, 81). The text should not be regarded only as a succession of phrases, it is also a structured whole (Автомомова 2008, 571). Besides, there are two kinds of criteria that apply in the systemic text analysis – formal ones, namely, how each constituent relates to the whole; and functional, i.e. what functional roles each constituent has (Eggins 2007, 60–61). For instance, the main constituent in the grotesque is the lexis, and functionally it entails incongruity, i.e. the incompatibility of lexical items that may result in a literary device and effect, for example, metaphors and paradox. Jeanne Fahnestock elaborates on the semantic relations between clauses and sentences and therefore beyond the sentence level. Realization of patterns in a text can be seen as:

- 1) continuative / discontinuative;
- 2) restatement / replacement;
- 3) example / exception;
- 4) premise / concession ;
- 5) conclusion / denied implication (i.e., the next pairs of clauses or sentences can reject or deny an apparent implication of the first);
- 6) similarity / contrast;
- 7) addition / alternation;
- 8) sequence / anomalous sequence (Fahnestock 1983, 405).

Baudelaire's texts of the grotesque are evident of restatement / replacement, similarity / contrast, and addition / alternation. This is consistent with Michael A. K. Halliday's statement that "the organization of text is semantic rather than formal" (Halliday 2004,

524). The grotesque can be viewed as expansion within a continuous semantic space: in elaboration, one clause or sentence develops the meaning of another by specification or description; in exemplification, the secondary clause or sentence, specifies the first one; and in clarification, the secondary clause or sentence explains the primary ones (i.e., those signaling a topic) (ibid, 395). The topic and textual structure are interdependent (James 1980, 101). The form is a becoming of meaning, i.e. the content (Михайлов 2006, 86). Tanya Reinhart, however, reminds that the topic is not necessarily the grammatical subject of the sentence because, depending on a context, any expression can be the topic (Reinhart 1980, 173). The text's semantic structure finds its support and elaboration in the theory of conceptual text's structure which is connected with the semantic organization of the text or the so-called textual networks (Земская 2010, 114–116). Textual networks may indicate temporality, locality, personalization, referentiality, and modality. The poem's structure projects expectations of wholeness so that a poem complies with compositional patterns (Chesterman 1998 114). Systemic functional text analysis focuses on the text as an object in its own right because the text can serve as an instrument to find out about something else (Halliday 2004, 3; Company 1984, 27). For example, Baudelaire's poetry may help to find out about the literary devices that are characteristic to the poet's intention. The formal criteria help to learn about the patterns of sameness, and functional criteria try to discover the function of various constituents. As recipients read plausible meaning into a text, systemic functional approach analyses language into a system of options (Halliday's paradigmatic axis) that elicits the meaning potential for the creation of the text (Widdowson 2004, 17, 19). As part of the structuralist school, systemic text analysis supports the idea that "all constructive behaviour takes place within structures which exhibit many of the characteristics of language" (Free 1974, 66).

### 9. Hallidayan Text Model

Michael A. K. Halliday describes the text in terms of *logogenesis*, namely, the creation of meaning as the text unfolds (Halliday 2004, 530). A text is, therefore, a unit of meaning that does not consist of clauses but is realized by clauses (ibid, 587). According to systemic functional approach to the text, clauses (the stratum of lexicogrammar) realize

the text (the stratum of semantics). This is also consistent with the viewpoint that the text consists of three semiotic parameters:

- 1) syntactic,
- 2) semantic, and
- 3) pragmatic (Алексеева 2008b, 10).

The text of the grotesque can be regarded as a composite and complex literary sign because various textual strata are intertwined – a lower stratum explicates and is connected to a higher stratum. Such an approach to the study of the text can be called *linguistic* (Алексеева 2008b, 9; Михайлов 2006, 29).

Applying the below-mentioned enumerated seven criteria of the text study (structure, communication, formal boundaries, cohesion and coherence, written realization of the intention, unit of information, and instance of language) to a sample of the grotesque from Baudelaire's poem "Alchemy of Suffering" (Appendix 2), it is possible to derive its textual features.

#### 1) The structure.

The grotesque in "Alchemy of Suffering" presents its textual material in a combination of either contrasting or contradicting elements. The verse juxtaposes the *bright mood* with *mourning* and *grief*; *tombs* and *death* with *splendour* and *life*. Juxtaposition may result in paradox<sup>1</sup> and an unusual parallelism. Parallelism is a type of a text structure that, being repeated in other texts of a similar constitutive form, may be filled with new and varying elements (De Beaugrande 1981, 49). Two types of parallelisms from the aspect of the content are used – synonymous and analogous, the former being a repetition of the content of a phrase, the latter being a juxtaposition of phrases with a similar content (Ozols 1961, 42). Jenaro Talens and Juan M. Company would look at such uniform texts from a sense of *closure*, namely, they can be formalized according to a certain pattern (Company 1984, 28). Parallelism permits a number of different textual materials of the same kind. Structuralists would consider parallelism in terms of registerial coherence, namely, one situation in which all the language instances of the text could occur (Eggsins 2007, 29).

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<sup>1</sup> The author of the promotional paper reserves the term *paradox* for the *literary effect*. It can also be admitted that instances of paradox may be regarded as a text, although the paradox as a text would not necessarily ensure that the same aspects present in the grotesque are shared.

Another concept central to the text is the *nucleus* of the text (Horn 2008, 233). The nucleus of the grotesque either contrasts or juxtaposes lexemes that may or may not belong to the same word class. The auxiliary or supportive information ensures the text cohesion (ibid, 233). Both the nucleus and auxiliary information can be derived from the idea of the functional sentence perspective, which indicates the “relative division of a sentence in more topical and less topical information” (VPSV 2007, 388). However, there are two differences between the nucleus / auxiliary information and the components of the functional sentence perspective (theme / rheme). The nucleus and auxiliary information span a larger unit than a sentence, and auxiliary information cannot be regarded as less topical information, - it explicates the nucleus. Auxiliary information is an integral part of the nucleus in a text to be referred to as the grotesque.

#### 2) Communication.

The verse ensures that the poet’s message is conveyed. It may be assumed that for every reader the meaning of the conveyed message in the grotesque can vary. In literary texts, meaning should not stem from a single prescribed (i.e., hegemonic) reading (Davies 2007, 329; Venuti 2008, 13). The multiplicity of meaning potential may enrich the reader’s cognition and thus lead to the appreciation of the text. The author’s interpretation of the sample in Appendix 2 is linked to the dual nature of a human being both to enjoy life and go through existential problems.

#### 3) Formal boundaries.

They are related to the written verse in the layout of the page. Formal boundaries of this sample are marked as the first verse of the poem, which is composed of three exclamatory sentences. Parallelism is a device that also contributes to text cohesion. Intertextual theories question the issue of text boundaries (Chandler 2002, 196; Allen 2003, 1; Левицкий 2006, 107); however, intertextual boundaries do not necessarily match the formal ones, but that would be another object of study.

#### 4) Cohesion and coherence.

Cohesion is defined as either grammatical or lexical relationships that bind a text together (Chalker 1994, 68; VPSV 2007, 185; De Beaugrande 1981, 48) whereas coherence depends on shared knowledge, implication, or inference (Chalker 1994, 68; VPSV 2007, 184; De Beaugrande 1981, 6). The sample in Appendix 2 ensures the textual cohesion of

the verse through punctuation, the interdependence of the subject and predicate, and prepositional phrases linked to verbs. Cohesion is organized into two major sentences and one minor elliptic sentence. Cohesion is implemented through syntagmatic (i.e., linear) relations. Grammatical devices are embedded in the syntagmatic component and therefore produce cohesion (Hartmann 1981, 114). The theme of the text – the joy and tedium of life – is also sustained by syntactic structures and parallelism. The theme, cohesion, coherence and formal text borders characterize the text (Bussmann 1996, 479). Both linguistic cohesion and semantic coherence jointly produce a total that is characteristic of the text (Wales 2001, 390). The text may be regarded as a field where there is a permanent semantic and formal tension (Jeandillou 1997, 81).

5) A written realization of the poet's intention.

Christiane Nord mentions two aspects that may be relevant to the translation of literary texts:

- the sender's intention, and
- the text itself as an expression of personal opinion (Nord 2005, 55).

The intention may overlap with a theme; however it is not an obligatory prerequisite for a literary appreciation of the text. Besides, the historical gap between the source text and target text does not necessarily ensure an appropriate reproduction of the authorial intention. The first publication of the book "The Flowers of Evil" dates back to 1857. Supplemented editions were published in 1861 and 1868. Translating is also a purposeful activity and can have a programmatic value. Planning the publication of the first and second translated volumes of Edgar Allan Poe, Baudelaire expressed his artistic intention:

"The first volume was designed as bait for the public: tricks, divination, leg-pulls, etc. The second volume is of a loftier kind of fantastic: hallucinations, mental illness, pure grotesque, supernaturalism, etc. (Lloyd 1986, 84; Baudelaire 2000, 126)."

Formal properties of the source text permit to learn about the structural realization of the poem, whereas the personal aspect that the text embeds may be lost for the recipient of the text. The theme of the text could have been of different importance and association both for the poet, the translator, and also the reader. Different reading practices may either confirm or reject the authorial intention (Chandler 2002, 192), although Jonathan Culler – the author of "Structuralist Poetics" speaks about informed reading:

“To read a text as literature is not to make one’s mind a *tabula rasa* and approach it without preconceptions; one must bring to it an implicit understanding of the operations of literary discourse which tells one what to look for (Culler 2008, 132).”

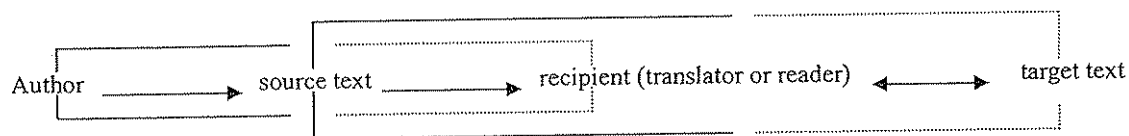
6) A unit of information

De Beaugrande and Dressler state that certain occurrences in a text are either expected or unexpected (De Beaugrande 1981, 43). The vocabulary of the grotesque is usually based upon the reader’s expectations and understanding of the concept ‘grotesque’. The vocabulary is also a marker for the content (De Beaugrande 1981, 139). Structurally, words marking the grotesque are in theme – rheme relationship. The theme will establish a viewpoint (Chalker 1994, 398), and it will be developed by the rheme – the information about the theme (VPSV 2007, 325). The theme establishes sentences in a context, and the rheme (also focus) develops the thought or the idea (Lauzis 2009, 63; Cepītis, Rozenbergs, Valdmanis 1989, 155).

7) An instance of language.

Michael A. K. Halliday refers to the text “as any instance of language, in any medium, that makes sense to someone who knows the language (Halliday 2004, 3). The source text is meaningful not only to the author but also other recipients who know French; however, the target text may be meaningful to recipients, but their meaning-making does not necessarily correspond to that of the author. It is possible to speak about the meaningfulness *of* the language instance (text) and *for* the author and recipients. As an instance of language, the text has its author and recipients. The author of the present promotional paper proposes a diagram representing links between the author and recipients, source and target texts.

Diagram 3 “Meaningfulness of Text”



The diagram summarizes the idea about the text as a meaningful instance of language both for the author and recipients. Both instances (source text and target text) may either correspond to (as indicated by a continuous line) or diverge (as indicated by a dotted line) in the degree of meaningfulness for the author and recipients. Therefore, the

meaningfulness of the language instance (text) is either shared (also partly shared), or different.

#### 10. Aesthetic Text Theory

As the name of the theory suggests, texts of the grotesque can be understood and appreciated in the light of receptive aesthetics. The text is a static unit whereas, due to the reader's aesthetic operation, the sense is variable – particularly from reader to reader (Борев 2002, 22). The reader's aesthetic operation is a response to expectations of a formal kind (for example, tradition) and a response to meaning (Jauss 1982, 146).

#### 11. Jeandillou's Text Analysis

The text is regarded as an abstract model that is contrasted with the discourse. The difference between the text and the discourse lies in the applicability of the context in the analysis. Thus a text is represented in the formula:

Text = discourse – context *whereas*

Discourse = text + context (Jeandillou 1997, 109).

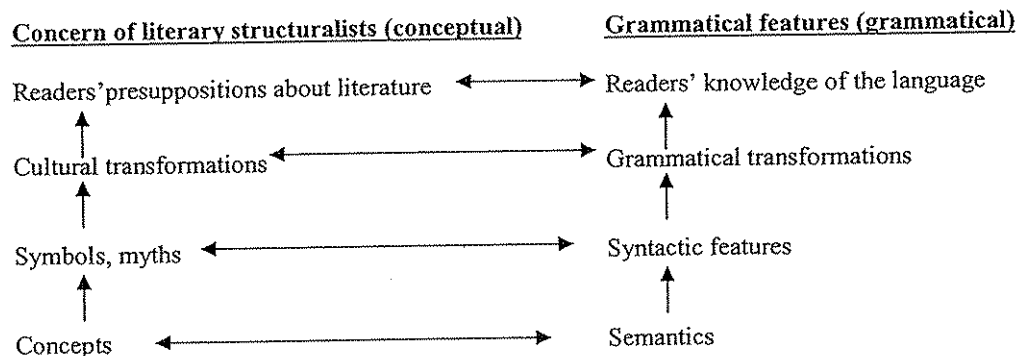
A text is a concrete, delimited and directly observable object in its material form (ibid, 109). To analyze a text, means to abstract it from its context – sociocultural environment (FR: *environnement socio-culturel*), to investigate its material form. The model alludes to positional variants of high frequency lexemes of the grotesque, and text formative criteria; however, the model lacks the semantic aspect.

#### 12. Text's Grammatico-Structural Model

The theory offered by Bliss and MacCormac shows that several paired levels for the analysis are possible. One part of the pair is a structuralist objective, the other part is a grammarian's concern. However, the parts of levels are complimentary:



Diagram 4 "Levels of Text Structure and Grammar"



(© Bliss 1981, 73-74)

The model starts with the poet's imagination that shapes conceptual insights into poetic verbal language. The lowest stratum of the model finds its explanation in cognitive linguistics where precepts turn into concepts and get formalized into structures (Evans 2007, 7).

At *Level 1*, concepts of precepts are derived from the poet's insight into the nature of reality.

At *Level 2*, a literary structure (for example, devices, symbols, myths) is grammaticalized into abstract syntactic strings of linguistic units. At this stage, the text requires a set of syntactical units for expression (Bliss 1981, 76).

At *Level 3*, grammatical transformations change abstract syntactical units into phonologically complete units of expression of the surface language (ibid, 76).

At *Level 4*, various interpretations are possible due to the reader's presuppositions.

Levels 2 to 4 also correspond to Noam Chomsky's terms of performance and competence (Chomsky 1970, 108) although the context, in which performance and competence are discussed, is different.

### 13. The Model of Contrastive Textology

Reinhard R. K. Hartmann proposes to consider six aspects that offer the basis for contrasts between source and target texts. Within a single text, three parameters have to be established: intralingual, pragmatic and textual; and three parameters are established across two or several texts in source and target languages: interlingual, differential and

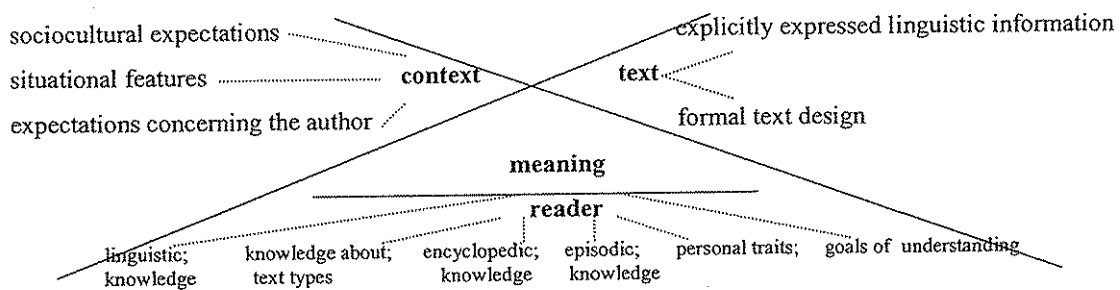
contrastive (Hartmann 1981, 111). As a result, contrastive textology offers three major components: text pragmatics, text syntax, and text semantics (ibid, 113). The model identifies both the strength and weakness of the pragmatic component, which is about the way external – situational factors correlate with internal – structural elements; however, there is no tested method of achieving an explicable correlation (ibid, 113). From structuralists, both the syntagmatic and paradigmatic components are included in the model. The syntagmatic component deals with those grammatical devices that produce cohesion, whereas the paradigmatic component studies how semantic information is conveyed in a text (ibid, 113). Both the pragmatic and paradigmatic components are, according to the model of contrastive textology, least developed. The pragmatic component can also be measured in terms of equivalence. Thus Class A texts are situationally appropriate equivalents between source and target language messages (ibid, 112). The text models highlights the possibility of studying the grotesque from the perspective of text linguistics through the identification of semantic text models and how text semantics has been conveyed in source and target texts (discussed in Subchapter 4.1).

The model thus offers a possibility to study the semantic component of the grotesque supplemented by structural organization and knowledge about source culture. The model admits that texts convey semantic information.

#### 14. Petöfi's Model

The model is oriented towards those components of the analysis that help to understand poetry from various perspectives. Three components are interrelated: the text, the context, and the reader. They all contribute to the meaning-making of a poem. János S. Petöfi represents the model on two intersecting axes:

Diagram 5 "Petöfi's Model"



(© Petöfi 1994, 3)

According to this model, the analysis of the text covers two issues – what is explicitly expressed through linguistic signs, and formal aspects of texture. As for metastrategies to process poetry, the author of the model provides several principles. The principle of Optimum Analysis deals with surface structures; the principle of integration establishes the relation between formal patterns and contents; the principle of subjectivity emphasizes the aesthetic appreciation of a poem of the grotesque; the principle of alternativity suspends disbelief in the represented reality of the poem; the principle of accommodation helps to organize comprehension, and the principle of weak polyvalence admits the manifold meaning that a poem embeds (Petöfi 1994, 6–8).

### 15. Chesterman's Contrastive Textology

Andrew Chesterman proposes levels of text meaning – the message, text types, episodes, aspects of episodes, coherence and semantic macrostructure that broadly correspond to Jeanne Fahnestock's semantic relations between clauses or sentences (Chesterman 1998, 154). It is also possible to distinguish between sentence-based text models that ensure cohesion, and predication-based models that inform about textualization strategies (ibid, 154). He summarizes studies dealing with the issues of text's macrostructural aspects that appear in a number of theories on text linguistics mentioned above: cohesion, predication sequences, the degree of subjectivity, the amount of figurative language, relation with reader, focus, clause-type frequencies, lexical density (discussed from the perspective of high frequency lexemes in the grotesque – Subchapter 4.2) and argument structure (ibid, 157). Main macrostructural topics include – frequencies, structures, the density and number of components, and the degree.

## 16. Nord's Model of Intratextual and Extratextual Factors

The model presupposes those factors that can be of use in text-based translation studies:

*Diagram 6 "Intratextual and Extratextual Factors"*

### **Intratextual Factors**

subject matter  
linking devices  
presuppositions  
text composition

### **Extratextual Factors**

sender vs. text producer  
receiver  
medium  
time of communication  
motive for communication  
text function

(© Nord 2005, 160)

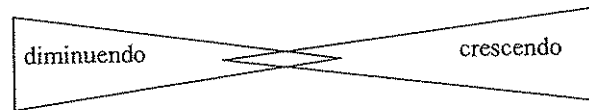
Intratextual factors.

The subject matter may consistently dominate the text (Nord 2005, 81). Coherence is ensured through the main subject matter. But in a structuralist view coherence refers to the way a group of clauses or sentences relate to the context (Eggins 2007, 29). Coherence does not have to be explicit; the text can be implicitly coherent if coherence is derived (Reinhart 1980, 163). If there are several topics, the text is to be considered as a text combination (Nord 2005, 93). Cohesion is ensured through linking devices (ibid, 100). Presuppositions refer to factors and conditions of the situation, realities of the source culture, and facts from the author's biography and aesthetic considerations (for example, metrics, motives, ideology, religion, mythical concepts and sociocultural conditions) (ibid, 106). Intratextual factors may be extratextually conditioned.

"The range and nature of a writer's imagery will obviously be conditioned by various personal factors: his experiences, his reading, his environment, his circle of friends and acquaintances (Ullmann 1973, 74)."

Authorial motives and the textual motives should not be confused. The theme of an irreducible part of a work is the motif, and each sentence has its own motif (Free 1974, 68). The composition reveals informational macrostructure that is made up of several microstructures whose components are theme and rheme (Nord 2005, 112). Texts exhibit the so-called wave-like effect of theme and rheme; that is why there can be a disagreement about the boundary of a theme:

Diagram 7 "Transition from Theme to Rheme"



(© Forey 2009, 12–13).

Jānis Rozenbergs introduces the concept of retrospection to indicate the linear progression of the text, namely, rheme refers back to theme (Ceplītis, Rozenbergs, Valdmanis 1989, 199).

One of the chief aspects of macrostructure is to establish possible sub- or in-texts embedded in the text (Nord 2005, 112). Texts of the grotesque, as shown in Appendix 5 are in-texts from poems with their own subject matters. The text of the grotesque is actualized through the concept of autosemantics, namely, a relatively stable and simultaneously dependent segment in relation to the whole poem or its part (Ceplītis, Rozenbergs, Valdmanis 1989, 200).

In case of literary texts, intratextual features are interpreted as literary by receivers whose culture-specific expectations are activated by extratextual presignals (Nord 2005, 79). Nord's intra- and extratextual factors have also been summarized by Jeremy Munday in his work "Text Analysis of Translation" (Munday 2001, 82–83). The grotesque is interpreted as a kind of literary texts in line with the text producer's intention to produce a certain literary and aesthetic effect upon the reader. Besides, the authorial intention is important in the translation to ascertain about the presence or absence of those microstructures that reflect the author's intention:

"For every work of art is the product of an interaction between the artist, on the one hand, and a variety of social determinants on the other. Poems are artistic works produced, and maintained, under specific socialized conditions (McGann 1981, 275–276)."

Baudelaire's intention as crucial in the source text comprehension is marked by Graham Chesters, for "everything has its *raison-d'être*" (Chesters 2010, 7). The social aspect of Baudelaire's grotesque has been discussed by Walter Benjamin indicating that the poet sides with the asocial (Benjamin 2006, 41). The 19<sup>th</sup> century discourse was marked by cynicism among upper classes and rebellious argumentativeness by the lower classes (ibid, 57).

Another important factor is to learn about the motive and time of communication. The motive is present in the poet's essay "On the Essence of Laughter", his letters, and the collection of squibs titled "Intimate Journals". From his "Intimate Journals" we learn that "the mixture of the grotesque and the tragic is agreeable to the spirit" (Baudelaire 2006, 48), that "arabesque is the most spiritualistic and most ideal of all designs" (ibid, 37). Baudelaire's grotesque can also be viewed temporally as the grotesque of the 19<sup>th</sup> century. Extratextual factors of the text in a macroenvironment consist of three components – culture, social sphere and reception (Земская 2010, 39; ibid, 112). The social context *metarounds* with language (Ghadessy 1998, 36). Extratextual factors have been referred to as variables such as textual characteristics; the situation; the intention; purposes and needs of the target reader; cultural, social and communicative practices; the extent and organization of shared knowledge; information contents (Neubert 1992, 8). Konstantin Dolinin (*Константин Долинин*) writes about differential features of various genres related to the addressee, addressor, message, [ir]referentiality (i.e., fictitious vs. real, the degree of emotionality, internal structure and organization, type of completedness (verse vs. sonnet), medium (Долинин 2007, 64–66).

Functionality has also been explained by Carl James who distinguishes between the formal and functional levels. The formal level studies how sentences are organized into suprasentential units or texts, whereas the functional one looks at the ways how language is put to use (James 1980, 102). The functional approach should demonstrate whether target texts establish the identity with the source text and whether there are transitional stages between source and target texts (Bowker 1998, 89).

Macrostructural models of the grotesque lead to the issues of text borders, redefinition of the text, set patterns of semantic deviation that produce the type of cohesion characteristic of Baudelaire's texts of the grotesque. The compositional structure of a poetic text organizes its boundaries through a change of the linguistic code (Земская 2010, 130). The presence of different lexical codes blurs internal text boundaries that compositionally may indicate in-texts. Internal text boundaries are not necessarily clearly marked off, rather those boundaries overlap and are gradually transitory (ibid, 129–130). The problem of text boundaries was already noted by Mikhail Bakhtin – they may be a result of the authorial plan (i.e., intention) and the realization of the plan (Bakhtin 2007, 104). Texts

of the grotesque in Appendix 5 can therefore be considered as in-texts or texts. The text tends to be regarded as a relative notion for at least two reasons – in a text we may find an embedded text, besides all the collection of the author’s works can be referred to as an authorial text (Долинин 2007, 74; Земская 2010, 74). For that reason, texts may be divided according to their complexity:

- simple,
- complex,
- supracomplex,
- metacomplex ones (Долинин 2007, 74).

Simple texts are single in-texts; complex texts are marked by the title or, in case of the absence of the title, by the first word to the last punctuation mark. Supracomplex texts may be the arrangement of the author’s texts in a single volume of his works; metacomplex texts are part of a broader kind of discourse, for example, poetic discourse. Thus the volume “The Flowers of Evil” would be regarded as one text or many. Baudelaire’s texts of the grotesque are either separate texts with their structural and functional features or in-texts of a larger textual unit: the poem, verse, or the volume of poems. Metacomplex texts indicate intertextuality. Text borders, therefore, depend on the scope of the analysis (ibid, 74) through which a minimal text will be determined as the formally and conceptually completed total of linguistic signs. The texts of the grotesque are also validated by the fact that texts of various kinds fulfill various functions and have different internal structures (ibid, 71).

#### 17. De Beaugrande’s and Dressler’s Textuality

The seven features of the text ensure textuality – a defining property of texts as illustrated by De Beaugrande and Dressler in their “Introduction to Text Linguistics”. According to the authors of the book, textuality consists of cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality (De Beaugrande 1981, V; Vater 2008, 266; Meyer 2002, 21; Левицкий 2006, 13). A more specific concept *texture* encompasses, according to S. Eggins, coherence and cohesion (Eggins 2007, 24), or as the writer’s attempt to “monitor and control the flow of information through the text so that the reader is guided towards the writer’s interpretation” (Forey 2009, 1). The table

below provides a general outline of the seven criteria of textuality from a text in Appendix 2.

Table 2 “Criteria of Textuality Applied to the Poem “Alchemy of Suffering””

Cohesion:	The text is realized through a compound sentence.
Coherence:	The phrase <i>freakish ghost</i> has its internal text reference <i>bony corpse</i> thus signaling parallelism, a prerequisite for the construction of the grotesque. Auxiliary information – adverbial <i>grotesquely</i> is a reference to the nucleus of the text ( <i>ghost / corpse</i> ). Coherence can be logically derived (Apsalons 2011, 110). Establishing internal text references help to ascertain coherence.
Intentionality:	The text is meaningful because it corresponds to the author’s intention to represent the grotesque according to his method – the creation of the <i>double element</i> , specific lexis, and structure. Among other intentional factors is the so-called <i>ekphrasis</i> – a verbal imitation of the visual information (John E. Jackson 65). Imitation through mimesis has also been mentioned by Ruta Veidemane (Veidemane 1977, 21).
Acceptability:	The fourth De Beaugrande’s standard of textuality concerns the text receiver’s attitude that the set of occurrences (lexis) constitute a coherent text that is of relevance for the receiver (De Beaugrande 1981, 7). Inferring (from the vocabulary: <i>freakish ghost, grotesquely, bony corpse</i> ) is a means through which readers support coherence by their own contribution (expectations and knowledge about the grotesque) to the sense of the text (ibid: 9).
Informativity:	Besides the aesthetization of the ugly, the notion of informativity refers to the content in that the occurrences (of specific lexemes) are either expected or unexpected (De Beaugrande 1981, 8 – 9; ibid: 139). The grotesque presupposes the presence of the vocabulary belonging to certain lexical fields and arranged in certain combinations. The theme <i>freakish ghost</i> establishes a subject-matter, and it is supported and developed by a rheme, or the auxiliary information.
Situationality:	The text may be regarded as a unique product of history and culture. Published in 1857, it is symbolic and characteristic of the literary text cultures of Romanticism and Modernism.
Intertextuality:	The text is the poet’s response to Joseph Haynes’ engraving “Death on a Pale Horse” in 1784. The transformation of the visual information into a verbal one is Baudelaire’s principle of synaesthesia.

### Text Study in Latvia

An overview of text syntax studies has been provided by Maigone Beitiņa referring to such authors as Arturs Ozols, Laimdots Cepītis, Jūlijs Kārklīņš, Jānis Rozenbergs, Jānis Valdmanis, Linda Lauze, and Ilze Lokmane (Beitiņa 2009, 226–230). The text occurs in oral and written forms, it is logically structured and a functionally unified totality of utterances (ibid, 226). In her book “Ikdienas saziņa: vienkāršs teikums latviešu sarunvalodā” (Everyday Communication: Simple Sentence in Colloquial Latvian), Linda Lauze views the text in terms of thematically bound utterances that denote sequence (Lauze 2004, 34). She also distinguishes between such terms as discourse, text, oral text (ibid, 34).



Jūlijs Kārklīšs emphasizes the role of context and situation in the text organization (Kārklīšs 1972, 445). Jānis Rozenbergs actualizes several important concepts in the text study: macrotext and microtext (Ceplītis, Rozenbergs, Valdmanis 1989, 147); the role of context that helps to arrive at the meaning of the text (ibid, 148); linear text progression (theme – rheme connection) (ibid, 155); text types (ibid, 200–204), and other relevant concepts. Diāna Laiveniece refers to the text as a bilateral unit consisting of content and form, meaning and utterance (Laiveniece 2010, 90). The main features of the study of text linguistics based on language system are syntactic and semantic relationships (ibid, 84). Irina Liokumoviča highlights the current study preference for non-linear (vertical) patterns of the semantic structure of the text through singling out key words thus establishing micro- and macrostructure of the text (Liokumoviča 2007, 230). In his book “Logic of Language Use”, Edmunds Apsalons notes cultural texts that can be understood through a gradual discovery of the underlying sense of the text (Apsalons 2011, 385).

The selected above-mentioned theories deal with texts at various levels. The author of the promotional paper does not include for consideration theories used in literary studies to analyze works of literature, for example, psychoanalytic text theory, Karl Marx’s social text theory, the feminist theory, postcolonial theory, and others. They all may contribute to text analysis; however, their applications do not deal explicitly with the aspects of macrostructures and microlinguistic aspects.

All the seventeen above-described text models may be useful in the text study. The models can be applicable to the study of the genre of the grotesque from textual perspectives; however, none of them mentions the concept of the semantic text invariant that can be derived from textual patterns on the basis of similarity assessment (described in Chapter 4). Some models do mention a focus on text semantics as a topical study issue regarding text semantics.

## 2.2. Lexical and Semantic Aspects in Texts of the Grotesque

The subchapter looks into the vocabulary of Baudelaire's grotesque. The vocabulary is an integral and constitutive part of the poet's grotesque. The first part of the subchapter deals with general considerations of the lexis of the grotesque as described by various researchers and the poet himself. The second part of the subchapter provides a general description of the vocabulary analyzed statistically and contrastively between source and target texts in Subchapter 4.2. Variations in the vocabulary of the target texts are also considered.

In a letter to Charles-Augustin Sainte-Beuve (21 February 1859), the poet hints at the overall mood in his volume of poems "The Flowers of Evil",

"I've created some more flowers, which are passing strange (Lloyd 1986, 123; Baudelaire 2000, 158)."

It is through the imagery of the double element that the poet creates the grotesque. In addition, the grotesque should point at "deformity, hybridity, primitivism, modernity, formlessness, ambiguity, metamorphoses" (McPherson 2009, 140). Although Baudelaire's approach to imagery is novel for the poetic tradition in the mid-19<sup>th</sup> century France, it is also evident (from the evolution of the concept) that his grotesque – the focus on ugliness is of a long tradition in western European culture, where sins, the evil and the repulsive were embodied as bestiality (Harpham 1976, 465). The poet sought enjoyment aesthetically in the negativity, especially in the ugly (Jaus 1982, 182). Baudelaire's vocabulary is highly conducive to the symbolic character by juxtaposing seemingly unrelated words. The mismatch stems from the confounding of ontological realities and the evocation of synaesthesia; namely, "the alien world and our own" (Steig 1970, 253). The floral symbolism in the mid-19<sup>th</sup> century was indicative of sin, error, stupidity and filthy minds of the day that the poet abhorred (Fahr-Becker 2010, 108). In letters to Caroline Aupick (9 July 1857) and Alphonse de Calonne (8 January 1859), the poet explains his deliberate "heretical confusion between good and beauty"; thereto, it is "beauty that is sinister and cold" – a result of "fury and patience" (Lloyd 1986 97; *ibid*, 121). The double element of Baudelaire's grotesque imagery is present in the analysis of "The Flowers of Evil" by Jaus who paraphrases Baudelaire's programmatic approach by

adding “blasphemy to flights towards heaven, Platonic love to obscenity, the spirit’s state of agitation within evil” (Jaus 1982, 172).

Several studies indicate a frequent occurrence of set words in the texts of the grotesque:

- snakes, toads, reptiles, nocturnal animals, spiders, owls, bats, the Plague, the Dance of Death, the masked ball, Temptation, the Apocalypse, the carnival, the double (Harpham 1976, 462; *ibid*, 466);
- the display of the body, anatomy, sexuality, exotic travel, misericords, corbels, gargoyles, eros, chaos and order, good and evil, redemption, the sacred and the profane, fears, uncertainty (Adams 1997, 38–39, 45, 79; Fingesten 1984, 419; Adams 1997, 230; Miles 1940, 96);
- savageness, changefulness, Naturalism, fecundity, excess (Armstrong 1993a, 237), the play instinct, experimentation with the terrible, irregularity, mysticism (*ibid*, 238);
- complexes, exaggerated emotion, hybrids, Pegasus, Medusa, Centaur, Griffin, Pan, the animal-headed gods of ancient Egypt and human-headed animal deities of Assyria (Fingesten 1984, 419; *ibid*, 420), fantastic animals (Kayser 2004, 186);
- Prometheus and sphinxes, the magic, the forbidden (Гуревич 2006, 206);
- blood, fecal waste, mucus, vomit, pieces of flesh, the living and the dead, clowns (Carroll 2009, 300; *ibid*, 303);
- dragons, demons (Adams 1997, 79; Гуревич 2006, 206), monsters (Kayser 2004, 186);
- the cycle of death and rebirth (Adams 1997, 230), rattling skeletons (Kayser 2004, 186), live burial, the return of the dead (Royle 2003, 2); carcasses (Fondane 1994, 59);
- anxiety (Steig 1970, 258); nightmares, insomnia, remords (Fondane 1994, 59) ;
- witches, cannibals, the *femme fatale*, *femmes damnées* (Fondane 1994, 59), murderers, vampires (Fahr-Becker 2010, 17 ; Royle 2003, 2);
- the formless, disharmony, pathology, the lifeless (Борев 2002, 99);
- melancholy, the sublime, the light and the dark (Webb 1993, 80), the uncanny (Royle 2003, 1);
- *risus natalis* (Christmas laughter) (Holquist 2008, 72), *festas stultorum* (feast of fools), *risus paschalis* (Easter laughter), *roi pour rire* (the election of a king or queen

clowns) (Morris 1994, 196), *joca monacorum* (monkish pranks) (ibid: 201), *parodia sacra* (sacred parody) (ibid, 202);

– the gruesome, the terrible (Royle 2003, 2);

– assassins (Fondane 1994, 337).

Particularly two lexical fields are foregrounded – *death* and *the body*. Yasuhiro Ogawa explains the use of the word *death* in the grotesque followingly – it “creates a festive moment” because “the elevated are superseded by the humble” (Ogawa 1997, 196). Besides, the vocabulary of the grotesque also establishes several thematic groups. Thematic groups bind together interrelated objects and phenomena (Iljinska 2008, 55). For example, some of the groups identified include religious traditions, abnormal mental states, mythical creatures, and so on. The words in thematic groups often imply symbolism<sup>1</sup>. Thus Baudelaire uses the word *cadaver* (Fr.) – ‘corpse’ in a poem “A Martyr” (Baudelaire VII, 229) to describe “the lover spent” (Osborn 1973, 1134). The body in its physiological details in the context of the grotesque is presented as “a random combination of disparate parts without functional integrity” (Miles 1940, 103). The result of such a representation is hybridization – a creation of a novel image in literature. Josephine Miles suggests how to recognize the grotesque – it can be identified in comparison to a standard, an ideal, or a norm (Miles 1940, 89; Hutcheon 2000, 74). Being part of the thematic vocabulary, words contain clues about the subject matter of texts (Nord 2005, 123). If the word under scrutiny has semantic links with other words in a text, the word can be considered as thematic contributing to a text’s thematic network (Михайлов 2006, 102).

“To discover the mind of a poet, or at least his main preoccupation, let us find out in his works which is the word or which are the words which occur most frequently. The word will express the obsession (Ullmann 1973, 72).”

For that reason, the reader either deliberately or unintentionally filters the text for the development of the theme (Maingueneau 2001, 38). Thematic patterns are constructed from lexical sets (Malmkjær 2005, 103).

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<sup>1</sup> The Greek word *symbolon* (σύμβολον) describes the secret signs by which those sworn to mystic cults recognized one another. The symbol implies a coded message, a literary image combines an image with a concept (Fahr-Becker 2010, 14; Boldoks 1999, 9–10; PDLIT 1991, 939). The symbol has to be interpreted and it is a result of associations in operation (Казакова 2006, 99). Symbols are created on the basis of parallelism between phenomena that represent a certain idea by convention (Valeinis 2007, 105).

The vocabulary of Baudelaire's grotesque also relates to the semantic fields: human physiology, religion, mythology, nature, ethics, disease, carnival, and existentialism. The vocabulary thus marks the poet's idiolect. Baudelaire was against the use of poetic clichés in order to challenge the neo-classical emphasis on the ideals of the humankind and to signal modernity "as a legitimate artistic subject matter" (Nicholls 1995, 5). That is why adherers of neo-Classicism use the grotesque as a term of abuse, whereas [post]romantics use it as a term of praise (Carroll 2009, 294). In defence of the grotesque, Baudelaire responded (in 1853) to a young and conservative poet of his age – Fernand Desnoyers who asked Baudelaire for more poems on the nature to add to his collection:

"You ask me for some poetry for your little collection, poems on Nature, I believe? On woods, great oaks, greenery, insects – the sun, too, if I'm not mistaken? But you know very well that the vegetable kingdom fails to move me (Lloyd 1986, 59, Baudelaire 2000, 85)."

Research in the aesthetics of the grotesque underlines the aesthetization of the ugly, the riddance of the lofty themes and vocabulary, and the deformation of reality (Eko 2008, 280; Eko 2009, 148; Боров 2002, 129). Baudelaire's technique to employ the wordstock of the lexical field – *ugly* and *supernatural*, according to Elmar Holenstein, entails "the use of unusual expressions in ordinary surroundings" (Holenstein 1983, 31). Already Alexander Potebna (*Александр Потебня*) in his "Theoretical Poetry" wrote about the augmentation of poetic effect due to a deviation from an ordinary way of using vocabulary (Потебня 2003, 173). In Subchapter 4.1 p. 110 dealing with text semantic models of the grotesque, the type of deviation is referred to as the violation of semantic selections or the deformation of norms. The high frequency vocabulary of the grotesque is studied contrastively in Subchapter 4.2.

### 2.3. Structural Aspects of Baudelaire's Grotesque

To study the structure of Baudelaire's grotesque entails the position of lexical elements or establishing the position of the text-specifier – *Point*. Noël Carroll writes that "a structural account is an alternative to functional accounts" (Carroll 2009, 295). The subchapter describes the structure of the text of the grotesque in 6 samples from James McGowan's translations in the volume "The Flowers of Evil" and Francis Scarfe's translations in the volume "The Poems in Prose" (Appendix 4 pp.1–6). A structural

account in the context of this subchapter deals with the presentation of the text-specifier. Consequently, the text of the grotesque may be described as a pattern of habitualization. The distribution of the lexis of the grotesque indicates cohesive patterns (Dobrovolsky 1996, 161). Roman Jakobson wrote that “poetics deals with problems of verbal structure” (Rudy 1981, 18). The textual structure is coextensive with the meaning construction in a text (i.e., cohesion). That is why Suzanne Fleischman states that “grammar is a becoming rather than a being” (Fleischman 1990, 27). The structuralist poetician Jonathan Culler also links the structure of the text with meaning (Culler 2008, 132). It is particularly Roman Jakobson who writes about “the network of distinctive features” that binds the arrangement of the text (Rudy 1981, 767). The distinctive features are also referred to as “deviant structures” that contribute to the texture by the use of important clues (Short 1996, 68; Jakobson 1987, 135).

The text-specifier – *Point* is referred to as “the comprehensive *locus of effect* of the text” (Chesterman 1998, 170). The realization of the point may structurally be located either text-initially, text-medially, text-finally or diffusely across the text. For example, a text sample in Appendix 4 p. 5 has all the structural realizations of the point except for the diffuse one. The grotesque is organized around the link between the lexemes *hangman – martyr* (text-initially and text-medially), *jokes – sobs and faints* (text medially and text-finally), *feast of blood – seasoned perfectly* (text-initially and text-finally). Points evoke the effect of the grotesque thus indicating -

“the presence of clash, incongruity, or juxtaposition of two or more different or contradictory elements within the same work” (Fingesten 1984, 420).

A sample text in Appendix 4 p. 2 is illustrative of the diffuse realization of the *Point*. The text describing a body post-mortem evokes the effect through positioning at various intervals – lexemes and word groups (*horror, astonishment, young fellow, lively companion, hanged, noose, thin rope, parts of the body, horrifying stare, stiffened body, the little devil*) all throughout the text. The diffuse realization of the grotesque may comply with the narrative structure: introduction, exposition, climax, denouement, and conclusion. Besides, the diffuse realization may entail subordinate links between the lexemes by having an explicit text-internal reference. Thus such lexemes and word groups as *young fellow / lively companion* are referenced text-internally by *the little devil*,

*the stiffened body*. Of the six text samples in Appendix 4, most texts are illustrative of the diffuse realization of the *Point*. A sample text on p. 5 of Appendix 4 realizes points text-initially, text-medially, and text-finally. The realization of *Point* confirms the so-called *epigonic* organization (Nord 2005, 22); namely, the models of the grotesque (and therefore texts of the grotesque) bear semblances in accordance with the text-specifier – *Point*. In the terminology of structural linguistics, epigonic text models exhibit habituation, by which the model of the text indicates the language use as choice (Eggins 2007, 56; *ibid*, 200). Another term for habituation used in structural linguistics is the generic identity of the text (*ibid*, 55). The authors of the book “Introduction to Text Linguistics” also write that “texts often give rise to problems inherent more in the presentation than in the content” (De Beaugrande 1981, 190). János S. Petöfi calls the presentation as the formal text design (Petöfi 1994, 3). The realization of the text-specifier – *Point* was also recognized by Roman Jakobson who used the term *Markovian chain* to refer to “a series of occurrences whose probability depends on their immediate proximity” (Rudy 1981, 775). However, the meaning – structure relationship is linked to explicit and implicit internal references between lexemes. A sample text on p. 3 of Appendix 3 embeds antinomies: *I (the human being) / she (the vampire), no thing, a greasy leather flask, bits of skeleton*. The example on p. 4 of Appendix 4 juxtaposes *martyred saints, tortured men*, and Jesus with *villains, sobs, groans, blood with the nailing*. A sample text on p. 6 of Appendix 4 has implicit antinomies. Such lexemes as *swamp, snails, toads*, according to the poet’s intention, have an implicit reference to the literary climate of his age and the writers he detested (Baudelaire VII, 2897). A sample text on p.1 of Appendix 4 juxtaposes *pageboys and ladies* with *nymphs, goddesses, Hebes and Ganymedes*; the whole festive occasion as described in the text makes an explicit reference to *history and mythology of gluttony*. The structure of a literary text is also indicative of the content of a thought; certain texts imply both meaning and form in a way that it is possible to understand *how* literary meaning and form of a text can interact (Fabb 2002, 63).

Thus the structural aspect of Baudelaire’s texts of the grotesque entail a text-specifier – *Point* whose lexical realization in different positions of the text has either explicit or implicit internal references presented as antinomies. That is why Heather McPherson in

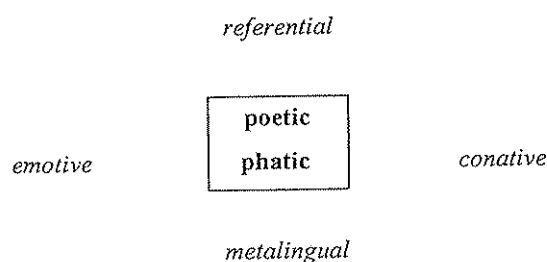
an article “Ingres and the Poetics of the Grotesque” wrote that “beginning with Baudelaire and Gautier, critics have been struck by the dualities” (McPherson 2009, 141).

#### 2.4. Function and Reception in the Texts of the Grotesque

As any literary text, the grotesque has its functions. Six basic functions of verbal communication were described by Roman Jakobson (Jakobson 1987, 71). The functions in literary texts can be described in terms of one major (for example, artistic) function, dyadic (for example, poetic and emotive), triadic (for example, artistic, cognitive, communicative), or multiple functions. The poetic function, according to Roman Jakobson, has an empirical linguistic criterion, namely, verbal behaviour involves two modes of arrangement – selection and combination (ibid, 71). Roman Jakobson posits a poetic function alongside with the phatic function as central ones, where the phatic function indicates “establishing, prolonging, discontinuing communication and contact; checking whether the channel works; exchanging ritualized formulas” - the first human verbal function since birth (Rudy 1981, 24) –

*Diagram 8*

*“Basic Functions of Verbal Communication”*



(© Jakobson 1987, 71)

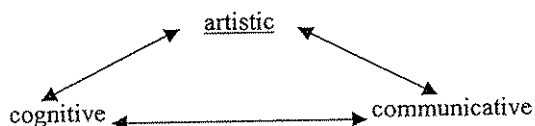
Functions in a text may be several. It would be premature to assert that a poetic text has only the poetic function (Ижinska 2008, 67; Львовская 2008, 136). Jonathan Culler calls the poetic function a communicative one (Culler 2008, 80). The number of and names for the functions in a poetic text may differ according to various perspectives. The goal of a literary text is to implement and convey the aesthetic function (Оболенская 2006, 117). The poetic function can often be identified as the aesthetic one ensuring euphony,



rhythm, and harmony (Ilijinska 2008, 78). The triadic functions of literary texts may be represented in the following chart:

*Diagram 9*

*“Triadic Functions of Literary Texts”*



(© Виноградов 2001, 48)

The arch-function is the artistic one which is intertwined with the communicative and cognitive functions. The role of the artistic function is to convey literary and aesthetic information; the communicative function conveys thoughts and feelings; the cognitive function (also called heuristic) shapes the thoughts and processes of thoughts (Виноградов 2001, 48–49). Functions in the triadic model are interactional, and therefore the fourth function – interactional – is introduced (ibid, 17). The role of the interactional function in a literary work means that –

“the text actualizes its content as the readers thoroughly and individually project themselves onto the text (Оболенская 2006, 102).”

Katharina Reiss’ triadic perspective in the translation of literary texts is based on the expressive language function, aesthetic language dimension, and form-focused text-type (Reiss 2000, 26). The aesthetic dimension covers stylistic, semantic, and grammatical characteristics (ibid, 28).

Functionalist linguistics sees the culturally specific aspect of functions (Dobrovolsky 1996, 159). Thus, literary culture may be open to aesthetic, poetic, interactional, and other functions. The dyadic model represents the poetic function that focuses on the message, and the emotive function focuses on the addressee’s feelings (Михайлов 2006, 33). Barasch’s dyadic model highlights emotional and intellectual functions (Barasch 1985, 4).

Andrey Lipgart (*Андрей Липзарт*) offers the triadic model where the trichotomy of language functions is simultaneously operational:

- to communicate,
- to inform, and
- to interact (Липгарт 2006, 39).

The functions are bound to interpretation because they entail the author's intention. The text has both explicit and implicit markers for functions in accordance with the authorial intention (Львовская 2008, 136). As to the texts of the grotesque, Baudelaire presupposed the dominance of the aesthetic function as described in his theory of the grotesque in the essay "On the Essence of Laughter". Explicit markers of the aesthetic function are, for example, the vocabulary that the poet employs; implicit markers are, for example, the text's compliance with the literary traditions of the grotesque and symbolism.

Functions play a role in the way the reader would perceive the grotesque. Reception of a text is important in translation studies because the source text may have two recipients: the translator and the reader who knows the language of a source text; the target text depends on the translator's reception of the source text and the target text is intended for the reader who, due to language barriers, cannot be familiar with the source text. The reception theory of the Konstanz School regards reception as a hermeneutic process consisting of three elements:

- understanding (*intelligere*),
- interpretation (*interpretare*), and
- application (*applicare*) (Jauss 1982, 139).

Hans Robert Jauss also applied his hermeneutic approach in the analysis of Baudelaire's "The Flowers of Evil". The approach entails the focus on both formal and aesthetic properties in a literary work. Understanding (*intelligere*) suggests that the recipient's method of interpreting the text and applying a methodological apparatus in the analysis is that of an informed reader. Interpretation stems from the fact that the translator is also a reader. In translating, s/he activates those aspects that help to ensure an optimal target text.

"The translator is first a reader and then a writer and in the process of reading s/he must take a position (Basnett 1994, 78)."

Reception and, particularly, aesthetic understanding of a literary text are closely intertwined (Jauss 1982, 141). To approach the grotesque by ignoring the authorial intention and formal / aesthetic features would result in an incomplete perception of the multifaceted nature of the grotesque. The functionalist perspective emphasizes the importance of the situation in which the readers receive texts, their social backgrounds, world-knowledge, and / or communicative needs (Nord 2005, 17). Thus the functionalist perspective admits a more liberal approach to how the recipient perceives a certain text although it does not exclude the role of informedness; to the contrary, for the translation-oriented text analysis to be possible “linguistic and textual structures and their relationship with the system and norms of the source language” have to be considered (ibid, 1). Michael Meyer, Stefan Titscher and Ruth Wodak underline the role of the pragmatic and resonance analysis to ensure the reception of a text; the pragmatic analysis deals with the effect of the message whereas the resonance analysis focuses on the aspects of “what”, “how” and “to whom” (Meyer 2002, 63). The effect will be related to kinds of emotionally cognitive reception that the text may evoke, whereas the resonance analysis will establish what formal features contribute to that particular reception. Besides, Baudelaire intended his target readership of poems as middle or upper class men with classical education. However, the growing popularity of his poetry has dismissed that intention as irrelevant because art forms do not necessarily attract particular classes of people; everyone may find those aspects in his poetry that address them. A text can be fully understood provided the comprehension horizons of both the author and the reader coincide (Apsalons 2011, 385). However, in practice this is not always the case. Every reading concretizes literary texts because concretization arises from an individually transformed reflection in the recipient’s cognition (Veidemane 1977, 237). For that reason, the authorial intention should be of importance in order to avoid the interpretation of the text on the basis of prejudices and stereotypes (Apsalons 2011, 385). Depending on the purpose of reading, the study of the authorial intention may be optional. If the reader aims at informed objectivity, the authorial intention should be studied. The grotesque in Baudelaire’s poetry can be fully appreciated and understood if the poet’s ideas about the grotesque are taken into consideration.

Mathematical models of reception have been offered by Yuriy Borev (Юрий Боров). The essence of the mathematical equation  $(M=S/C)^1$  can be expressed in the following statement: the intensity of reception and artistic appreciation is directly proportional to the systematicity and complexity of the artistic phenomenon (Боров 2002, 447).

The grotesque as a text and artistic phenomenon has its complexity in a specific use of the vocabulary (semantic incongruity and duality) and the hybridization of the image through the coupling of words representing different ontological realities, and the principle of complexity is systematic in any text of the grotesque. As the text conforms to a certain semantic pattern or the invariant, it can be identified as such and appreciated by the recipient. Systematicity as a chain of similarities is also emphasized by Andrew Chesterman because similarities are directly linked to perception and cognition (Chesterman 1998, 15). Both systematicity and similarities are constitutive of a *textoid* – an underlying abstract scheme of a text. The textoid will be referred to as semantic text models of the grotesque in the practical textual analysis in Subchapter 4.1. Christiane Nord selects the contrast with or deviation from the recipient's reality as a precondition for the reader's or translator's perception of a certain kind of literariness (Nord 2001, 87). The greater the deviation between the text-world (i.e., reality described in the text) and receiver's reality, the more easily literariness will be signaled (Nord 2001, 87; Jeandillou 1997, 118). Deviation will be analyzed as the violation of semantic selections in Subchapter 4.1 p. 110.

The mathematical equation also fits the functionalist perspective on the reception; the author deliberately makes a choice that embeds “the meaning of the text and produces an aesthetic effect” upon the recipient (Nord 2001, 38). The grotesque may evoke “shock, confusion, disorder, or contradiction”; and the reader confronted with deviant patterns in the midst of the normal is urged to search new meanings (Adams 1997, 229). Noël Carroll even adds physiological responses such as “an accelerated heart rate, tension or relief” (Carroll 2009, 298). Among other psychophysiological responses, excitement, the paralysis of reason (Armstrong 1993a, 238–239), stress, anxiety, strain, and the sense of voidness (Armstrong 1993c, 423) may be mentioned. However, more applied studies

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<sup>1</sup> M – aesthetic measure; S – systematicity; C - complexity

should be taken to test the reliability and validity of the mathematical model on the reception of a literary text.

Because the grotesque is culture-specific and historical, its reception also depends on the recipient's (reader and translator) fluency in the culture of the source text (Poyatos 2008, 98). As a manifold artistic phenomenon, the grotesque may have various functions that overlap with caricature, parody, satire, fantasy, and Gothic (Harpham 1976, 464; Carroll 2009, 295; Steig 1970, 259). Carolyn Corsmeyer – a representative of the American aesthetic school does not recognize the recipient's aesthetic attitude, and the recognition of aesthetically significant features stem from institutionalized artistic and literary conventions (Корсмейер 1997, 192).

The author of the promotional paper contends that the grotesque as a cultural and historical phenomenon and artifact is linked not only to literary and textual conventions, but also to the way it is perceived as an aesthetic phenomenon. As an aesthetic phenomenon it is linked not only to formal textual properties but also to the degree of subjectivity on part of the recipient. Baudelaire's grotesque does not necessarily ensure a uniform interpretation as evident in a number of varying translations. The grotesque also entails the plurivocity of interpretation (as also evidenced by a number of different translations). Paul Ricœur states that "plurivocity is exhibited in the form of a conflict of interpretations" (Ricœur 1973, 110). The relativity and subjectivity are also pointed out as integral elements of reception (Rollins 1976, 273; Jauss 1982, 148; Бопев 2002, 22).

Taking into consideration a variety of viewpoints, the reception of the grotesque depends on several categories: formal and aesthetic, historical and cultural, collective and individual. The more factors in every category coincide, the more texts will be marked as grotesque; besides single factors may also ensure a more complete comprehension and definition of the grotesque.

### 3. English and Latvian Translations of Baudelaire's Poetry

Baudelaire's poetry in translation has a history of over one hundred years. Both in English and Latvian literary traditions, his poetry has left an imprint on the symbolist, romanticist and modernist movements. According to Edwin Gentzler,

“translation fulfills the need of a literature to use its new language (i.e., source language and text features) for as many different kinds of writing as possible (Gentzler 2011, 117).”

From accrued translators' practice and differences among translations, the following issues are discussed in the present chapter and subchapters:

- Baudelaire's literary and linguistic sources;
- translators' decision-making;
- quality considerations on translation;
- equivalence issues.

In the second half of the 20<sup>th</sup> century and the 21<sup>st</sup> century, many translators have explained their decision-making at the lexical level, and also from the aspects of translation strategy and target text quality. The written and recorded evidence of translators' decision-making considerations is described in Subchapter 3.2 and theoretical considerations of the [un]translatability of poetry are included in Subchapter 3.1.

“The Oxford Dictionary of Literature in Translation” notes that “The Flowers of Evil” (“Les Fleurs du Mal”) and “The Poems in Prose” (“Petits Poèmes en prose”) have been frequently published in English (France 2001, 285). Altogether there is a reference to 40 published book-length editions. Felix W. Leaky lists the first literary disciples of Baudelaire in England: Swinburne, George Moore, Oscar Wilde, Arthur Symons, John Gould Fletcher, Richard Aldington, and Thomas Stern Eliot (Leakey 2001, 98–99). As one of the main reasons for the popularity is the shared tradition of the Gothic, decadence, and modernity (France 2001, 285). Beside official book publications, numerous copyright and anonymous translations appear on various internet sites. In face of many translations, according to the “Oxford Dictionary of Literature in Translation”, “one cannot hope to do justice to them all” (ibid, 286). Available translations are generally divided into three varying target texts: rhyming target texts, non-rhyming target texts, and prose translations. Appendix 5 is illustrative of the three general variants.

The link between the French and English literary traditions has long been established. The evidence comes from Baudelaire's critical essays about the American writer and poet Edgar Allan Poe. It is owing to Poe that Baudelaire developed a deep interest in the grotesque. He wrote,

"Poe had manifested a quite uncommon aptitude for the physical and mathematical sciences. He was later to draw frequently upon this in his weird stories and to achieve thereby some of highly original effects (Baudelaire 2008, 75)."

In the same essay, he praised Poe's talent for the grotesque, the horrible, and arabesque embellishments (ibid, 78, 85). Poe's biographer duly notes that owing to Baudelaire, the American writer's prose was made known to Europeans; thereto, owing to Poe, the French poet shaped his individual talent (Jackson 2001, 142; Мисрахи 2007, 153–154, 277). Baudelaire's biographer and researcher of the poet's themes – Walter Benjamin notes Poe's influence on the detective character that a reader may find in "Les Fleurs du Mal":

"... three of its decisive elements as *dissecta membra*: the victim and the scene of the crime, the murder, and the masses (Benjamin 2006, 74)."

Baudelaire is also known for the translations of Poe's literary works. Baudelaire's mother, who spent her childhood in London, used to converse with Baudelaire in English. As a translator, he purchased dictionaries, consulted with specialists and the academics. In translating, Baudelaire emphasized the importance of creation rather than recreation and the mastery of the author's thoughts (Труайя 1994, 124). Baudelaire also reflected on the translation distinguishing between the artistic conception or prior intention, the effect upon the reader, and the impression produced by the finished work (Evans 1993, 3). There is also some evidence on translating in Baudelaire's letters to Michel Lévy (15 February 1865) and Paul Meurice (18 February 1865). He writes about translators who render literally for a moderate price and involved translators who familiarize themselves intimately with the author and source text (Lloyd 1986, 220–221). The poet expressed his viewpoint that literary translations should not be detached from a thorough knowledge about the author, context, and artistic goal. In English speaking countries, the scientific interest in Baudelaire's literary heritage has burgeoned into several studies that discuss source texts, the poet's biography, social and literary background, the composition of the

volumes of his poetry, the themes, formal aspects, and influences on later poets (Leakey 2001, 109–113).

In the foreword to the edition of Baudelaire's prose poems in Latvian "Parīzes splīns. Mazi dzejoļi prozā", Rimands Ceplis gives a concise overview about Baudelaire's popularity through translations in Latvia. Baudelaire began to be translated intensively after 1910 because literary editors were negatively minded about translations of poems from French prior to 1910 (Bodlērs XI, 26–27). It is possible to assume that symbolist and modernist trends broke the classical canons of poetry composition that did not find acceptance with traditionalists. However, Latvian modernists of the early 20<sup>th</sup> century likened themselves to representatives of the French masters of lyrics (Bodlērs XI, 27). Among the early translations and reviews, the following ones can be mentioned:

1902 – translation by Jānis Asaris in "Mājas Viesis";

1908 – Atis Ķeniņš' article "Verlaine and Baudelaire" published in the magazine "Zalktis";

1911 – Edvarts Virza published 7 translations of Baudelaire's poems in the newspaper "Latvija" (ibid, 27).

The preliminary stage of translating Baudelaire's poetry in Latvian was marked by the use of the Russian language as an intermediary language from which the majority of the French lyrics were translated. During the period of 1920s–30s, Baudelaire was translated by Edvarts Virza, Jānis Sudrabkalns, Jānis Akuraters; later in exile Baudelaire was translated by Valdemārs Kārklīņš, Ojārs Jēgens; in Soviet Latvia – by Maija Silmale, Laima Akuratere, Anatols Imermanis, Klāvs Elsbergs. The published volumes of Baudelaire's poetry in Latvian add such translators as Dagnija Dreika, Augusts Štrauss, Irēna Auziņa. It is due to later complete volumes of Baudelaire's poetry in Latvian that Baudelaire is best known in Latvia for direct translations from French.

The study of Baudelaire's aesthetics was begun by Elza Stērste who studied in Paris. During her studies, she got interested in the poet's concept of beauty and art criticism (Žīgure 2005, 111). One of the first literary critics to discuss the French influence on Latvian poets was Līgotņu Jēkabs. In the preface to the anthology of Latvian poetry



(published in 1921) he discussed the characteristics of the Latvian poets' works that might indicate the French influence<sup>1</sup>.

Also, Vera Vāvere and Benita Smilkčiņa have analyzed Baudelaire's influence upon Latvian poets. Thus Vera Vāvere analyzes Haralds Eldgasts' volume of poetry "Zvaigžņotās nakts" in the context of censorship in Latvia. In the foreword to the collection of poems, Haralds Eldgasts names the most influential symbolists – Charles Baudelaire among them (Vāvere 1996, 29). Mirdza Bendrupe in her first prose collection "Majestāte un pērtiķis" (published in 1938) chooses Baudelaire's verse lines for the epigraph (Smilkčiņa 1996, 18).

Equivalence issues and decision-making considerations reflect those aspects in translation which help to familiarize the reader both with linguistic and cultural aspects that may be of interest to the target audience and of relevance to further contrastive studies.

### 3.1. Equivalence Issues

Equivalence is a controversial issue or, according to Anthony Pym, a belief structure (Pym 2010, 37) in translation studies and linguistics. The reason for that is theoretical and practical. In theory, there are various models of equivalence; in practice – the establishing of equivalence between source and target texts is indicated by a number of diverse relationships that illustrate certain aspects of the point. Conflicting and various viewpoints on equivalence undermine the validity of the concept; however, select equivalence criteria may help to establish quality aspects in the analysis and comparisons between a source and corresponding target texts.

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<sup>1</sup> Elza Stērste: (...) ir sasmalcināta formas dzejnece un viņas dzejoļus lasot šķeetas, itkā autore būtu zem franču lirikas eespaida (LJLA 1921, 12);  
Edvarts Virza: Vismīļāk Virza ir Erosa varā. Mīļš seeveetes tēls, dažādu grāciju veidā, pilda viņa labakos un jūsmīgākos dzejoļus. No viņa ilgam uzzeed krāšņākās lirikas puķes (ibid, 13);  
Jānis Akurāters: Viņa attīstības ceļš aizveen vedis uz noskaidroteem mākslas kalngaleem. Viņš uzņēmis svešus eespaidus, bet nav teem padevees. Daile, reliģija un nacija ir viņa dzejas sinteze. Veetam, īpaši viņa dzejneeka darbības pirmajās gaitās kā mistikas mijkrešļu apēnota (ibid, 9);  
Jānis Sudrabkalns: Viņš top par kaleju mūsu valodas darbnicā. Ar savu formas veidotāja darbu un radītām daiļajām formām viņš tā aizraujas, ka pee reizes aizmirst, ka lirika ir jūtu dzeja un jūtu ekspansivitātei vajaga dot formai tvirtumu, citādi dzeja, neraugotees uz smalko formu, var palikt nedzīva (ibid, 13).

On the average, one source text of the grotesque in Appendix 5 has more than four target variants  $1 : < 4$  (in English and Latvian). The number is higher if the comparison is made between French and English counterparts. However, the figures do not reveal the various approaches to equivalence, and theoretical considerations tend to outline the issue of equivalence in conflicting ways.

The subchapter deals with equivalence with an aim to describe why target texts differ from and bear resemblances to each other, and how target texts can differ from and bear resemblances to source texts. For that reason, the concept of equivalence is explained to provide both diverging aspects and converging similarities. All the translators of Baudelaire's poetry claim to have reached equivalence although the aspects they choose to contrast for establishing equivalence may vary (the theoretical considerations of equivalence are linked to translators' decision-making and quality considerations discussed in Subchapter 3.2.).

The present subchapter does not account for the historical development of the 'equivalence' concept; rather it tends to provide different views with an aim to explain a large number of diverse target texts. Translators' search for equivalence is linked to making decisions about how to translate and what components would constitute a final target version. Every translator elaborates on those aspects that, according to their intentions, skills, knowledge and skopos, reveal the equivalence relationship between texts.

When translating a poem, the translator has to make several choices at different levels of language: at the lexical level, the issue of synonymy and ambiguity has to be solved; at the sentence level, structural differences are established; at the poem (text) level – the problem of textual organization has to be identified, for example, verse or prose text. The choice the translator makes is an objective factor because structurally source and target languages also differ (Salomon 1966, 139–140). All numerous aspects that help to achieve equivalence are difficult to implement in target texts, particularly in literary translation; therefore the translator often chooses some aspects (for example, lexis, textual organization, literary devices) that are focused on and elaborated.

“Deciding to translate a poem is a matter of perceiving *what* the translator hopes to be faithful to (Brower 1966, 67).”

The translator of poetry usually starts with the semantic material. As the translation develops, a poem can then fit either in the mimetic or analogical form (Holmes 2005, 27). Equivalence theory can only register and systematize translators' experience and practice (Сорокин 27). Establishing equivalence is to evaluate the result because in literary translation two cultures interact – the literary and the linguistic (Оболенская 2006, 57). Literary texts are translated for different reasons – educational, intercultural, and personal. For example, Carol Clark translated mostly for didactic purposes, whereas for Richard Howard translating Baudelaire is an intimately personal experience. In the context of equivalence, translators accommodate the text in a target language intellectually, theoretically, practically and ethically (Автономова 2008, 584). Translation fosters cultural exchange (Budick 1996, 34).

In a linguistic-oriented translation approach, equivalence is considered to define translation (Tirkkonen-Condit 1999, 12–13); equivalence helps to identify objective study points in the contrastive text analysis. The study points, according to Jānis Rozenbergs, are:

- indirect linguistic resources (genre, theme, idea, image, cast of characters, composition, plot) and
  - direct linguistic resources (words, phrases, sentences, the style etc.)
- (Rozenbergs 2004, 104).

Because the function of literary language is primarily aesthetic, linguistic resources are oriented towards the implementation of the function. Literary translation cannot be considered only a matter of verbal equivalences (Brower 1966, 87). The interrelation between direct and indirect linguistic resources makes the translator solve such issues as vagueness and ambiguity that accompany imagery and aesthetic function (Salomon 1966, 143). The number of indirect linguistic resources differs from text to text. Translators choose what to work on at their own will. Some translators of Baudelaire's poetry choose to neglect rhyming, some work in-depth with the textual organization, other translators strive to constrain ambiguity.

Equivalence indicates both asymmetry and homology. Asymmetrical or directional equivalence underlines the fact that various target texts may exhibit different types of equivalence in relation to the source text (Pym 2010, 26). Source and target texts are

similar on the basis of fundamental (objective) differences (Сорокин 2003, 29). Similarity is a kind of translatability (Chesterman 1998, 28), or, in other words, equivalence is the match between source and target texts. Equivalence does not entail sameness, it is rather maximally close (or similar) to the original. Equivalence implies that values can be the same (Pym 2010, 6); whereas language instances or segments (a text, grammatical property, concept) are different or similar. Determining the sameness or differences of values dates back to a Saussurean principle of value-laden meanings, i.e. meaning is a difference in values (Saussure 2006, 12–13). Similarity between source and target texts has an objective linguistic nature (Алексеева 2008а, 146). However, equivalence is controversial because the exclusion of sameness leaves several conflicting viewpoints. The theory of equivalence is a theory about *possibilities* depending on the translator's maximum competence (ibid, 146). One of the potential *impossibilities* is the structural incompatibility between languages. That may lead the translator to opt between poetical translation or prose form (Reiss 2000, 98). Therefore, translation possibilities are often conflicting in practice, for example:

- the target text should be read and perceived like the source text;
- the target text should be read and perceived as the target text which is acceptable to target language norms and the expectations of the audience;
- the target text should reflect the time-frame of the source text;
- the target text should also reflect the author's and translator's intentions and purposes;
- the target text may have additions and omissions;
- the target text should not have any additions and omissions (Комиссаров 1999, 13).

The issue of equivalence is complicated by the fact that it is difficult to agree upon the *kind* or the *degree* of real equivalence (Lefevere 1992, 10).

“Equivalence is a central concept but controversial. Proponents of equivalence-based theories of translation usually define equivalence as the relationship between a source text and a target text that allows the target text to be considered as a translation of the source text in the first place (Baker 1998, 77).”

The variety of target texts is a result of translators' reading and interpretation practices that are time-specific and a highly individual experience (Basnett 1994, 100). The issue

of controversy is being overcome by offering other concepts instead of equivalence. Those concepts are acceptability, adequacy, accountability, and preciseness related to target language norms. They give preference to a degree of subjectivity because no uniform agreement has been reached in translation studies. Because the language of a poem is not only informative but also individual it is proper to admit the subjectivity of language (Blakemore 2004, 28). Thus acceptability norm is seen as an appropriate target language fit, whereas relation norm is a relevant similarity to the source text and the accountability norm is an explicit loyalty to the source text (Chesterman 2002, 92). The relation between source and target texts is the demand and willingness for adequate literary impression, nevertheless, the impression is also variable (Оболенская 2006, 133). Adequacy is a term used frequently in the context of equivalence. Adequacy helps to ensure either correspondence or parity with the source text (ibid, 133). For texts to be adequate, there has to be a precise match between the content, and the content has to be conveyed with similar means (i.e., to ensure functional equivalence) (Алексеева 2008а, 151). An adequate literary translation tends to preserve the author's intention, idea, emotional effect upon the addressee with the help of equivalent linguistic means (Нелюбин, Хухуни 2008, 326), although the explanation of adequacy in target texts bears signs of formalism along with functionalism. Genadij Miram is skeptical of the adequacy concept because adequacy cannot be proved (Мирам 2000, 67). Different designations for the types and degrees of equivalence actually indicate the impossibility to ascertain the equivalence of target texts to the original.

“Much time has been wasted attempting to differentiate between translations, versions, adaptation and the establishment of a hierarchy of ‘correctness’ (Basnett 1994, 78–79).”

For example, English translation studies of the 20<sup>th</sup> century divide target texts into groups depending on the degree of preciseness:

- 1) complete translation (possible at the informative level);
- 2) adequate translation (the match between source and target plots or content);
- 3) the translation of the content and form (both the content and formal aspects match) (Комиссаров 1999, 12).

Andrew Chesterman is a proponent of the concept “maximum similarity” because equivalence is relative and the identity of the target text to source text can rather be

expressed through maximum similarity (Chesterman 1998, 37). As translations cannot be exact copies of the source text, the degree of equivalence is an approximation of and similarity between the systems of form and meaning (Arrowsmith 1961, 69). The translator's duty is to express information and ideas that are not their own. The search for the tools that ensure sameness is an integral part of translators' obligation (Chesterman 2002, 14).

A useful concept that may be applied to translation studies is that of a function. Equivalence (also adequacy and similarity) can be based on the text's function. As a literary text's function is aesthetic, the translation is directly dependent on the prescribed function (Silis 1999, 58; Виноградов 2001, 17). Thus a poetic text tends to be translated as a poem or another kind of literary genre, for example, prose.

Equivalence is sometimes regarded as a dated translation principle that has given the priority to the above-mentioned concepts of adequacy, acceptability and functionality; also fidelity and accuracy (Robinson 1998, 9). However, according to Ieva Zauberga, equivalence is still the main criterion in source oriented translations (Zauberga 45; Chesterman 1998, 16). The older considerations viewed equivalence as a relation between texts in two different languages rather than between languages themselves (Baker 1998, 78). Both historically and nowadays, translation is viewed as a process, a result and a product whose success or failure can be evaluated (Neubert 1992, 7); that is why the concept of equivalence is not abandoned altogether. Equivalence permits establishing the kind and the degree of correspondence, although variedly, for educational purposes.

The equative principle of equivalence is also a principle of transference inherited from Aristotle's syllogistic (Keith 2007, 48). If we compare three texts (FR: EN: LV), it is possible to state – if the two texts are equal (similar) to the third one, all three texts are equal among themselves. The principle may be true in mathematical terms; however, it is one of the oldest approaches and denotes a reversible relation: if A is B, then B is A (Chesterman 1998, 18). The equative principle of equivalence entails a fundamental weakness – “upon arrival at B, something is by definition no longer at A, that is why translation is not equative but additive (ibid, 19)”. Thereby, equivalence is often established in terms of recurrences or frequencies – the number of the same lexemes,

structures, literary devices that have given rise to the notion of statistical equivalence (Chesterman 1998, 31).

Modern approaches to equivalence are descriptive because of select relevant features (Malmkjær 2005, 33). Descriptiveness is ensured through the *tertium comparationis* (Chesterman 1998, 29). Descriptiveness permits to establish equivalence that is indirect, namely, via the use of the third party or *tertium comparationis* (Scott 2000, 94). Ekkehard König and Volker Gast refer to the *tertium comparationis* or the third of comparison as an important issue in any kind of linguistic comparison (König 2009, 5). A successful translation is based on common features rather than differences, and it is owing to the *tertium comparationis* – an abstract model existing among the whole civilization that makes a translation possible (Sīlis 2012, 22). Similarity constraints in the microlinguistic contrastive analysis expressed through types of linear, vectorial and zero correspondences (discussed in Subchapter 4.2) imply the reliance on the *tertium comparationis* – the mediating language. Andrew Chesterman states:

“no comparison can be made between any two entities without a frame of reference, and that kind of decisions about equivalence are *ipso facto* decisions about the *tertium comparationis* (Chesterman 1998, 29).”

*Tertium comparationis* is a metalanguage that mediates between source and target languages – a kind of an abstract semantic sample (VPSV 2007, 402; Steiner 1998, 67). A purposeful use of *tertium comparationis* has already been indicated by Alexander Potebna (Александр Потобня) referring to common features between comparable units (Потобня 2003, 129). The application of the *tertium comparationis* establishes the onomasiological procedure in which the *tertium comparationis* allows to discuss the semantic means in two comparable entities (Штернеманн 1989, 146; Рым 2010, 19). However, the scope of the present promotional paper does not envisage a detailed description of the *tertium comparationis* of every lexical item in Appendix 5. Linear, vectorial and zero (discussed in the practical part of the present study – Subchapter 4.2) correspondences are only one partial category of the *tertium comparationis* – similarity or sameness, or the absence of both as in cases of zero correspondences. The similarity and sameness category is based on the use of the bidirectional method which establishes the type of correspondence between source and target vocabularies (Штернеманн 1989, 145; Базылев 2007, 110). The insistence on a constant use of *tertium comparationis* has been

dismissed as superfluous because one language can be described with the help of another language (for example, French - Latvian lexical contrasts may be described with the help of English), that is why the *tertium comparationis* is not useful (Хельбиг 1989, 311). Thereto, the overreliance on the *tertium comparationis* may ignore the fact samples of one language are described fully and systematically, whereas samples from another language are bound to selective treatment (ibid, 311). The author of the promotional paper considers a mediating language useful to establish sense relationships between senses of lexemes.

Indirectness implies that a source text is not directly translatable; it is select features that are rendered into a target text. The select features reflect the adherence to norms upon which descriptive translation studies rely (Dukāte 2009, 43). Varying norms being historical and also individual may constitute a valid object of enquiry in descriptive translation studies (Baker 1998, 80). Descriptiveness stemming from and relying on various norms implies a nonprescriptive approach to translation (ibid, 80). Literary translation is most resistant to prescriptive approaches, and a large number of target texts of one and the same source text exemplify non-prescriptiveness to evaluate translations. The descriptive approach to equivalence issues tends to explain rather than constrain both the process and the result, although translation criticism may opt for prescriptiveness.

Differing viewpoints about attaining equivalence is furthered by the notion of non-equivalence. Non-equivalence is often applied to specific language phenomena, for example, culture-specific realia and above the word level – collocations, idioms and fixed expressions. Non-equivalence is usually overcome with the help of various translation strategies, for instance, generalization, neutralisation, cultural substitution, deletion-omission, compensation or rewording (Dukāte 2009, 79). Despite the fact that non-equivalence can be recognized as a notion, linguistic phenomenon and a translator's challenge, Jānis Sīlis admits that every language instance can be translated, although to various extents (Sīlis 2009, 18). The degree of translatability is, according to Jānis Sīlis, directly proportional to the degree of cultural symmetry between source and target languages (ibid, 18). The translation of poetry is considered to be partial, and evaluating the target text is therefore partial (Brower 1966, 68). Non-equivalence due to untranslatability is described in terms of difficulties and operational linguistic differences



(Автономова 2008, 623). Baudelaire's poetry can also be considered as untranslatable due to several reasons; however, one of the most frequent reasons for untranslatability is the temporal and cultural distance (Poyatos 2008, 104), and the translator's unique personal background (Basnett 1994, 36). When approaching a text, "reading is coloured by the reader's erudition, life experience, and a frame of mind" (Sīlis, Zālīte 1984, 28). The concepts of equivalence and literary language "are not uniform in time and space" (Rozenbergs 2004, 106; Оболенская 2006, 138) therefore there is a need for recorded text corpora. Target text corpora along with the source texts inform about the differences in language use, similarities and linguistic choices. On the basis of corpora, it is possible to record and study time- and culture-related linguistic changes, for example, the data of the 19<sup>th</sup> century French language is presented in such textbooks as "A History of the French Language through Texts" by Wendy Aires Bennet and "A Sociolinguistic History of Parisian French" by Anthony R. Lodge<sup>1</sup>. Such textbooks may be of valuable help to translators who set on resolving temporal and cultural linguistic differences.

Non-equivalence is related to the concept of linguistic relativism suggesting that languages represent the world in different ways; secondly, the form and characteristics of languages determine variations in cognition (Harley 1997, 340). Linguistic relativism is known by the name Sapir-Whorf hypothesis. Edward Sapir insisted that the content of language is culture-bound (Sapir 1921, 219). Benjamin Lee Whorf studied linguistic categories that illustrate variations in cognition. He introduced such concepts as phenotype and cryptotype that are objective linguistic categories demonstrating fundamental differences and also similarities between languages. Phenotype is an overt linguistic category whereas a cryptotype is a covert category. There may be both equivalent and non-equivalent means that correspond between phenotypes and cryptotypes of two languages. According to George Steiner, the cryptotype facilitates the understanding of "the dynamism of meaning, of form that make up a culture" (Steiner 1998, 95). For example, the French [in]definite singular article is a phenotype of the gender, but the category of the gender is usually a cryptotype in English because the

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1

Ayres-Bennett, W. (2005) *A History of the French Language Through Texts*. London, New York: Routledge.

Lodge, A. R. (2004) *A Sociolinguistic History of Parisian French*. Cambridge: Cambridge University Press.

gender is notional in English and grammatical in French. Sometimes translators resolve to formal correspondences in order to express source text phenotypes as an overt category in target texts. It is evident in such examples as *Diabliesse* (Fr. fem.) → *Vellata* (LV fem.); *une martyre* (Fr. fem.) → *a martyred woman, mocekle*; *sorcières* → *witch-women, burves*. In most cases, phenotypical equivalence is absent, for example, *la lune* should be rendered as *mēness* in Latvian and *the moon* in English whereas Gita Grīnberga's translation is *mēnesnīca*. The phenotype of the referent is substituted with a different concept to match the grammatical phenotype. In English translations, French phenotypes are sometimes expressed by additions or, according to Anthony Pym, via the strategy of amplification  $A \rightarrow AB$  (Pym 2010, 14; *ibid*, 17), for example, *la défunte* – *the deceased young woman*; *vieilles* – *old women*; *la vraie* – *the real one* (LV: *īstā*).

Certain formal means of language are endemic, namely, characteristic to one particular language. In French – Latvian contrasts, the French article is considered to be an endemic unit of language (Мирам 2000, 63). The French endemic article in Latvian translations is expressed either through masculine or feminine endings of the noun. The French and English articles share only the category of [in]definiteness, but they do not ensure the equivalence of grammatical gender.

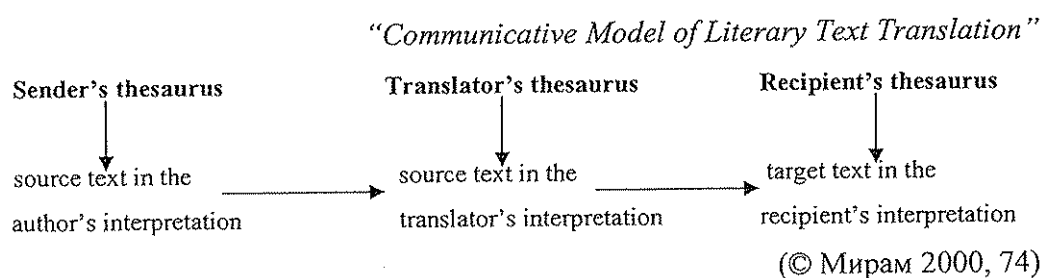
Differences in grammatical systems, according to Edward Sapir, also entail differences between radical (< L. *radix* – ‘root’) and derivative concepts (Sapir 1921, 84). One and the same concept in different languages can be expressed radically or derivatively. From the comparison of source and target texts, the examples are, for instance, such words as *mauvaise* (1 root) – *useless* (derivation by suffixation), *pierre* (1 root) – *gravestone* (derivation by compounding), *sans âme* (2 words and 2 roots) – *soulless* (derivation by suffixation).

Non-equivalence can also be explained by referring to Ferdinand de Saussure's definition of meaning. For Ferdinand de Saussure, meaning is a difference in value (Saussure 2006, 13). Linguistic forms have values and therefore they presuppose the existence of other values (*ibid*, 12). Variations in the perception of values may result in different target lexemes. Thus *un fantôme* is rendered either as *a phantom*, *an apparition*, or *a ghost*, although synonymous variants cannot be considered as a complete equivalence (Jakobson 1987, 429). Differences in formal values appear in rendering grammatical word forms,

for example, *rappelez-vous* (plural 2<sup>nd</sup> person present indicative or imperative in the French) has been rendered as *remember* (2<sup>nd</sup> person imperative), *do you recall* (2<sup>nd</sup> person interrogative, simple present indicative), *do not forget* (2<sup>nd</sup> person imperative in the negative), *atcerēties* (the infinitive); *on voit* (singular 3<sup>rd</sup> person present indicative) has been rendered as *one sees* (3<sup>rd</sup> person simple present indicative), *you can see* (2<sup>nd</sup> person simple present indicative), *we see* (1<sup>st</sup> person plural simple present indicative).

In translation studies, linguistic relativism is represented by the relativist view. The relativist view tends to explain diversity in target texts. The translations differ because of expectations, intentions and various purposes (Chesterman 2002, 41). The relativist view is anthropocentric because it emphasizes differences in human cognition. The relativist view means that “no two people have exactly the same cognitive history” (Chesterman 1998, 26; Sīlis 2012, 21). The translator, in the relativist model, acts like a mediator who makes the realities commensurate, namely, those of sender, recipient and his / her own. In this view, it may be assumed that the translator immerses into the sender’s and recipient’s worldviews. The communicative model of literary text translation offers two key factors representing anthropocentrist components - interpretation and thesaurus; namely, the text and its components are interpreted according to thesauri (i.e. the store of knowledge, experience and background):

Diagram 10



Translating operates on serial, structural and rules planes (Holmes 2005, 83–84). The serial plane signifies sequence, or translating sentence by sentence; the structural plane adjusts structural matches; the rules’ plane projects and derives rules that help to implement the translators’ goal in the capacity of their thesaurus.

The thesauri activate translator's interpretation of the original and how they shape that interpretation (Basnett 1994, 100). The anthropocentrist view places the relationship

between the translator and the author in the foreground (Dukāte 2009, 148), and it is the interaction between two cognitive histories from different cultural and intellectual backgrounds. Cognitive and perceptual aspects play an important role in order to ascertain whether a translation is equivalent (Hatim 2001, 116); besides, a differential perception of the original results in target texts where at various levels (phonological, morphological, lexical, syntactic, and textual) different degrees and types of equivalence can be established.

To translate Baudelaire's texts of the grotesque, the translator should be informed about the author's literary intention and the linguistic means that help to construct the grotesque. To discover the author's intention is to provide a teleological or intentional explanation (Apsalons 2011, 378). Without learning about the authorial intention, a purposeful interpretation of literary phenomena is not possible (Valeinis 2007, 35). The scope of translators' cultural knowledge adjusts explicit and implicit information of the source text into target a text (Nord 2001, 63). The relativist view assumes that a translation unit is not a fact (i.e., a linguistic one) but the relationship between languages, cultures and cognition (Автономова 2008, 632). Historical, cultural and personal variations do not ensure the identity of code. According to Yuri M. Lotman, the shared linguistic code requires a common linguistic experience and memory (Lotman 2001, 13). It is particularly historical and cognitive aspects (i.e., extralinguistic and extratextual) that distance translators of Baudelaire's poetry in the 20<sup>th</sup> century. That is a reason for advanced study of the author's literary intention and linguistic means to ensure or establish a maximum similarity to the source text. Similarity and sameness are not to be confounded in translation.

"Equivalence in translation should not be approached as a search for sameness, since sameness cannot even exist between two target language versions of the same text, let alone between the source language and target language versions (Basnett 1994, 29)."

Besides, the anthropocentrist view admits the role of intuition in the rendition of source texts because literary translation is creative (Мирам 2000, 69). Intuitive efforts on the part of translators may even lead to a conflict of interpretation (Brower 1966, 82; Автономова 2008, 571), which is often solved by providing additional information in the glossaries, footnotes, or introductions of the target-texts in order to limit conflicting

interpretations of the source texts. However, the explanatory footnote information may also, according to George Steiner, indicate fundamental uncertainty (Steiner 1998, 111). Another reason for the diversity in target texts is the interaction between two idiolects – those of the author and the translator (Оболенская 2006, 165). The target variant, at best, in the relativist view is an idioversion of the source text, and the degree of equivalence is demonstrated through psychotypical [dis]similarities between the author and the translator (Сорокин 2003, 33). The interaction between two idiolects contributes to the enrichment of target language and culture (Влахов, Флорин 2009, 26–27).

Non-equivalence relationship is illustrated by formulaic transformations. Andrew Chesterman offers the model that shows resulting differences in target texts.

“Under conditions [a, b, c], the meaning expressed in language 1 as X tends to be expressed in language 2 as Y. Or, under conditions [a, b, c], the meaning expressed in language 1 as X is not expressed in language 2 at all (Chesterman 1998, 59).”

Language in use and operational aspects of the language are of key interest to the translator; namely, practical work of a translator is at the level of Saussurean *parole* (Lefevere 1992, 7). Because of the work at *parole* level, word-for-word translation in literary text transformations is practically impossible (Salomon 1966, 130).

At the level of grammar, a literary translator is also restricted because in every language a number of grammatical choices are limited (Ullmann 1973, 46). So, at the sentence level the translator may choose between the active or passive voice, variations in word order that do not tend to distort the meaning as intended by the author. At the text level, however, there are usually two options to render a source text verse: verse-for-verse, or, in the case of Carol Clark’s and Francis Scarfe’s translations, verse-for-prose, i.e. interlinearly. Text organization depends on the translator’s purpose: either to offer a similar text for the target audience, or to use the translation as a commentary upon the source text, usually for educational or contrastive purposes. This is consistent with the idea –

“The usual mistake is to believe that the form of the model must somehow be copied (Brower 1966, 67).”

Interlinear translations have specific roles to fulfil, but it is only in verse-for-verse translations where there is equivalence between textual code units. Interlinear translation is also referred to as a mere glossary and a compromise between lexical aspects and

transposition (Steiner 1998, 325; Reiss 2000, 99). Establishing difference or similarity in codes, according to Roman Jakobson, is of a primary concern to the linguist comparing the source text with the target one (Jakobson 1987, 430). From a perspective of the recipient, depending on the degree of expectations and knowledge, any type of translation is only one of the possible substitutions for the original (Оболенская 2006, 139). To avoid concepts of similarity and difference, Clive Scott offers the notion of “intimate parallelism”, which is not equivalence but rather an interlingual translation; namely, the translator’s texts are *not* the versions derived from the original (Scott 2000, 92). In this view, target texts become the translator’s source texts as they can only relatively be compared to the original. Intimate parallelism may lead to several target texts of the same status, and they are approximations or adaptation of the input text. Equivalence tends, therefore, to marginalize unorthodox translations relegating them to the secondary importance (Baker 1998, 79). Unorthodox translations, for example, verse-for-prose are indicative of the translators’ creativeness just as verse-for-verse translations. The creative function is determined by the combination of translatability-untranslatability (Lotman 2001, 15). The translator regards the material to be rendered as an open linguistic system; that is why intersemiotic translation or transmutation is evident in literary translation. Transmutation can be described as an interpretation of verbal signs into target language (Jakobson 1987, 429). The approximation of form and the invention of formal effects in the target language determine the degree of creativity in literary translation (Brower 1966 67).

Recent discussions on equivalence emphasize the type of dynamic equivalence. The notion regards the translated literature as establishing not only adequacy, but also communicative, functional and linguocultural analogies (Алексеева 2008а, 152). Dynamic equivalence, however, admits the impossibility of determining those parameters that help to compare the reaction to the artistic text by the source and target audiences (ibid, 152). The notion of untranslatability of literature was not regarded as valid already by Edward Sapir who wrote that “literature does get itself translated, sometimes with astonishing adequacy” (Sapir 1921, 222). In literary translation, dynamic equivalence is an ahistorical criterion and both message and text-oriented (Lefevere 1992, 8; Солодуб 2005, 35). The dynamic equivalence liberates the translator from the search of equivalent

correspondences. On the microlinguistic level it rather underpins the dynamic (interactive) link between source and target texts which are activated by the author, translator, and the reader. Translating, as well as reading the target text, is a process of meaning construction through recourse to the characteristics of the real world, cognition, conventions and the context (Vandewege 2007, 118). The result or the product may be a literary target text. The more the target text is perceived as literary, the higher is the status of the source text against which the translation is evaluated or appreciated (Комиссаров 1999, 28). Both the source and target texts may be read naturally and producing the same effect on the readership even if there is no direct correspondence between source and target text units (Zauberga 1999, 44–45).

Equivalence models offer aspects of language in use for contrastive purposes. The variety of views tends to group the existing types of equivalence into related divisions. An overview of 58 types of equivalence has been mentioned by Andrew Chesterman concluding that “equivalence is not a unitary concept but consists of several types” (Chesterman 1998, 21). Taxonomy of equivalence may fail due to the fact that there is little agreement on how certain types of equivalence should be defined, and how to define and measure the effect (ibid, 23). Typologies that are related to the *langue* and *parole* are easier to describe.

*Diagram 11*

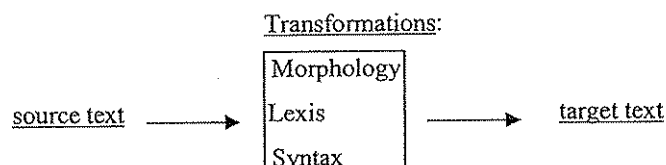
*“Research Areas of Contrastive Analysis and Translation Studies”*

	<u>Contrastive Analysis</u>	<u>Science of Translation</u>
<u>Research area:</u>	corresponding structures	equivalence criteria
knowledge	langue	parole
competence	formal language competence	translation competence
		(© Munday 2001, 47)

The link between the two research areas and the fields of contrastive analysis and translation are demonstrated by the transformative models. The result of the models can be compared to the input material. In the transformative mechanism, the target text is arrived at through transformations at the morphological, lexical and syntactic levels:

Diagram 12

“Transformative Translation Mechanism”

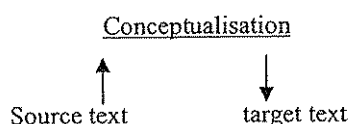


(© Мирам 2000, 52)

Another model is the denotative mechanism that operates at the conceptual level:

Diagram 13

“Denotative Translation Mechanism”



(© Мирам 2000, 82)

Conceptualisation in literary translation takes place together with the transformative mechanism.

Equivalence can be divided into referential / denotative and opposed to connotative; text-normative; pragmatic / dynamic / functional; formal (Baker 1998, 77). It is possible that types of equivalence differ from text to text. In a literary context, the target text is both similar to and different from the source text. The difference results from the translator's practice and identity that is barely comparable to that of the source text author (Виноградов 2001, 24). The establishing of equivalence entails the comparison between the *variables* in source and target texts. The number of variables is not definite and it has an arbitrary character.

However, among the most frequent ones are:

- the systemics of language pairs;
- textual characteristics;
- situations, intentions, purpose, needs, expectations;
- cultural, social and communicative practices;
- knowledge organization;
- the information and contents;
- acceptability constraints (Neubert 1992, 8).



Types and variables offer a research focus. Thus denotative equivalence studies lexis; connotative equivalence deals with the degree of formality, social usage and frequency; text-normative equivalence regards the usage in different communicative situations; pragmatic equivalence is receiver-oriented; and formal equivalence in literary texts focuses on rhyming patterns, metaphorisation, the potential of stylistic factors (Munday 2001, 48). The contrastive paradigm stems from the presumption of textual equivalence (Сорокин 2003, 27). On the basis of similarity assessment, Andrew Chesterman offers the following model of research focus:

*Diagram 14*

*“Research Focus in Contrastive Analysis and Translation Theory”*

<u>Contrastive Analysis</u>	<u>Translation Theory</u>
statistical	stylistic (connotative)
system	formal
lexical	semantic (denotative)
functional	text-type normative

(© Chesterman 1998, 38).

In literary translation, semantic equivalence is regarded as a combination of properties that ensures a maximum correspondence between source and target texts. The properties are divided into direct and associative means. Direct semantic properties include sound, rhyme, metre, distribution, position and the order; associative ones are deduced from the overt or direct semantic properties or the evidence of the author’s literary intention (Arrowsmith 1961, 76). Lexico-semantic properties operate together with syntactico-semantic ones, and they are understood as an identical deep structure between source and target texts. However, Andrew Chesterman is sceptical of the semanticity of the deep structure because

“it all depends on what the deep structure is considered to contain – a matter somewhat speculative, since the deep structure is not accessible to observation (Chesterman 1998, 32).”

Both Andrew Chesterman’s and Jeremy Munday’s models isolate the aspects of linguistic and translation studies; however, they also show the relationship between linguistic and translation research foci. Five factors may help to approach equivalence: the content, connotations, text-conventions, pragmatics, and formal-aesthetic aspects (Алексеева 2008a, 147).

Textual equivalence is seen as an all-encompassing model of the diverse views on and types of equivalence. Textual equivalence emphasizes an optimal translation solution and a compromise (Reiss 2004, 175; Латышев 2007, 252). Target texts allow to deduce strategies such as addition, deletion, restructuring (Dukāte 2009, 79) that are part of translators' decision-making and quality considerations. From diverse and often conflicting viewpoints, equivalence may be considered as a topical issue that stills needs to be developed in translation studies. It is possible that such concepts as adequacy, acceptability, accountability, preciseness complement and highlight equivalence by adding different facets to the core concept. In the present study, equivalence is understood as both linguistic and extralinguistic notion. As a broad designation it can help bring out those aspects from the practical corpus material (models of text semantics and lexis) that will facilitate a contrastive linguistic study.

### **3.2. Decision-Making and Quality Considerations**

Decision-making is an integral aspect of translation practice. Particularly in literary translation, it is deemed that "language is not a neutral medium; it is overpopulated with the intentions of others" (Holquist 2008, 294). Translation entails making choices at different levels – lexical, structural, stylistic and textual. Translators' choices also indicate that target texts are valued as a result that is not absolute or ideal in quality. The statement – "translation is a case of secondary text production (Bowker 1998, 83)" – may illustrate two points, namely, a target text can be considered as being of a different status within a target literary system, or it is both compositionally, functionally, aesthetically and from the aspect of content - an ensuing text. It is due to the fact that not only linguistic but also extralinguistic factors are taken account of when translating. Among extralinguistic factors that interrelate with linguistic ones are those of culture and skopos (Gr. skopos – 'aim').

Decision-making considerations inform about the reception of the source text, about translation strategies and expressive devices employed by the translator in order to present the target text as an aesthetic and informative material. The target text, therefore, should reflect the aesthetic perspective and quality (Reiss 2000, 21). By comparing

translators' viewpoints, it is possible to conclude that a single source text can be interpreted and rendered in different ways. The polysystem theory explains the diverse target variants of a single source text followingly:

“the social norms and literary conventions in the receiving culture govern the aesthetic presuppositions of the translator and thus influence ensuing translation decisions (Gentzler 2001, 108).”

Poetry translation is possible with the help of declarative and procedural knowledge (Wills 1998, 57). Declarative knowledge is a precondition to begin translating. Components of declarative knowledge are a translator's experience, language skills, cultural understanding and background knowledge. Thus Richard Howard informs that a period of mourning for Roland Barthes has been a precursor to his translating Baudelaire's poems (Baudelaire III, XXIII).

Procedural knowledge is connected with know-how, i.e. translation strategies. According to Diane Blakemore, the linguistic form of target texts encodes both conceptual and procedural information (Blakemore 2004, 78). Gideon Toury links procedural knowledge to operational norms that direct translators' decisions “affecting the matrix of the text – i.e. the distribution of linguistic material” (Toury 1995, 58; Gentzler 2001, 128). Procedural steps are also determined by goals, knowledge, assumptions and deductions (Herczeg-Deli 2007, 198). Lawrence Venuti links every step in the translation with the translator's work towards a hierarchical representation from microlinguistic to macrostructural solutions, from linguistic to extralinguistic solutions: the selection of a text, the implementation of a translation strategy, editing, reviewing, [re]reading mediated by values and beliefs (Venuti 2008, 266). George Steiner includes redefinition and reacquisition of the source text that help to construct analogy, metaphrase, innovation (Steiner 1998, 382). Mona Baker proposes five factors that should be considered when translating:

- semantic;
- functional;
- pragmatic;
- stylistic factors and
- the target audience (Baker 1998, 57).

The above-mentioned factors relate to a rational activity on macrotextual and microtextual levels. On a macrotextual level, the translator identifies strategies to be used regarding the whole text and strategies that implement the communicative intention. Macrotextual solutions may be practically more time-consuming: semantic organization of the text, text-interpretation, vagueness and ambiguity presented by literary images, the decoding of source text syntax in an appropriately modified syntactical form, stylistic devices, central and peripheral information, and cultural lacunae. Decision-making often indicates what the translator should strive to achieve in general; however, in practice, translators may choose to focus on some of the macrotextual components.

“Intentional changes frequently occur in translating, if the aims pursued in the translation are different from those of the original (Reiss 2004, 169).”

Another topical issue is whether a detailed analysis of macro- / microtextual components would lead to a more qualitative target text (ibid, 59–60). It may be that the results of a detailed analysis of the source text make the task seem to be impossible. However, in practice-oriented translation, translators’ decision-making aspects can be conducive to theory-building.

The present subchapter deals with

- lexical,
- formal,
- strategic decision-making considerations.

The subchapter also provides a content analysis of the recording reflecting Dagnija Dreika’s practice of and comments on translating Baudelaire’s poetry.

#### Lexical considerations

In literature, the word has a symbolic character where the image represents a certain concept (PDLTT 1991, 939). Across cultures, symbols may be similar and different; for example, in English, translators work with synonyms of three levels. Decision-making focuses on words in *popular* use (i.e. those words that are of the Anglo-Saxon origin), *literary* use (words of the French origin) and *terminological* words (those of the Latin origin). The designation *terminological* may not be a precise name, although historically

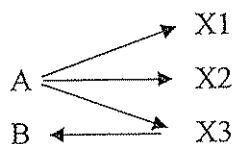
they were considered as such. The third level (i.e., terminological) words in English are referred to as aureate lexemes (*aureate* < Latin 'gilded', '(about style) lofty, high') (Baugh 1993, 181). Aureate words were popular in the Renaissance poetry of England; later on they were used for stylistic embellishments. Translating from French into English, translators choose words from the three lexical levels. Words are separated by a minimal nuance in meaning and stylistic differentiation, for example, *ask* – *question* – *interrogate*; *fear* – *terror*; *fire* – *flame* – *conflagration*. In the target texts, words of the French origin do not dominate over other lexical synonyms. All three levels are represented in English target texts.

One of the peculiarities in Baudelaire's poetry, as indicated by translator Carol Clark, is the fact that abstract notions are often in the feminine gender – *la nature*, *la beauté*, *la mort*; in English translations, counterparts do not have a grammatical gender and that is why morphological equivalence is not possible. In Latvian, the grammatical gender of nouns may either coincide or differ, for example, *la nature* (the feminine) is rendered as *daba* (the feminine), *la beauté* (the feminine) is rendered as *skaistums* (the masculine) or *daile* (the feminine), *la mort* (the feminine) is rendered as *nāve* (the feminine).

Carol Clark also notes that the rendition of monosyllabic words ending in an open syllable, for example, *âme*, *ange*, *charme* into English poses problems (Baudelaire V, 31). Besides, several words can have conceptual variants in the target language. For example, *beau* can be rendered as *fair*, *fine*, *beautiful* (in Latvian as *skaists*, *daiļš*, *jauks*); *grand(e)* as *great*, *grand*, *large* (in Latvian as *liels*, *dižs*); *doux* as *sweet*, *soft*, *gentle*, *quiet* (in Latvian as *jauks*, *maigs*, *liegs*, *kluss*). Examples show that denotations in translation practice intersect interlingually (König 2009, 218):

Diagram 15

"Interlingual Intersection of Denotations"



(© König 2009, 218)

Equivalence at the conceptual level is connected with sociohistoric aspects of the word because the meaning is a socially codified form of societal experience that may differ in

source and target cultures (Pym 2010, 91; Львовская 2008, 48). Gideon Toury and Lawrence Venuti give reasons for sociohistoric indeterminacy between languages in translation: cognition conditioned by socio-cultural factors and translation performance under various conditions, the provisional fixing of semantic possibilities in the context of diverse assumptions on culture and interpretation (Toury 1995, 54; Venuti 2008, 13). Thereto, lexical distinctions between languages reflect culturally important properties that concepts designate (James 1980, 83). Translators of Baudelaire's poetry have tried solving semantic and stylistic variations, but it is also the notion of *sense* that is important in poetry translation (Львовская 2008, 52). The *sense* is referred to as an extralinguistic and subjective category being a result of motives and goals (ibid, 52). The sense is determined by semantic, pragmatic and communicative situations. Clive Scott links the sense with difficulties of decision-making (Scott 2000, 1). Poetry translation is a search for a compromise between sense and meaning. Establishing the sense of the word would sometimes result in a different meaning (i.e., the meaning of a word that does not match denotatively between source and target lexemes), for example, the meaning of the French word *ivresse* is *intoxication* or *drunkenness*, the sense of the source lexeme, however, relates to *uplift* (English) or *reibums* (Latvian). Translator Francis Scarfe sometimes used words in English of the same origin: *chantent les transports* – *chant the ecstasies*.

Carol Clark pays a special attention to pronouns *tu / vous* in the religious context of the 19<sup>th</sup> century France. The French Catholics used *vous* to address the God, *tu* – Jesus Christ and Satan (Baudelaire V, 28). For this reason, in the target texts not only the pronoun *you* but also *thee / thou* are used. In Latvian, both the second person singular and plural pronouns *tu / jūs* are used for the corresponding French pronouns *tu* (for example, in Dagnija Dreika's and Augusts Štrauss' translations of the poem "Le Revenant") and *vous* (for example, in Augusts Štrauss' translation of the poem "Les Petites Vieilles").

Translators may choose to narrow or generalize the meaning expressed in the source vocabulary. Not every reader may be familiar with classical literature being a rich source of imagery to Baudelaire. For example, *Borées* was rendered as *Ziemeļvēji*; *vieilles capitales* as *Parīze*; *quels camarades* as *cronies*; *monstres disloqués* – *ērmi*. The approach bypasses the authorial intention that the addressee of his poetry is a middle or

upper-class man with education in classical literature and culture; however, nowadays it would not be appropriate to delimit the target audience regarding the social status.

#### Formal considerations

Formal decision-making considerations include either the mimetic or analogous translation strategies. With the help of the mimetic strategy, translators retain the form of the original; with the help of the analogous translation strategy, translators use those forms of poetry that are acceptable or established in the target culture. The analogous strategy has been used by most translators because the target texts have been produced for more than a hundred years later than the source texts, and the 20<sup>th</sup> century versification is more liberal than in the 19<sup>th</sup> century. In poetry translation, the form has been discussed from the aspect of meaningfulness. The issue about the unity of form and meaning has not been solved in poetry translation (Jakobson 1987, 180). It is possible that the focus on the form may not be of utmost importance as long as it is not linked with the authorial intention. Besides, the overemphasis on the form may also result in formal equivalence. Thus three types of transformations can be proposed:

- unidirectional formal changes (namely, rhythmic complexity entails syntactic and semantic complexity);
- compensatory changes (namely, rhythmic complexity entails minimal syntactic and semantic complexity);
- independent changes (namely, rhythmic complexity does not result in the complexity of target phonology, syntax, and semantics) (Гаспаров, Скулачева 2004, 13).

Compensatory and independent changes do not correspond, however, to the authorial intention (Baudelaire 2008, 103). Thus the translator Walter Martin has styled target texts in an archaic language with the help of aureate words. Archaizing the poetic language was criticised in the antiquity by Aristotle expressing a concern that the result might be an enigma or barbarism (Aristotelis 2008, 97). So far no uniform opinion has been reached in translation studies whether modernizing, archaizing or foreignization in poetry translation should be given preference in those cases when source texts are distanced temporally by decades and centuries.

“... in some cases modernization of language and tone has received priority treatment, whilst in other cases conscious archaization has been a dominant determining feature. The success or failure of these attempts must be left to the discretion of the reader, but the variations in method do serve to emphasize the point that there is no single right way of translating a poem just as there is no single way of writing one either (Basnett 1994, 101).”

The choice between foreignization and domestication imply two questions, and the translator chooses to ally with one of them: “Should a good translation create a deliberate strangeness? Or should the translator naturalize the linguistic import in the speech of the translator and his / her readers? (Steiner 1998, 280; Holmes 2005, 48)” It can be assumed that the answer lies in translators’ decision-making considerations and their skopos or goal.

#### Strategic decision-making considerations

Strategic decision-making considerations relate to translation strategies. Thus Carol Clark employed the heuristic strategy, which is a rewriting of the source text in the target language for pedagogical purposes. The translator’s aim was to provide a learner of French with interlinear translation for contrastive purposes. Anthony Pym admits the possibility of translating a single source text in different ways for different purposes (Pym 2010, 56). Among the benefits offered by interlinear translation are didactic goals, a closer understanding and appreciation of the original (Reiss 2000, 99).

The heuristic strategy often entails paraphrase and a maximum correspondence between morphological, lexical and syntactic means. The result may be a target text serving as a linguistic exercise that lacks in versification patterns, rhythm, and melody. The heuristic method is not repudiated as inaccurate by Christiane Nord who claims that the source text is not the only criterion that influences the translator’s decision-making; the original text is only one of the sources of information (Nord 2001, 25). Translator Francis Scarfe rendered Baudelaire’s verse into prose by referring to Baudelaire’s practice of translating Edgar Allan Poe’s poetry into prose (Baudelaire VI, 46). However, Clive Scott is critical of the heuristic strategy (Scott 2000, 2). He defends foreignization with an aim to explore cultural and linguistic lacunae.

“All too often, in discussing their work, translators avoid analysis of their own methods and concentrate on exposing the frailties of other translators (Basnett 1994, 8).”



Analyzing Richard Howard's translation, Clive Scott notes the deliberate focus on punctuating target texts that reflects Baudelaire's practice of writing poetry. Thus,

"Howard is quite as exclamatory a poet as Baudelaire: 427 exclamation marks! Howard is a natural exclamer (Scott 2000, 210)."

Richard Howard is referred to as the only translator that emphasizes the role of punctuation in target texts.

In Latvian translations, the homologous strategy is employed, namely, there is a focus both on the form of the source text, the content and the degree of originality. The role of interpretation in the decision-making is recognized, for example, by Basil Hatim (Hatim 2001, 40), and that is the reason for the absence of absolute equivalence between source and target texts. If the translator of poetry has a literary talent, s/he can create a target poem. The poem's literary value is equivalent to the original with the exception of those translations that are interlinear. Different target texts as a result of decision-making considerations pose a question as to the status of the translation – a literary work, a translation, an adaptation, an imitation, or a linguistic exercise. Christiane Nord considers the status of the target texts within the system of literary texts remains open to debate (Nord 2001, 91). Lawrence Venuti, however, recognizes the derivative form of authorship that does not oust the source text author; the target text is both the self-expression of the translator and also a continuation of a cultural tradition in a historical context (Venuti 2008, 274).

Summarizing the above-mentioned, different strategies lead to different results. The merit of interlinear strategy lies in the pedagogical considerations, but the target text will be of a secondary status within the system of literary texts. The heuristic strategy will accurately preserve linguistic peculiarities; however, it has the risk of losing the aesthetic function by an overemphasis on linguistic aspects. Homologous translating can be considered as a wishful and unattainable ideal because it promises equivalence at all language levels; however, a doubt is raised whether equivalence at all levels can be reached in practice<sup>1</sup>.

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<sup>1</sup> The discussion with the translator Dagnija Dreika on translating Baudelaire's poetry took place on 23 March 2011. The presentation was organized in the framework of a series of events dedicated to "Days of Francophonía" at the library of Ventspils University College. The duration of the presentation was about 1 hour and 15 minutes; the content analysis, the transcript and the recorded material have been appended in a

### Quality Considerations

Source texts have been regarded as a *culturally* defining and *literary* heritage appreciated and studied worldwide either in French or through translations. Quality has been discussed from theoretical viewpoints and translators' accounts that point to a clash of ideas about *expectations* and ideas on *acceptability*. The paper analyses quality in poetry translation of the published source texts by James McGowan, Walter Martin, Carol Clark, Francis Scarfe, Richard Howard, and Dagnija Dreika. The translators Gita Grīnberga and Augusts Štrauss have not explained both their decision-making aspects and quality considerations. The results show that quality discussions are an ongoing debate and a source of suggestions for would-be translators.

Firstly, in the context of the subchapter, the concept of quality designates the degree of excellence, or a general excellence of standard (Pearsall 2001, 1515) perceived as a necessary benchmark against which the translated text can be evaluated and appreciated. So, the aim is to illustrate how diverging and converging ideas about an acceptable target text find their applications in translation theory and the renditions of Baudelaire's poetry in English and Latvian by recognized translators.

Secondly, the topicality lies in the fact that quality aspects of literary texts in translations have been a continuing debate both by theorists and practicing translators.

Thirdly, Baudelaire's poetry has undergone several translations that affirm his poetry to be of a major interest not only to literary theorists, culturologists, semioticians, linguists, fellow poets and poets - followers, but also to translators worldwide. Wallace Fowlie states that an unremitting scholarly, cultural and intellectual interest in the poet's literary heritage "is today as strong a term as romantic or classical, as Freudian or existentialist" (Fowlie 1982, lxxxii).

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CD (Appendix 6). The mediator of the presentation was Astra Skrābane. From the presentation, it is possible to learn about:

- 1) the topicality of translating Baudelaire,
- 2) the issue of accuracy,
- 3) the grotesque,
- 4) the translation process.

Square brackets indicate the rendition of Dagnija Dreika's speech into English. The recording was permitted by Dagnija Dreika; it contains the reading of Baudelaire's poetry in French by Astra Skrābane and the translations in Latvian by Dagnija Dreika. The translator offered her considerations on the translation of poetry and also fiction. The content analysis reflects only the four above-mentioned points that are of importance to the present promotional paper.

The objectives are:

- 1) to discuss quality aspects of poetry translation;
- 2) to bind those considerations with James McGowan's, Walter Martin's, Carol Clark's, Francis Scarfe's, Richard Howard's, Dagnija Dreika's, Augusts Štrauss' and Gita Grīnberga's assumptions (explicit and induced) on acceptable target texts;
- 3) to provide conclusions about the difference in excellence of various target texts that contribute to bridging French and English, French and Latvian literary cultures through translations.

With regard to poetry translation, quality aspects have been discussed in terms of various approaches as to what constitutes an acceptable poetic target text. A concise outline of different viewpoints has been provided by Juliane House (House 1998, 197–200). She identifies four strands in the discussions on qualitative target texts:

- 1) the subjective,
- 2) response-oriented,
- 3) text-based, and
- 4) functional-pragmatic approaches that lately include also the cognitive aspect (ibid, 200).

The subjective approach shared by such scholars as Stratton Buck, Robert A. Welch, and partly by Katherina Reiss and John H. Taylor, regard qualitative translation as a close rendition of the source text. Subjectivity manifests itself as a full identification with the source text resulting in accuracy and fidelity (Reiss 2004, 175). Intelligibility, readability, and accuracy are praised (Taylor 1951, 39). Peter Newmark considers expressive texts to be authoritative, and therefore they are to be translated closely (Newmark 1988, 16) so that the target text matches the original. Both Robert A. Welch and Stratton Buck defend “fidelity to the sense and meaning of the poem” (Buck 1964, 171) because, according to Robert A. Welch, “the translation is a re-affirmation of the original” (Welch 1972, 326). What all the subjectivists, as Basil Hatim calls them literalists (Hatim 1997, 14), have in common is the reliance on the form and linguistic features of the source text. For that reason, Juliane House also labels such quality considerations as an anecdotal approach to poetry translation. It is possible that the subjectivist approach has heavily relied on the

quality ideas on translation from the 1950s – 60s due to a more widespread availability of Roman Jakobson's in-depth structural analyses of Baudelaire's poetry and its translation aspects (Jakobson 1987, 180–197; Rudy 1981, 464–481). Roman Jakobson's influence on translating Baudelaire has been described by Basil Hatim, "In recent times, Roman Jakobson is one of those who from a linguistic perspective adopt a pessimistic view" (Hatim 1997, 12; Shapiro 1997, 81). However, by coupling phonology with semantics, Roman Jakobson rather seems to defend intersemiotic transposition (Shapiro 1997, 82); namely, the analysis of, a search for, and the substitution of literary signs from the source text with those of the target texts. They have been termed *epistemes* in Leonard Orr's paper referring to Michel Foucault (Orr 1986, 813). Subjectivist-structuralists' views have been opposed by "libertarians" claiming that poetry permits maximum liberty of translation (Lednicki 1952, 308; Zdanys 1982, 3). However, among the benefits of subjectivist-structuralists' approaches several ones can be mentioned:

- the enrichment of vocabulary (particularly in Walter Martin's renditions of Baudelaire's poems),
- the accuracy and self-disciplining for concentrated attention (as in Carol Clark's interlinear translations).

Proponents of the response-oriented approach defend the dynamic equivalence (House 1998, 197). Because poetry is an expressive and aesthetic verbal art, a similar poetic response to target texts is sought by translators following this approach. As to poetry, there are several features that trigger responses, mostly sonoric: rhyming, versification, musicality, accentuality, and also themes and imagery. Such an approach has been implemented by Clive Scott who suggests marking Baudelaire's poetry with paralinguistic indices for stresses, tones and caesuras. This approach is also referred to as *reductionist* because the translation depends on select aspects of the source text (ibid: 198). Richard Howard calls for "the sacrifice of a minor strategem to a major one", and in Baudelaire's poetry it is underlying textual patterns that the poet elaborated on and prided himself upon (Baudelaire III, XX). Thus response-oriented poetic translation may not be called an all-encompassing search for quality; thereto, it is not altogether clear whose responses have been privileged in a response-oriented poetry translation. Baudelaire's poetry is musical; however, musicality and sonority are not the only aspects that mark the

poetry as a literary state of art *par excellence* (Lednicki 1952, 308). Thus Richard Howard prefers the focus on thematics to the melody of the poem (Baudelaire III, XX). It may be hypothesized that Baudelaire himself as a translator (of Edgar Allan Poe) had considered the sonoric aspects in the translation of poetry as secondary of importance. He stated his attitude followingly,

“[...] rhythm and rhyme answer man’s immortal need for monotony and symmetry, as opposed to vanity and danger of inspiration” (Fowlie 1982, lxxxiv).

Captured between fidelity and proper response, the poet once abandoned translating Poe’s poems altogether, although his translations still remain classical texts in French (Baudelaire I, 440; Baudelaire VI, 46).

In a text-based approach, the source text is of secondary importance (House 1998, 198). The translator has a *skopos* (i.e., aim) in mind and, according to that, manipulates the text as s/he considers it appropriate. There are several factors that may distinguish target text from source text: semantic, syntactic, stylistic and pragmatic differences. Such an approach has been followed, for example, by Walter Martin and Carol Clark. Such a practice is in line with at least three types of manipulation as described by Aiga Dukāte, namely, conscious manipulation resulting from social factors; intersection as a result of foregrounding a particular aspect of the source text in the translated poem; intercultural manipulation where such strategies as extratextual glossing and autonomous creation can be observed (Dukāte 2009, 65). Thus the quality to a large extent is determined by the match between *skopos* and translators’ intentions. The *skopos* and intentions may be directed towards either a specific recipient or an intentionally modified source text. Partly this aspect is supported by Katharina Reiss who states –

“if the artistic organization might be harmed by the retention of the same content elements, then the contents may be changed (Reiss 2004, 178).”

Therefore Walter Martin’s translations can be deemed as deliberately creative transformations, whereas Carol Clark’s translations intended solely for study purposes are interlinear translations.

Quality aspects relating to the functional-pragmatic approach emphasize the equivalence of a function. The poetico-aesthetic function in a target text echoes similar pragmatic means of the source text (House 1998, 199), and it is the poetic function that determines the whole target text (Reiss 2004, 172). The poetic function encompasses the strategies of

textualization, the mood of the poem and the literary presence in a target text. Katharina Reiss includes the conceptual content, linguistic form and communicative function into the functional-pragmatic approach (Nord 2001, 9). In the translated Baudelaire's poems, all translators claim to have reached a certain degree of equivalent function. They all are in agreement that they have managed to elicit the literary code, namely, the French cultural code for the target readership in English. Nevertheless, a target text produced in English foregrounds the bicultural conception because the peculiar French aesthetic and poetic effects have been made known to English readers through the means of the English language, and in it lies the dual nature of literary translation: the binding of two cultures (Pope 1999, 175; Gideon 1995, 54).

Of the five major translators' literary endeavours, it is possible to ascertain that quality in target texts is not a uniformly agreed benchmark for producing literary texts from French into English. However, translators provide the preconditions in order to assure the quality of target texts: pre-translation analysis (both linguistic and extralinguistic), pragmatic and cultural aspects. The table below summarises quality components of Baudelaire's poems in English as proposed by the translators in the table, or in case of Dagnija Dreika's quality markers and limitations, the findings are based on the content analysis of her presentation on translating Baudelaire described in the previous subsection.

Table 3

*"Quality Components"*

<u>Translators:</u>	<u>Quality Markers:</u>	<u>Quality Limitations:</u>
James McGowan (Baudelaire VII, liv–lvi)	Cultural transfer; Creative transposition; Replication of poetic effects; Content; Target audience; Translator-centred	Poetic form; Sonority; Versification
Walter Martin (Baudelaire I, 440–442)	Archaizing; Translator-centred; Free transposition; Translator-mediator; Translating as compromising	Temporal gap between source and target texts
Carol Clark (Baudelaire V, vii–xxxii)	Extratextual glossing; Target audience; Grammatical equivalence; Lexical equivalence; Layout	Sonority; Rhyming; Poetic function

Francis Scarfe (Baudelaire VI, 9–46)	Content-oriented; Target audience; Imagery; Interlingual study aid	Versification; Rhyming; Creative translation; Extratextual glossing
Richard Howard (Baudelaire III, XX–XXI)	Foreignization; Multiple editing; Compensation; Content-oriented	Rhyming patterns; The poet’s register / idiolect
Dagnija Dreika	Creative transposition Excellent knowledge of the target language; Extralinguistic competence	Time constraint; Poor thesaurus of the translator

Table 3 indicates that there is no uniform approach to translating Baudelaire in English. Referring to Baudelaire’s texts, Richard Howard writes,

“... there are so many notes to be struck, or at least to be sounded, than my predecessors had intimated (Baudelaire III, XXI).”

James McGowan, Carol Clark and Francis Scarfe presuppose the needs of the reader for cultural familiarization, didactic texts, and the content; whereas Walter Martin offers the reader to perceive a temporal distance with a translator acting as a mediator between past and present. George Steiner calls the translator to be “accountable to the diachronic and synchronic mobility” (Steiner 1998, 319). Both cross-temporal and interlingual factors have to be bridged (Holmes 2005, 36). For example, at the expense of Baudelaire’s alexandrine verses the vocabulary is purposefully Latin in origin: *sacrilegious* (Baudelaire I, 11), *transparent* (*ibid*, 17), *pullulate* (*ibid*, 145), *maledicta* (*ibid*, 27), *potentates*, *coruscate*, *scintillate* (*ibid*, 175), *stratagem* (*ibid*, 59), *lacerates* (*ibid*, 157) and others. Clive Scott, commenting upon Richard Howard’s translations, notes that his vocabulary is more restrained and abstract in comparison with that of source texts (Scott 2000, 209).

Translators’ varying strategies involved in rendering Baudelaire in English fit into all four Juliane House’s quality approaches to translation. So, James McGowan follows the response-oriented approach, Walter Martin and Carol Clark – the subjective-structural approach, Francis Scarfe – the text-based approach, Richard Howard and Dagnija Dreika – creative transposition through compensation. In their diverse renditions of the same source texts, translators have reached a certain degree of equivalence, albeit sometimes at the expense of form or metre; sometimes at the expense of a concrete lexical expression.

Poetic equivalence permits to express a poetic source text in accordance with the author's intentions and the reader's reception in order to provide what Jonas Zdanys called *effect of affect* that is part of the target texts' poetic character (Zdanys 1982, 3). The result in English translations may be an interlinear translation as in Carol Clark's and Francis Scarfe's cases, or foreignization of the source text as in Richard Howard's case. The latter translator wrote,

“ .. rather than to domesticate .. Baudelaire's poetry concerns us much more, and much more valuably, by its strangeness than by its familiarity: its authentic relation to us is its remoteness. Wanting to keep Baudelaire, I wanted to keep him at a certain distance (Baudelaire III, XXI).”

He is also the only translator from the above-mentioned ones who encourages collective editing – Richard Howard accomplished it with the help of a painter, a novelist and two poets.

The named strategies affect the poem not only lexically but also the form of a poem organization (verse vs. free verse). The following examples are from the poem *Je T'Adore À L'Égal de la Voûte Nocturne - I love you as I love the Night Itself*:

I press the attack and climb to the assault like a choir of worms, and I cherish, O implacable cruel creature, even the frigidness that makes you ever more beautiful in my eyes (Baudelaire VI, 85) *or* Carol Clark's interlinear prose translation:

I move to the attack, and climb into position, like a choir of maggots assaulting a corpse, and I cherish, o implacable and cruel animal, that very coldness which makes you more beautiful to me (Baudelaire V, 22)

compared to Walter Martin's verse translation:

I rise to the attack, mount an assault  
Like worms that climb a corpse within a vault,  
And prize your cold disdain – you cruel beast! –  
That makes me yet more avid at the feast. (Baudelaire I, 65)

In the following examples, original source text words *morts*, *chères*, *ventre* have been either faithfully rendered as in Carol Clark's translation, or in a communicative, target-oriented strategy as in Francis Scarfe's and Walter Martin's target texts:

- 1) You walk over dead men, Beauty, for whom you care nothing; of your jewels Horror is not least charming, and Murder, among your dearest trinkets, there on your proud belly dances amorously (Baudelaire V, 18)



2) Beauty, I've watched you dancing on a grave;  
Horror is one of your most dazzling jewels,  
And Murder is a stratagem you have  
For showing off your charms to useful fools (Baudelaire I, 59)

3) You tread upon the dead, O Beauty, scorning them. Horror is not the least fascinating of your baubles, and murder, one of your most cherished trinkets, dances lustfully on your proud navel. (Baudelaire VI, 81).

Interlinear translations permit more of a faithful approach at the expense of versification, however, it is not always followed, for example in Francis Scarfe's translations.

The five translators also account for their strategies of translating. Thus Walter Martin's principle has been to keep aware of *traduttore, traditore* ('Translator, you're a traitor!'), i.e. either the translator sacrifices the form or the content; ideally, a translator should be an arbitrator (Baudelaire I, 441). However, Clive Scott, analyzing Walter Martin's translations, is rather critical,

"In the face of so many approximations the English version serves as a commentary on Baudelaire's modernity. The liberties Walter Martin has taken have no explanation. Every translation is a linguistic coup-d'état (Scott 2000, 179)."

Francis Scarfe has translated Baudelaire's poems into prose and justifies his approach by explaining, "I offer no apology for translating the poems into prose, as this serves a useful purpose for many overseas readers" (Baudelaire VI, 46). Francis Scarfe's translation is imitative without interpretative elaborations. He calls on Baudelaire's own experience to translate Edgar Allan Poe's verse into prose. Clive Scott defends *foreignization*; namely, the translation is the study of cultural and linguistic aspects unknown to the reader in English (Scott 2000, 14). In defense of creative transposition through foreignization, Richard Howard writes,

"It is a translation of one poet by one poet, by which the Frenchman's lexical practices may be acknowledged if not recovered (Baudelaire III, XIX)."

With differing quality considerations every translator has co-authored Baudelaire after more than a hundred years since the first source text. Varying quality standards concerning the translation of classical poets such as Charles Baudelaire lead to an assumption that all translations are either approximations of the source text or an attempt to engulf the original; that is why the translation of classical authors remains a topical and

on-going activity among translators with the reliance on and the help of theoretical and source studies. Every new translation is expected because they disseminate those literary and cultural values that have been left unintroduced to the target readership by fellow translators-practitioners.

Four aspects of quality can be related to the translation of poetry. In the subjective approach, the translator focuses on the semantic and grammatical match between texts. Response-oriented translations aim at eliciting equivalent aesthetic responses. A text-based approach sidesteps the source-text and emphasizes the importance of the *skopos* often at the expense of source text elements. The functional-pragmatic approach serves as a means to bridge the two cultures through maintaining the poetico-aesthetic function and the literary code of the source culture.

The five translators' quality considerations involve both limiting and delimiting factors in rendering Baudelaire into English. James McGowan has followed the response-oriented approach; Walter Martin and Carol Clark – the subjectivist approach; Francis Scarfe has pursued the text-based approach. However, certain aspects of quality approaches are not unique with regard to one particular translator as shown by quality markers proposed by the translators themselves.

The translators' quality limitations do not necessarily reflect unaccomplished target texts but rather the aspects of untranslatability such as cultural lacunae, the French poetic form, versification patterns, and others. For that reason, target texts are diverse, and there is a growing need to consider the study of transfer mechanisms in poetry translation together with cognitive approaches to translation. Although the approaches to translating poems have been diverse, they do not undermine the semantic invariant. On the macrostructural level, the invariant will consist of certain semantic text models (discussed in Subchapter 4.1), and they are realized with linear, vectorial and zero lexical correspondences (discussed in Subchapter 4.2) thus highlighting the invariant achieved through different degrees of equivalence, decision-making and quality considerations.

#### **4. Contrastive Analysis of Baudelaire's Grotesque in English and Latvian**

The aim of the chapter is the contrastive analysis of the findings obtained from the practical material included in Appendix 5. The practical chapter implements the aim stated in the introduction - to learn about various kinds of the macrostructural semantic organization of Baudelaire's grotesque on the basis of similarity assessment, and the microlinguistic comparison between source and target lexemes in order to establish linear, vectorial, and zero correspondences. The macrostructural analysis involves the establishing of overall textual semantic patterns both in source and target texts that bring out the invariant models. The microlinguistic contrastive analysis focuses on statistical correspondences between high-frequency lexemes in the source and target texts of Baudelaire's grotesque.

The task is twofold – the macrostructural analysis of the source texts and the microlinguistic contrastive analysis of the lexis in source and target texts.

The contrastive method permits the comparison between language instances from the source and target texts. The macrostructural and microlinguistic study can be of use when analyzing translations at different levels – in the context of the promotional paper both the textual and lexical levels have been chosen as the objects of the macrostructural study and microlinguistic contrastive analysis.

The approach undertaken entails the juxtaposition and comparison of certain elements and also structural units (Nord 2005, 114; Шарафутдинова 2008, 135). Structural units of the poem are referred to as architectonics, namely, the study of relations “of how parts relate together to form a (dynamic) whole (Morris 1994, 246). With the help of the descriptive method, language instances are dealt with parallelly (Koduhovs 1987, 278). In translation theory, the proponent of the contrastive functional analysis Andrew Chesterman provides an outline for the preconditions to do the contrastive investigation of language instances. Certain criteria, by which phenomena are judged [dis]similar, have to be defined (Chesterman 1998, 56). Therefore, elements perceived as bearing a varying degree of similarity can be contrasted. Andrew Chesterman refers to the similarity phenomenon in the contrastive analysis as “the constraint of relevant similarity” (ibid,

56). The methodology of the contrastive analysis should be based on primary data (e.g., lexemes and text samples); the comparability criterion or a perceived similarity (e.g. the texts of the grotesque indicate the use of certain lexical items, textual structures, and patterns of organization); the nature of similarity (i.e., the purpose is to establish divergent and convergent similarities between language instances of source and target texts) (Chesterman 1998, 54). The gathering of primary data, particularly in microlinguistic contrastive studies for the ends of learning about the aspects of textual organization, should be among the first steps undertaken (Crystal 1997, 288).

The contrastive analysis can be either statistical or substantial (Chesterman 1998, 38). The subchapter 4.2 uses both types of the analysis. The substantial analysis relates to the contrasts between source and target vocabulary. The semasiological contrastive analysis will permit to establish types of lexical correspondences, whereas onomasiological contrastive analysis relies on the elaboration of a specific etalon, namely, *tertium comparationis* (Iljinska 2008, 206).

In the texts of the grotesque, certain language instances are foregrounded; namely, organizational patterns of text semantics and high frequency lexis. The foregrounded features are constitutive elements for the analysis (Short 1996, 334). Foregrounding or actualization highlights certain elements of the text (Veidemane 1977, 38). Because the number of foregrounded features may be high, the present study focuses on two features – macrostructural semantic text analysis and high frequency lexemes from the semantic models of Baudelaire's grotesque. Besides the foregrounded features, the categories have to be included in the analysis. In the scope of the practical part of the promotional paper, similarities between source and target lexemes are established. The specification of research categories is referred to as "a priori categorization" (Dörnyei 2007, 33). For practical analyses two major categories have been selected – semantic text models of the grotesque (Subchapter 4.1) and types of lexical contrasts (Subchapter 4.2). The role of categorization in the linguistic analysis in order to establish a reciprocal relationship has been identified by Vilém Mathesius back in 1929 (Матезиус 1989, 18), and it has been actualized in translation studies (Croft 2010, 67). The contrasts may be of relational or exploratory nature. Macrostructural and microlinguistic analyses are relational because they help to discover how the objects of the study relate to each other (Palys 1997, 81);

they are also exploratory because with the help of contrasts new insights into the phenomena can be achieved often leading to more precise research questions (ibid, 77). The importance of set criteria for the contrastive analysis is also emphasized in a text-based functional analysis. Christiane Nord writes about the researcher's decision to specify set details in preference to other ones because the concretizations of the study object constitute important clues to the author's intention (Nord 2005, 126). The study of Baudelaire's grotesque is productive if lexical and textual aspects are considered. Besides, Christiane Nord admits that to elicit the sender's intention, it is "advisable to analyze the degree of originality of the lexis" used in texts (ibid, 125). Baudelairean grotesque foregrounds lexical items and structural organization that are integral parts of the poet's intention to produce an aesthetic effect. Both the lexis and structural organization of the grotesque may be referred to as pre-signals announcing certain textual functions. Therefore, both statistical and substantial types of the contrastive analysis in the texts of the grotesque will help to establish similarity patterns in comparison with those textual samples that cannot be marked as the grotesque.

The category of similarity may be of various kinds. For the purpose of the present promotional paper, formal (structural) and semantic kinds of likeness are considered both *macrostructurally* and *microlinguistically*. In the contrastive analysis, "entities are similar if they share at least one feature, and entities are the same if neither has the features that the other lacks" (Chesterman 1998, 7). However, the sameness and similarity can help to bring out the invariant of source and target texts. Sameness and similarity in the microlinguistic contrastive analysis will be established through linear, vectorial and zero correspondences.

Contrastive methodology aims to provide an interpretation through contrasts between source and target samples (Хельбиг 1989, 313). The results obtained from source texts and their translations will help to establish whether translations conform to the structural and lexical organization of Baudelaire's texts of the grotesque.

Selected categories (semantic macrostructures and high frequency lexemes of the grotesque) are of help in the functional text-based analysis because established contrasts and similarity / sameness patterns can show the degree of translators' involvement with source texts and what they offer linguistically and aesthetically to the target audience.

In the practical part (Subchapters 4.1 and 4.2), samples are studied according to macrostructural and lexical variables. The texts of the grotesque are of various lengths – from a verse to a complete poem (Appendix 5). The list of the source and target texts is included in Appendix 1. Verse excerpts mark the text boundaries of the grotesque within a larger textual organization – the whole poem. The author of the promotional paper admits the concept of a text within a text, which is a type of the textual organization of a literary work both in fiction and poetry.

#### 4.1. Macrostructural Analysis

The aim of the subchapter is threefold: to provide an overview of the objectives of the macrostructural analysis, to analyze various theoretical approaches that deal with texts macrostructurally and, according to the invariant model, to do a macrostructural analysis of source texts. The topicality of macrostructural studies in poetry translation has been expressed by James S. Holmes,

“Not much close attention has been paid, up to now, to the question of exactly how the translator makes choices at the level of the macrostructure.” (Holmes 2005, 55).

The proponents of the macrostructural studies include Carl James, James S. Holmes, Reinhard R. K. Hartmann, Andrew Chesterman, William Croft, Alan Cruse, Christiane Nord and Katharina Reiss. Their contribution to macrostructural studies of contrasts have provided both the terminological apparatus and methodology that help to bring out various aspects that should not be neglected in contrastive translation studies. The macrostructure of texts deals with aspects that cover the whole text. The scope of the macrostructural approach includes not only the study of the sum of microlinguistic units but also extralinguistic prerequisites for texts to be contrasted. The complexity of macrostructural analysis lies in the fact that its scope is broad and may be vague. Thus Carl James characterizes the tasks:

- 1) to find out about linguistic events in their extralinguistic environment,
- 2) to search for units of linguistic organization that span segments larger than a single sentence (James 1980, 101–102).

The subchapter establishes semantic models of Baudelaire's grotesque that in most cases represent segments larger than a phrase or sentence. Linguistic events are not to be confused with such terms as speech act and speech event. A linguistic event is any actual instance of language either written or spoken. A speech act refers to acts done in the process of speaking (Sadock 2008, 53), it is purposeful in accordance with communication norms of a certain society (VPSV 2007, 329), it entails an act, an interaction in order to convey the speaker's content and intention, to influence the relationship between speech parties and to lay the foundation for further speech and non-speech acts (Маслова 2008, 33; Рыжова 2007, 72). The term "speech act" is also discussed by Linda Lauze in her book "Everday Communication: the Simple Sentence in Colloquial Latvian" (Lauze 2004, 35). A speech event indicates familiar and routine kinds of language use (Widdowson 2011, 132). Because the grotesque can be analyzed according to certain semantic text models, the established patterns will indicate regularities. An alternative name given to speech events in discourse analysis is genre – a certain stretch of interaction that can be either a single- / or multiple-turn speech event (ibid, 38–39).

The approach Carl James suggests is descriptive. Besides, there are three strategies that allow doing the contrastive text analysis –

- regularization, namely, the search for regular patterns that are not necessarily sentence-bound;
- standardization that ensure the homogeneity of data;
- decontextualization – the separation off from the context (James 1980, 98–99).

However, the author of the thesis admits that decontextualization contradicts the notion of the extralinguistic setting. Regularisation is central also in the present subchapter, to which Andrew Chesterman refers as similarity assessment (Chesterman 1998, 6). Three strategies are integral in text-oriented translation-analysis – criticism, observation, comparison (Hartmann 1981, 118). The latter two ones together with the regularization are of use for the objectives of the present subchapter. Thereto, two applied interlingual tasks may also be accomplished – codification and remediation (i.e., translating) (ibid, 115). The macrostructural analysis of the texts is possible if the texts for the analysis are perceived as conforming to certain patterns. The understanding of text organization is

recognized as the central issue both in translation studies and contrastive linguistics (Iljinska 2008, 202). Katherina Reiss refers to certain patterns as rhetorical structures that evoke aesthetic effects in form-focused expressive texts (Reiss 2000, 47). The texts of the grotesque entail the incongruity constraint and specific lexis. This is consistent with the idea that “the relevance and advantages of a translation-oriented text comparison are most obvious in the case of highly conventionalized text types (Bowker 1998, 85).” Conventionalization stems from regularization and observation, and comparison. The purpose of the three strategies concerns with formal devices “used to establish inter-sentential connections and units above the sentence” (James 1980, 102). Through observation and similarity assessment it is possible to conclude about certain preferences in each text and the use of devices that help to achieve textual cohesion (ibid, 113). Regularisation patterns establish the invariant, which is a concept based on the similarity assessment between source and target texts. The invariant has been defined in lexicographical sources as an abstraction that covers a group of language variants; a structural unit showing a set of differential features (VPSV 2007, 164; Baldunčiks 2007, 317). In translation studies, the invariant can be linked with text semantics and will help to identify semantic macrostructures in source and target texts, and thereby the translation can be recognized as related to the source text (Алексеева 2008a, 142). The invariant has other designations in theoretical literature. George Steiner sees the invariant model in “the contours of the coherent design” (Steiner 1998, 67). Target versions exhibit semantic patterns that reflect constant semantic elements of the source text. The invariant core preserves the meaning of the source text message and influences the expressive form (Basnett 1994, 27). The invariant core is an element of the text's semantic organization that remains constant, although the microlinguistic realisation of the invariant between texts can differ.

“The invariant can be defined as that which exists in common between all existing translations of a single work (ibid, 27).”

The invariant exhibits those textual features that bind together source and target texts semantically and conceptually. Several features make up the macrostructural whole, i.e. the emergence of the invariant: linguistic and stylistic peculiarities, the writer's



personality, intention, and the essential meaning (Venuti 2008, 1; Liokumoviča 2007, 230).

Semantic macrostructures also contribute to the sense-making of the text (Алексеева 2008b, 18), whereas, according to Irina Alekseyeva (*Ирина Алексеева*), it is the components of microstructure that ensure cohesion (ibid: 18). Other authors emphasize the rules of reductionism in the macroprocessing of the text, namely, those aspects of the study are dismissed that do not lead to the interpretation of the text (Земская 2010, 111). Semantic macrostructures or the textual patterns of the grotesque may help in guiding the reading and the establishing of textual codes that characterize Baudelaire's poetry. The objects of macrostructural study are those text segments that express the theme, referential links, and the functional sentence perspective (ibid, 111–112). Each macrostructure and therefore a linguistic compound is “a totality, a self-contained, newly individuated structure” (Armstrong 1993c, 428). Christiane Nord calls that compound of totality an informal macrostructure (composition and order of information units) made up of a number of microstructures (Nord 2005, 110). Macrostructures could be referred to as *informal* because in the texts of the grotesque, if compared among the works of several authors, they might either differ or coincide. Such a study would require a more comprehensive corpus of texts by different authors. The macrostructural analysis can also benefit from such aspects as text comprehension and perception. Comprehension of the whole text is not the understanding of separate microstructures; it is rather the transition from the internal meaning (bound to microstructures) to the sense-making (Оболенская 2006, 126). For that reason, the macrostructures are further discussed from aspects of simple lexical segments contrastively in Subchapter 4.2.

Translator Richard Howard noted a sustained structure among all the poems referring to it as “a recognizable entity, proposed by the poet as a cumulative whole” (Baudelaire III, XIX). Recognizable entities depend on the depth of comprehension – the emotional and intellectual level of the reader. Nikolai Mihailov (*Николай Михайлов*) refutes the analysis of poetry instead emphasizing the role of perception because poetry is not written for the analysis but for reading (Михайлов 2006, 30). However, this might be a far-fetched argument in the context of text-linguistics because it is one of the primary tasks to determine what language means are in operation that result in texture. Nikolai

Mihailov, nevertheless, admits two viewpoints: the semiotic one in which the text is an open system; the linguistic one – in which the text is a closed system that does not have anything that is outside the text (ibid, 27). Nikolai Mihailov's linguistic approach suggests that linguistic signs of lower strata combine with those of higher strata (ibid, 29). The analyzed macrostructural text models tend to cover both text-internal and text-external conditions for meaning. Cohesion and coherence are text-internal whereas the remaining criteria (for example, intertextuality, situationality, acceptability, intentionality) are text-external (Meyer 2002, 24). The author of the promotional paper would also place the criteria of informativity in the text-internal model as the theme-rheme perspective stems from the text itself and governed by text-external criteria as well, for instance, the author's intention. The macrostructural level does not tend to concern with the content of the text (Chesterman 1998, 158; Neubert 1992, 3).

The grotesque implements patterns of deviance (or foregrounded features) that are semantic incongruities. Baudelaire's poetry has been described as the liberalization of elements and structures (Бранский 2000, 355). Felix W. Leakey characterizes the poet's language as "the unexpected linkage of ideas and a paradoxical antithesis in which there is a lineage of two apparently incompatible ideas (Leakey 2001, 75). Carol Clark notes that Baudelaire deliberately and constantly breaks the rules of decorum and achieves poetic effects through studied mismatches (Baudelaire V, XV). The poet himself figuratively declared, "Not only would I be happy to be a victim, but I would not hate being a torturer, - to experience the Revolution both ways (Holland 1993, 185)." Incongruity and mismatches find their realization through the text's semantic organization, or as John McClelland put it – through the text's rhetorical dimension (McClelland 1987, 16). The text's rhetoric of the grotesque can be described as "making the initially unacceptable as acceptable", or, to the contrary, "defamiliarize what we thought we knew" (McClelland 1987, 17). Formal mismatches, namely, incongruity is not a mere coupling of contrasting elements but they rather constitute relationships –

"the innovative move is that this is expressed in terms of linguistic relations (Armstrong 1993(c), 420; ibid, 426)."

Types of the semantic organization of the text reflect the concept of foregrounding which entails the focus on select components of the text (Davies 2007, 333; Михайлов 2006,

84); the selected components for the inspection are regarded as integral (Левицкий 2006, 39).

The semantic organization of the text of the grotesque in the present promotional paper is described in terms of:

- binary differential features;
- categorical contrasts;
- gradual opposition
- semantic selection;
- lexical contrasts;
- juxtaposition.

Some of the above-mentioned semantic models have been described in theoretical literature. Categorical contrasts have been described by Konstantin Dolinin (*Константин Долинин*) (Долинин 2007, 63), the violation of semantic selection has been described by Victoria Fromkin (Fromkin 2000, 197), lexical oppositions have been described by William Croft (Croft 2010, 170), juxtaposition has been described by Graham Chesters (Chesters 2010, 12). The author of the thesis adds two more semantic models – binary differential features and gradual opposition. So far semantic text models have not been applied to texts of the grotesque, however, the systematization of the models may help to identify the semantic invariant (Subchapter 4.1) of Baudelaire's grotesque.

Structurally the grotesque may result either in syntactic parallelisms, similes, metaphors, and other literary devices.

1) Binary differential features emphasize the presence of two various language items – two or more different words belonging to unrelated or partially related semantic fields. For example, the poem “Une charogne” employs such lexemes as *charogne, pouriturre, carcasse / soleil, cuire, fleur*.

2) The violation of semantic selections is a syntagmatic notion where predictable sequences are broken. The semantic selection is a type of restriction that requires an object, determiner phrase, a complement, or the subject of a certain kind (Fromkin 2000, 197). Ruta Veidemane refers to violations of semantic selection as the deformation of norms (Veidemane 1977, 34). She also admits that the deformation of norms is not a satisfactory designation because in literature it is possible to speak about recreation,

transformation, namely, the forming of the aesthetic material (ibid, 34). In the present study, the author uses the term – the violation of semantic selections. In the case of the grotesque, semantic selections are broken because of the expected sequence – a misfitting word occurs. For example, in James McGowan’s translation of the poem “Une Martyre” line 7 “*flowers [are] encoffined in glass*”, in Walter Martin’s translation – “*flowers [are] trapped*”, in Richard Howard’s translation line 5 – “*lilies [are] sorrowing*”. Translators tend to accurately transfer the violation of semantic selections of the source texts into target texts, although lexical items vary from translator to translator. The function of such semantic violations is unpredictability that broadens the network of associations (Veidemane 1977, 50; ibid, 54).

3) Between lexical items there may be categorical contrasts of different degrees. Categorical contrasts are expressed through strong disjunction or gradual opposition (Долинин 2007, 63). Strong disjunctions have also been referred to as contravalance (Apsalons 2011, 55). Categorical contrasts can be signaled by such conjunctions as “either...or”, “neither...nor”, or morphological formatives that indicate the degree of comparison – “more”, “less”. For example, in the Latvian translation of the poem “La Muse malade”, coordination in line 5 “*le succube verdâtre et le rose lutin*” has been transformed into another type of coordination with the use of conjunction “*vai*”: “*vai bāla ragana vai sārtens mājas gars*”; apart from Richard Howard’s translation all English translations preserve a French source text pattern of coordination through the use of the conjunction “and”.

4) Gradual opposition can be observed in the poem “Je t’adore à l’égal de la voûte nocturne”. The French phrase in line 4 of the verse has several versions of gradual opposition in the target texts, for example, in James McGowan’s translation the opposition is indicated by the particle “*so*”, in Walter Martin’s, Francis Scarfe’s, Richard Howard’s and Carol Clark’s translations gradual opposition is expressed through the comparative degree of the adjective – *more avid, lovlier, more beautiful*; in Latvian – *jo skaistāka* (in French – *plus belle*).

5) Lexical oppositions indicate contrasts or equipollent patterns on a biscalar system designated as ‘+←→-’ (Croft 2010, 170). For example, in James McGowan’s translation of the poem “Un Fantôme” line 6 *black* is opposed to *light*; in Carol Clark’s

translation lines 3-4 *black* is opposed to *luminous*. In the Latvian translations of the poem “La muse malade”, *tumšs* is opposed to *gaišs*. It was already Aristotle who discerned that texts tended to display contrasts within a single genre (Aristote 2007, 199), besides oppositions like *tumšs* and *gaišs* are the contrasts of the same category.

6) Words of different semantic fields can be juxtaposed in the grotesque. “A juxtaposition of the disparate challenges the normal contiguity of lists” (Chesters 2010, 12) and thus produces an effect of poetic novelty (Fishelov 1993, 20). Grammatically, a syntactic apposition is formed – “a relationship of two or more words or phrases, especially noun phrases, such that the two units are grammatically parallel and have the same referent” (Chalker 1994, 30; Curme 1931, 89). The appended part denotes the same notion through specification or explanation (Kobrina 1965, 72). For example, in the source text “Les Tentations, ou Eros, Plutus et la Gloire », the attributive word group *serpent chatoyant* is juxtaposed with *ceinture vivante*; in Latvian – “*laistīga čūska*”, *dzīvā josta*”; in the poem “Le mort joyeux” the plural noun “*vers*” is juxtaposed with “*noirs compagnons*”, in English translations corresponding juxtapositions are *worms / dark playmates* (James McGowan’s translation), *worms / black cronies* (Francis Scarfe’s translation).

The grotesque operates through contradictions and exaggerations (Adams 1997, 231). Lexical contrasts and violations of semantic selections are the translators’ objectives to render Baudelaire’s grotesque according to the poet’s intention. Recognizable and deviating elements are placed in various relations as described above. The relation among those elements has to be further elaborated in a text (Fishelov 1993, 19). However, elements per se are not marked as deviant; it is the relation between the elements that can be described as semantically incongruous in the grotesque. The relation between elements is described as the poet’s semantic preference (Gerbig 2006, 89). Tanya Reinhart calls for interpretative procedures in the case of semantic violations because the meaning is ascribed to them by the recipient (Reinhart 1980, 161–162). Thus text semantics is modelled and categorized by the recipient. As the meaning is ascribed to the grotesque, it validates the assumption that “the text has always been a locus of multiplicities” (Mowitz 2002, 1218). The author of the promotional paper supports the statement that by the arrangement of words and relations between them through the text certain literary effects

can be elicited (Voigt 2009, 63). Literary interpretation is the field of literary analysis; the scope of linguistics is to find out those structurally semantic and functional properties that can be analysed in linguistic terms. It is the task of linguistics to discover such semantico-structural properties as deviance, incongruity and incompatibility (Gerbig 2006, 86). The six semantic models of the grotesque (binary differential features, violation of semantic selections, categorial contrasts, gradual opposition, lexical oppositions, and juxtapositions) have been established by the author of the promotional paper to bring out the semantico-structural properties of the text resulting in deviance, incongruity and incompatibility. The effects functionally may correspond to syntactic parallelism which can be located across the text either text-initially, text-medially, or text-finally (Михайлов 2006, 101; Приходько 2008, 193). Syntactic parallelisms are different syntactic configurations – nominal word groups, phrases, clauses or sentences of similarly identifiable syntactic patterns.

Incongruity, violations of semantic selections, juxtapositions, disparity, and syntactic parallelism ensure cohesion in the grotesque because

“cohesion is created by patterns at every level of a text (Malmkjær 2005, 135).”

The patterns are exhibited through:

- special signals (Долинин 2007, 73),
- grammatical devices such as ellipsis, parallel structure, comparison (James 1980, 106–108),
- junctive and contrajunctive expressions (De Beaugrande 1981, 71; Halliday 2004, 533),
- information structure *Given-New* (Михайлов 2006, 59),
- lexical organization (Halliday 2004, 533),
- thematic recurrences and references (Jeandillou 1997, 82; Halliday 2004, 533),
- lexical repetition (Malmkjær 2005, 137; Reinhart 1980, 169).

The effect of cohesion is conceptual links in the text; therefore cohesion is also referred to as text-syntactic connectedness (Meyer 2002, 22). Because Baudelaire’s grotesque is studied through textual perspectives in the present promotional paper, cohesion is seen as an integral part of textuality establishing the invariant of semantic text models realized

with three types of lexical correspondences (discussed in Subchapter 4.2). Cohesion is seen as one of the preconditions for the textuality of the grotesque.

### The Analysis and Results of the Study

Macrostructural analysis focuses on five most frequent semantic patterns that the author of the present promotional paper has identified in the practical material:

- 1) binary differential features,
- 2) violations of semantic selections,
- 3) categorical contrasts,
- 4) lexical oppositions, and
- 5) juxtapositions by elaborations in source and target texts.

The aim of the findings is to demonstrate those similarities that reflect the five parameters although, admittedly, three types of equivalence can be observed as discussed in the next subchapter (4.2). The five parameters can be established through text's control centres of primary concepts such as objects, actions, events, situations and secondary concepts such as state, agent, substance, attribute (De Beaugrande 1981, 95–97). Control centres are regarded as formatives of the grotesque. Each source text is represented by at least one primary and one or more than one secondary concepts that have target equivalents in English and Latvian translations.

The two most frequent macrolinguistic organizations of the grotesque are: juxtaposition by elaboration and binary differential features.

The poem “Les Tentations, ou Eros, Plutus et la Gloire”

Text-initially and text-medially, lexemes *Satans* and *Diabliesse* are juxtaposed. The concepts are elaborated by descriptions through attributive phrases. Besides central concepts, there are a number of secondary ones, for example, *serpent*, *monster*, *gnomes*, *virago*, etc.

The poem “Une Charogne”

The primary concepts such as *charogne*, *pourriture*, *carcasse* are juxtaposed, and the grotesque elaborates on secondary concepts such as *mouches*, *infection*, *ventre*, *superbe*, *étrange*, *vague*. Juxtapositions are complimentary and binary differential features are from several semantic fields – physiology, flora and fauna descriptions. Violations of

semantic selections operate, for example, in verse 4 (the first two lines) through a simile containing disparate concepts: “*Et le ciel regardait la carcasse superbe / comme une fleur s'épanouir.*”

The poem “Le Mort joyeux”

Three types of the text's semantic organization are present. Binary differential features represent the semantic fields on [non]existence and fauna. Within the binary differential features, there are words that stand in lexical opposition – *vers*, *escargots*. However, a large part of the text's semantic organization is juxtaposition by elaboration – *ruine / morts / oubli / fosse / tombeaux; carcasse / pourriture*. The sonnet is dense in juxtaposition, and the grotesque evolves from the first line of the verse to the last.

The poem “Danse macabre”

The grotesque is realized mostly through juxtapositions by elaboration. The central concept is connected to related lexemes: *clavicules, crâne, squelette, armature, vertèbres; douleur, cauchemar, crains, horreur, insanité; nausées, dégoûté*. Binary differential features intensify the grotesque: *néant, caricature, sabbat, cauchemar, enfer, tombeau*. The medieval allegory reflects the concept of the *danse macabre* juxtaposed with *fête, sabbat, orgies*.

The poem “Le squelette laboureur”

Juxtapositions are implemented through simile – *livre comme momie* (verse 1 lines 3–4), juxtaposition by elaboration is present in verse 7 : *le Néant / la Mort*. Binary differential features are present, for example, in verse 3: *horreurs, laboureurs, ecorchés, squelette*.

The poem “Sépulture”

Violations of semantic selection create a device of personification: *étoiles ferment leurs yeux*. Juxtapositions signal syntactic parallelism: *l'araignée y fera ses toiles / Et la vipère ses petits* (verse 2). Juxtaposition is created through an attributive phrase of inversion (verse 1) : *nuit lourde et sombre*, and through a postpositive nominal phrase : *cris des loups et des sorcières* (verse 3, 4) followed by syntactic parallelism of coordination : *les ébats des vieillards et les complots des filous* (verse 4). Separate juxtapositions are linked through binary differential features: *nuits / araignée / vipère / cris / ébats / complots*.

The poem “Remords posthume”



Lexemes *monument, marbre, pierre; fosse / tombeau* are juxtaposed by elaboration, i.e. specification. Binary differential features include such lexemes as *tombeau / nuits / ver / morts*. The violation of semantic selection appears in verse 3: *ce que pleurent les morts*.

The poem “Un cabaret folâtre...”

The poem is illustrative of the violation of semantic selection: *vous qui raffolez des squelettes*. Binary differential features are lexemes: *squelettes / emblèmes / Cimetière*.

The poem “Une Martyre”

Juxtapositions by elaboration are the most in the organization of the grotesque: *dangereux / fatal* (verse 2); *nuit / crépuscule* (verse 5); *regard / yeux* (verse 5); *joie / fêtes* (verse 9); *impur / effrayante* (verse 13); *coupable / étranges / infernaux / mauvais* (verse 9). Binary differential features include such lexemes throughout the poem as *cadavre, cercueils, sang, nuit, reptile, créature, tombeau, anges*, etc. The violation of semantic selection occurs in verse 2: *cercueils de verre*, - the postmodifying nominal phrase combines concepts so that they result in a metaphor.

The poem “Le Revenant”

Juxtaposition is elaborated through a simile: *froids comme la lune* (verse 2). Most of the lexemes are binary differential features: *nuits, baisers, caresses, fosse, soir, effroi*.

The poem “Le Crépuscule du soir”

The majority of lexemes are binary differential features: *soir / hiboux / nuit / hospice / enfer; sinistre / noir*. Such lexemes as *venue / sabbat* are juxtaposed by elaboration. Besides, postpositive nominal phrases are also juxtaposed: *signal de sabbat / harmonies de l'enfer*.

The poem “Le Chambre Double”

Binary differential features *vieillard / cortège* are followed by juxtapositions: *souvenirs, cauchemars, colères, névroses*, and preceded by adjectival attributes – *hideux / démoniaque*.

The poem “Le Mauvais Vitrier”

Lexemes *crises* and *élans* are juxtaposed through a postmodifying nominal phrase whose headword *victime* is part of binary differential features with such words as *Démons / volontés*.

The poem “Le Désir de peindre”

Attributive nominal word group – *soleil noir, astre noir* is juxtaposed. Attributive phrases are juxtaposed through syntactic parallelism, i.e. inversion, *la lune sinister et enivrante, nuit orageuse et bousculée, lune paisible et discrète, lune arrachée*. An attributive phrase *sorcières thessaliennes* set up binary differential features with the word groups in juxtapositions.

The poem “Les Bienfaits de la Lune”

Syntactic parallelism is achieved through binary differential features : *les parfums qui font délirer / les chats qui se pâment*. Enumeration is also realized through binary differential features: *fleurs, parfums, chats*. Adjectives in attributive phrases are juxtaposed: *informe / multiforme; sauvage / voluptueux*.

The poem “Laquelle est la vraie?”

There are several juxtapositions between such lexemes as *trésor / idéal / défunte, sepulture / fosse, hystérique / bizarre*. Various juxtapositions of different word classes – verbs (*enfoui*), nouns and adjectives – form binary differential features.

The poem “Un cheval de race”

Lexical oppositions appear in the use of such adjectives as *laide / délicieuse / exquise*. Binary differential features include *fourmi, araignée, squelette, breuvage, magistère, sorcellerie*. The grotesque in the poem is illustrative of the case of the symmetric predicate expressed followingly: *if xPy, then yPx* (Malmkjær 2005: 106), where *P* stands for the predicate (copula). However, the informative load of the copula is so minimal that it is practically absent (Lauze 2004, 71). Maximum informative load is upon adjectives of the symmetric predicates that contribute to the construction of the grotesque in the respective poem.

The poem “Les Phares”

The violation of semantic selection occurs in the second line of the first verse: *fœtus qu'on fait cuire*. Lexical oppositions operate in the first two lines of the third verse – *ces malédictions, ces blasphèmes, ces plaintes / ces extases, ces cris, ces pleurs, ces Te Deum*. Coordinated parts of speech in opposition create syntactic parallelisms between the first and second lines of the third verse. Juxtaposition by elaboration can be observed in the first and second verse between words – *démons / anges*. Binary differential features

are used throughout the text, for example, *cauchemar, sabbats, Goya, Delacroix, lac, sang, chagrin, malédictions, labyrinthes, opium*, etc.

The poem “Un Fantôme”

The semantic organization of the grotesque is accomplished by the coordination of the predicates (verse 1, line 1) that are juxtaposed: *brille, s’allonge, s’étale*, by the juxtaposition of adjectival attributes: *noire, lumineuse* (verse 2), and by nouns (*spectre, visiteuse*) and third-person feminine pronoun *elle*. Nouns and pronouns indicating the same referent achieve semantic disparity by alternating nouns of the feminine and masculine genders: *un spectre* (masculine), *un fantôme* (masculine), *visiteuse* (feminine), and the pronoun *elle* (feminine).

The poem “Les Petites Vieilles”

Juxtaposition by synonymous elaboration is realized through synonymy between *cercueils / bières*; juxtaposition entails the use of adjectives *bizarre / captivant*. Nouns of the quatrain are binary differential features of the grotesque: *cercueils, mort / symbole*.

The poem “Allégorie”

In the quatrain, binary differential features are observed: *Enfer, Purgatoire, Nuit, Mort*.

The poem “La Muse malade”

In both verses, juxtapositions illustrate syntactic parallelisms. Juxtapositions are nominal – nouns and adjectives: *folie / horreur, succube / lutin; froides / taciturnes, verdâtre / rose, despotique / mutin*. Words connect into binary differential features – *muse, visions, succube, lutin, peur, amour, cauchemar, Minturnes, nocturnes, froides, taciturnes, fabuleux*, etc. Approximation of phenomena without linking words such as *like, as* is referred to as parallelism (Valeinis 2007, 98).

The poem “Hymne à la beauté”

The poem contains binary differential features : *morts / Beauté / Horreur / Meurtre*. Words *morts / meurtre* can also be related by juxtaposition.

The poem “Je t’adore à l’égal de la voûte nocturne”

Syntactic parallelism is implemented through two coordinating clauses in the first line of the quatrain: *je m’avance à l’attaque, et je grimpe aux assauts*. Line 3 illustrates juxtaposition in a multiple attributive nominal word group: *bête implacable et cruelle*. Nouns in line 2 belong to binary differential features: *cadaver, vermisseaux*.

### Overview of the results

Macrostructural study of the semantic organization of the grotesque is illustrative of several types of the semantic organization. The most typical textual organization of the grotesque is achieved through juxtapositions by elaboration. Juxtapositions may be of different kinds – enumeration (coordinated parts of speech), syntactic parallelism, nominal phrases, comparisons. Another typical textual organization is the use of binary differential features where words of different semantic fields contribute to the organization of the grotesque. Through semantic selections, syntagmatic sequences of the words are violated. Violations of categorial selections have not been observed. Lexical oppositions and categorial contrasts are least frequently employed means of the textual organization of the grotesque.

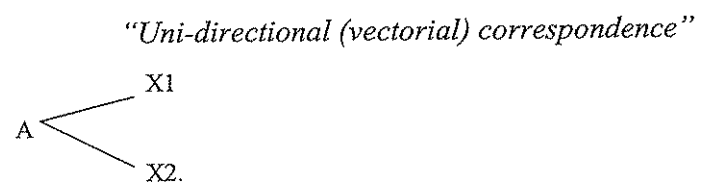
Variations in target text patterns of the semantic organization of the grotesque are analyzed microlinguistically and contrastively at the lexical level thus establishing three types of correspondences.

#### **4.2. Microlinguistic Contrastive Analysis**

The semantic text models of the grotesque are implemented with the help of vocabulary. The semantic models of source and target texts, however, may have variations in lexical correspondences. Variations will be established with the help of microlinguistic lexical contrasts. The microlinguistic contrastive analysis of the lexis is the subfield of the contrastive analysis called contrastive lexicology (Стернин 2007, 33). Performing a contrastive analysis involves description and comparison; the minimum requirement of parallel description is that at least two samples from two different languages are described through the same model of description (James 1980, 63). The source of aesthetic information can be practically any aspects of literature, but, according to Ruta Veidemane, the most significant individual units in the language of literature are lexemes (Veidemane 1977, 31). The word is also the main designating unit (Iljinska 2008, 23). In this subchapter, the vocabulary in eight different translations (English and Latvian) is compared with the original one in French: FR – EN [5] – LV [3]. The term *contrastive pair* is used to refer to two comparable units. In a broader sense, the contrastive pair

includes lexical units of the source vocabulary and the target one. The contrastive analysis can contribute to the study of the properties of the human perceptual system that is embedded in the vocabulary (König 2009, 251). The importance of contrasting word meanings has been summarized by Larisa Ijinska who states that the contrastive lexicosemantic analysis of meanings is a stable foundation for a further development of translation theory and practice (Ijinska 2008, 200). The practical part includes set words from 106 target texts. Linear correspondences are those whose salient semantic properties match, therefore the correspondence is described as 1:1. Vectorial correspondences are those ones whose salient features lead to several target versions and the correspondence is described as 1: N (one-to-many). Mismatches on the semantic level are also referred to as diasemic (Ijinska 2008, 204). In case of the polysemy of the source lexical item, vectorial correspondences are also referred to as uni-directional, represented followingly:

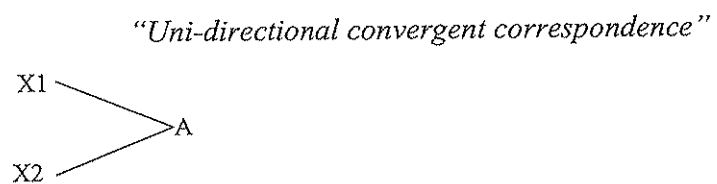
*Diagram 16*



(© Штернеманн 1989, 153)

The uni-directional method is also implemented in translatory dictionaries (Штернеманн 1989, 153). The relationship between lexical items in source and target languages can also be convergent represented as follows:

*Diagram 17*



(ibid, 156).

Variants in the source language have only one match in the target language. In the present subchapter, unidirectional vectorial correspondences are considered. In case of linear and vectorial correspondences, the degree of similarity (1:1 or 1: N) is determined by shared and distinctive features that characterize source and target language lexical items. The overlapping feature sets establish the degree of similarity (Chesterman 1998, 7).

Zero correspondences are devoid of salient features in the target text vocabulary, therefore the correspondence is described as 1:0 (Стернин 2007, 35). Beside the presence or absence of salient features, formal and structural [mis]matches can be established, for example, the French reflexive verb *s'asseoir* is rendered in English as '*to sit down*' and in Latvian as '*apsēsties*'. To express the concept, in all three languages the following formal properties are used – the clitic pronoun '*se*', the particle '*to*' and the preposition '*down*', the prefix '*ap-*' and the reflexive verb ending '*-ties*'. So, three different languages have five various means that the translator is aware of to render the action. The three types of correspondences are important to assess the equivalence in translations. Yuri M. Lotman states that in an equivalence axiom,

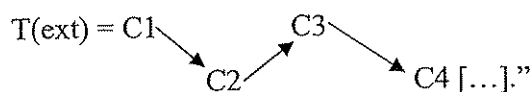
“If the translation of the text T1 from language L1 to language L2 leads to the appearance of text T2 in such a way that the operation of a reverse translation results in the input text T1, then we do not consider text T2 to be new in relation to text T1 (Lotman 2001, 13).”

Being *new*, in Lotman's terms, may indicate either the translator's creative approach or deviation from the source language vocabulary, and it is illustrative of vectorial correspondences. Reverse or back-translation that does not result in new variants is indicative of linear correspondences. However, in poetic translation linear correspondences are not prevalent due to different translation strategies used and translators' differing perceptions of the source text. In a poetic translation, the word denoting the same object in source and target languages may not necessarily evoke those emotions and associations that the word evokes in the source text (Казакова 2006, 108). That is why a large number of correspondences are vectorial. It illustrates the fact that where both the semantic and expressive / allusive information is bound together, the translator often has to choose among several variants. In a poetic text, the logically cognitive and emotionally expressive meanings are intertwined, that is why correspondences tend to be vectorial rather than matching the original either cognitively or expressively (Казакова 2006, 107–108). Yuri M. Lotman formulates it followingly – instead of a precise correspondence there is one of the possible interpretations (Lotman 2001, 14). Andrew Chesterman introduces the term – divergent similarity. It is a relation resulting from a process that moves from one to more-than-one (Chesterman 1998, 12). In convergent similarity both source and target text lexical units have an equal status (ibid, 13), and the assessments about what counts as a feature and its salience are both

context-bound and assessor-bound (Chesterman 1998, 16). Wording in poetry may either comply with translator's expectations or it may be unfamiliar and unexpected. The former type of wording is referred to as unmarked whereas the latter is referred to as marked, salient, or dynamic (Hatim 2004, 69). The achieved incongruity in grotesque can be described as dehabituized and non-ordinary (ibid, 69). Particularly in poetry, the subjective assessment of aesthetically loaded language instances may be contradictory in the assessments by those who interpret particular language instances (Виноградов 2005, 34). Subjective biases may be overcome by the reference to scholarly accounts in the glossaries and appendices following the volumes of poetry (sources on p. 157: Baudelaire II, Baudelaire IV). References, in their turn, form intertextual links binding the poem and the comment. Those who interpret particular language instances are engaged in the topography of reading, which means that "relative importance is accorded to various elements of the text" (Hatim 2001, 115):

*Diagram 18*

*"Topography of Reading"*



(© Hatim 2001, 115)

The establishing of salience benefits from the so-called *aspective* model. The description and comparison are based on select aspects of the study intended; namely, certain features of the vocabulary that help to contrast, compare and juxtapose the word-stock in three different languages.

Views about translation units differ. For instance, informative translation theory rejects the word as a translation unit stating that kinds of information are true translation units (Malmkjær 2005, 87; Алексеева 2008a, 264). However, the biggest effort on the part of the translator focuses directly on words in literary works (Казачова 2006, 90). The author of the promotional paper shares this position because Baudelaire's grotesque can be analyzed in terms of the vocabulary. The text may contain cognitive (naming objective events and objects), emotional (subjective) and aesthetic (for example, literary and artistic) kinds of information (Алексеева 2008a, 264, 257–264). The word in the contrastive analysis offers manifold approaches to its investigation – the study of the

semantic, emotionally expressive, social, temporal and background information (i.e., constant information), and the associative, allusive, functional and paralinguistic information (i.e., occasional information) (Виноградов 2001, 66). Both constant and occasional information reflects mutually connected pairs of contrasts: semantic – associative, emotionally expressive – creative, social – functional, background – extralinguistic (ibid, 66).

The object of the study in the present subchapter is the vocabulary that conveys the aesthetic information about the grotesque and their contrastive relations in French and English, and French and Latvian. The importance of the lexical analysis lies in the fact that lexical items “denote a co-referential identity because they extend not only in adjacent sentences but also throughout texts” (Liokumoviča 2007, 231), namely, throughout the texts of the grotesque. Excerpted lexemes are indicative of Baudelaire’s grotesque according to the author’s aesthetic programme. Contrastive methodology will aim to provide an interpretation through contrasts between source and target samples (Хельбиг 1989, 313). The results obtained from source texts and their translations will help to establish statistically the extent to which translations conform to the lexical organization of Baudelaire’s texts of the grotesque.

The object of the microlinguistic contrastive analysis in the present subchapter is the word. Words in translation-oriented contrastive text analysis help to reveal the characteristics of the lexis being part of a certain textual organization (Nord 2005, 122). Besides, the vocabulary of source texts and target texts indicate various types of correspondences (Rastier 2001, 250). The word as an item of microlinguistic contrastive analysis is a sign evoking associations, notions and reactions (Казакова 2006, 92; Рождественский, Блинов 2005, 65) as evidenced by lexical versions in target texts. Words also tend to convey the content of the text (Алексеева 2008а, 264, 188). A word is a minimal unit in a literary text expressing the author’s intention, a thematic content, and an artistic idea (Солодуб 2005, 44). Thus Carol Clark has provided a list of classical terms, images used in Baudelaire’s poetry from the literature and mythology of the antiquity. James McGowan adds Baudelaire’s contemporaries and other realia from the culture of Baudelaire’s age in the appendix to his translations in order to provide the reader with in-depth background information.



The word may also be studied both as a lexical unit and a literary image / symbol. The main difference, therefore, between the word and a literary image / symbol is that the denotation of the word is generally agreed upon whereas an image / symbol has a multilayered referential structure (Казакова 2006, 98). The present subchapter focuses on unidirectional vectorial and linear correspondences that are based on the denotative stratum of the lexical unit; whereas zero correspondences indicate the absence of a lexical item in the target text.

The word in poetry can also be considered of primary importance because in their poetic use, sense and content the symbolic structure of the literary work can be established (Виноградов 2005, 13). The words in Baudelaire's texts of the grotesque are linked through their sense and meaning. The relation between words in a literary work also allude both to a wider literary and cultural context which a text expresses (Hebron 2004, 155); namely, the grotesque as part of the symbolic movement marking the rise of modernist literature. The importance of the lexis being the object of microlinguistic contrastive analysis may be determined by extratextual factors, for example, the authorial intention, literary movement, and historical situation.

“The characteristics of the lexical items often yield information about extratextual factors (Nord 2005, 122).

As far as the impact of the sender's intention on lexis is concerned, we have to ask whether and how the intention is reflected by the selection of words or, if there is no external situation, what intention can be inferred from the use of words in the text (Nord 2005, 124).”

As to the lexis in Baudelaire's grotesque, there are sources that reveal the intentional construction of the grotesque – Baudelaire's letters, the poet's analytical essay “On the Essence of Laughter”, the collection of squibs titled “Intimate Journals”. Besides, his texts of the grotesque allow inferring about the role of the vocabulary of the grotesque.

With the help of the *tertium comparationis* (discussed on page 72–73), the so-called archisemes – general abstract semes referring to an object of some class – may be identified. The more integral semes source and target words contain the closer they are in meaning, the more differential semes there are, the more dissimilar in meaning the words are (Стернин 1998, 65). Periphery semes contribute mostly to the expressiveness of a word (*ibid*, 72); however, they also entail study difficulties because they may be specific

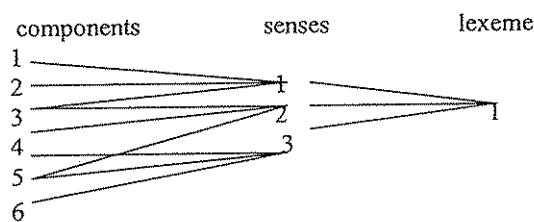
to a concrete nation, locality, or even a person. The microlinguistic contrastive analysis encourages the use of four strategies to establish periphery semes in contrastive pairs:

- 1) the logical analysis of the meaning,
- 2) the contextual analysis,
- 3) descriptive analysis,
- 4) the associative experiment (ibid, 73).

Translators may opt for footnote information to inform the reader about the presence of periphery semes not included in the explanatory dictionaries. The practical material is contrasted only on the basis of the presence or absence of integral semes. Carl James refers to semes as meaning components of the senses of a lexeme:

*Diagram 19*

*"Meaning Components of the Senses of a Lexeme"*



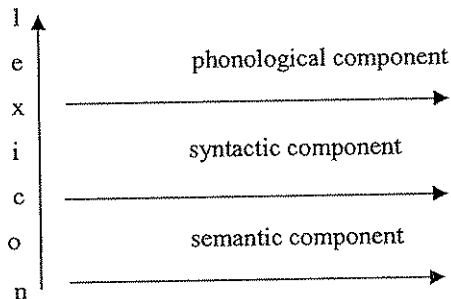
(© James 1980, 91)

It should be admitted that components of senses may either be analogical or dissimilar because they often depend on cultural distance, individual experience, locality, traditions. Senses of lexemes are formally agreed upon and registered in the dictionaries, therefore institutionalized. Nowadays, text corpora help to investigate components of senses because corpora may provide contextual clues thus permitting quantitative, frequency and syntagmatic analyses.

Words in a literary work interact, redefine each other so that a literary image takes shape in the perception of text-receivers. So, Dorothy Kenny links the lexis to an overall linguistic organization and textual patterns in which the lexis occurs (Kenny 2001, 72). William Cruse and Alan Croft consider the lexicon as a vertical structure that binds syntactic, semantic and even phonological information:

Diagram 20

“Relation between Vertical and Horizontal Linguistic Structures”



(© Croft 2010, 247)

The practical material admits a random sampling according to the constraint of relevant similarity. The argument in favour of samples of text extracts allow “to get better coverage of a language variety” (Kenny 2001, 110). Samples of text extracts in appendices, however, are of varying lengths because linguistic features are seldom distributed proportionally throughout texts (ibid, 110).

“Sampling theory is concerned with how we can infer knowledge of a whole. A sample is considered representative if its mean value for the variable in question can be said to approximate the mean value for that variable (ibid, 106).”

For that reason, text extracts represent only the grotesque. Random sampling of lexical items as part of the microlinguistic contrastive analysis is both *purposive* (i.e. reflecting the objectives of and authorial interest in the research) and *haphazardous* because the sampling does not cover all language instances but certain lexical items relating to the grotesque (Palys 1997, 136–137). The term *haphazardous*, however, only partly reflects the methodology. As every lexeme does not help construct the grotesque, only those lexical items typical of Baudelaire’s grotesque have been included in the contrastive analysis. The term *haphazardous* rather emphasizes the investigation of select items, according to the purpose of the study and authorial intention, and therefore is also termed as *accidental* or *accidental sampling* (Palys 1997, 137). Besides, random sampling minimizes experimenter bias (Kenny 2001, 107).

Interlingually, the present subchapter deals with types of correspondences based on the meaning of words. The three types of correspondences – linear, vectorial, and zero ones may indicate translators’ transformational solutions – shifts, generalizations, concretizations, or full matches. The microlinguistic contrastive analysis of Baudelaire’s

lexis of the grotesque between source and target languages allows concluding about the presence or absence of the grotesque in target texts. The choice for the inclusion of certain lexical items in the contrastive analysis is determined by the concept *deviation* - a linguistic phenomenon that has a psychological impact on readers (Short 1996, 10). Deviation entails the aspect of becoming noticeable or perceptually prominent (ibid, 10). It foregrounds certain lexical items, and there are several ways in which the poet produces deviation and therefore foregrounds the lexis, for example, he employs words of set semantic fields (for example, mythology, religion, existentialism), the use of certain subject matters, the repetition of lexical items, and the structural organization of the vocabulary (contrasts, the violation of semantic selections, juxtapositions). Deviation is considered fundamental to the concept of style (Ullmann 1973, 41), and “the style of a text is the aggregate of the contextual probabilities of its linguistic items” (ibid, 65). The subject matter of poetry highlights some semantic fields more than others. Regarding lexical foregrounding, Christiane Nord writes that “the textual connection of key words will constitute isotopic chains<sup>1</sup> throughout the text” (Nord 2005, 123). However, the quantitative sampling is not representative of all lexical items from the texts of the grotesque due to the random selection of words. Random samples focus on the nucleus vocabulary (theme and content markers) and the auxiliary vocabulary (additional lexemes throughout the text that support or develop the theme and the content). The importance of distinguishing between nucleus (central) and auxiliary (peripheral) vocabulary in the overall text organization has been paid a particular attention in the text studies (Liokumoviča 2007, 232).

Heinz Vater uses the term high and low frequency words (Vater 2007, 108). In the present microlinguistic analysis, high frequency words in Baudelaire’s grotesque are studied. Besides, the term *high frequency* avoids implying deviation as expressed in Mick Short’s and Stephen Ullmann’s viewpoints.

The author of the promotional paper has followed Yosif Sternin’s (*Иосиф Стернин*) suggested steps of the microlinguistic contrastive analysis (Стернин 2007, 109–114):

- the description of the lexical composition (Subchapter 2.1);

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<sup>1</sup> Isotopic chains concern the repetition of semic elements ensuring the homogeneity of the text (Maingueneau 2001, 45).

- separating selected source language lexemes (Subchapter 4.2);
- the establishing of interlingual correspondences: linear (L), vectorial (V), and zero (Ø) (Subchapter 4.2);
- the statistical analysis of the findings (Subchapter 4.2).

There to, several considerations and principles in the organization of the practical material have been applied:

- word groups have been separated into their constitutive elements – single words because the microlinguistic contrastive analysis deals with the lexis but not with literary images unless there is an indivisible meaningful unit, for example, *Te Deum*;

- postpositive phrases with the preposition *of* (and in French – *de*) have also been parced.

- Only categorematic words are contrasted – nouns, adjectives, verbs and adverbs. These word classes are categorematic because they express descriptive content, or sense, and they provide a basis for categorization, whereas syncategorematic words or function words (König 2009, 229–230) such as prepositions, articles, interjections etc. modify categorematic expressions (Kearns 2000, 5). Another term for categorematic words is content words (König 2009, 217).

The data obtained help to find out about types of correspondences, the degree of lexical equivalence, synonymous or associative variants, and the degree of creativeness or faithfulness, the density of the vocabulary of the grotesque in target texts.

#### Discussion of the results from the contrastive analysis

Altogether 24 source texts (Appendix 5) have been studied, and a random sampling of the vocabulary in the poems of the grotesque has been carried out. In the lexical contrastive analysis, 106 target texts have been checked for the three types of correspondences: linear (L), vectorial (V), and zero (Ø) correspondences.

The following considerations have been taken into account to assign one of the three correspondences to the target vocabulary:

a) derivations of the root form have not been considered as different meaning carriers of a lexeme, for example, the French word *horreur* has a target lexeme *šausminošs*, they are considered linear because integral semes and *tertium comparationis*

of the two lexemes match. Differences in word forms in the present study may outline peripheral semes; however, integral ones have been of concern;

b) etymological relation of the target word to the source one is not necessarily a condition for assigning the correspondence of linearity between the two lexemes, for example, English *strange* is related etymologically to French *étrange*; however, their relationship cannot be marked as linear because back-translation would lead to other translations as well, for example, *bizarre*, *inconnu*;

c) hybrid words such as neologisms in the source text do not have a linear match with the target vocabulary; back-translation does not ensure a translation as a hybrid word or neologism, for example, *sempiternellement* is rendered as *eternal*; however, the correspondence is vectorial because back-translation is *éternellement*;

d) grammatical word forms have not been considered as different variants for determining the match between the words as either linear or vectorial due to the analytic and synthetic natures of languages in contrast. For that reason, in Latvian, the nouns and adjectives have been given in the singular or plural nominative case. The adjectives in Latvian may have either a definite or indefinite ending. The verbs from the target texts have been given in the infinitive. The present and past participle verb forms used attributively in English have been retained;

e) words of a frequent occurrence in a single source text have not been inspected for repeated contrasts, for example, Baudelaire in his texts of the grotesque frequently uses such lexemes as *squelette*, *mort*, *lune*, *noir*, *cadaver*, *carcasse*; if a word is repeated within one text several times, only one contrast has been made between source and target vocabulary;

f) linear versions seldom have variants in target texts; for example *néant* is considered linear to such English words as *Non-being*, *Nothingness*.

As a result of the above-mentioned considerations, the author of the promotional paper admits the following possibilities of error due to such reasons as:

- 1) perception (the interpretation as to which word ensures the texture of the grotesque is reader-oriented), namely, depending on the topography of reading;
- 2) the grotesque is culture, time and place specific;

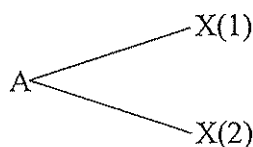
- 3) the type of correspondence is based on the lexicographical information included in bilingual French – English, English – French, French – Latvian and Latvian – French dictionaries;

The number of analysed lexemes varies due to texts of different lengths, that is why the vocabulary studied is mostly illustrative but also representative of Baudelaire's grotesque.

Altogether 321 source text words have been contrasted with corresponding 1278 translations of linear and vectorial correspondences and 150 zero translations ( $\emptyset$ -correspondences). The number of translations for each target text and therefore lexeme varies – from 2 to 6. Of the total number, 668 target lexemes are of linear correspondences, i.e. ~ 52%; vectorial correspondences are ~ 47%,  $\emptyset$ -correspondences ~ 1%. Linear match can be described as 1:1 relationship, and it may be indicative of close and faithful translation. Some linear matches may be described as uni-directional linear correspondences according to the scheme provided by the author of the promotional paper:

Diagram 21

“Uni-directional linear correspondence”



For example, the French word *cimatière* can be rendered into English as *cemetery* or *graveyard*; the back-translation of both English lexemes is one version – *cimatière*; French *crépuscule* is rendered into English either as *dusk* or *twilight*, the back-translation of both English lexemes is *crépuscule*.

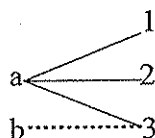
Vectorial match is described as 1:N (one-to-many) relationship. Vectorial correspondences indicate either a translation based on associative links (i.e., connotational), for example, French *nocturnes* rendered as *private*. Because the poet organizes his work with the help of precepts (ideas) and associative links between concepts (Valeinis 2007, 83), translators can choose to render source texts according to their individual perception of associations. Associations have three types of manifestations:

- on the basis of sameness,
- chronotopical (time and place) relations,
- cause and effect (Apsalons 2011, 191).

Besides, subordination and generalization may underlie associative links, also parts and the whole (Iljinska 2008, 35). A large number of vectorial correspondences support this assumption. The explanation may also be the search for synonymous possibilities, therefore vectorial correspondences may be subjective (instead of opting for a direct correspondence, the translator chooses a vectorial one), or objective according to the schematic pattern identified by the author of the promotional paper:

*Diagram 22*

*“Subjective and Objective Relation of Vectorial Correspondence”*



Each excerpt of the vocabulary is accompanied by statistical indices:

$n(SV) = X$  (the number of source text lexemes studied)

$n(TV) = X$  (the number of target lexemes studied)

$m = X$  (the mean or average number of target text lexemes (or translations) per number of the source vocabulary)

$n(SV) = X(L)$  (the number of linear correspondences)

$n(SV) = X(V)$  (the number of vectorial correspondences)

$n(SV) = X(\emptyset)$  (the number of zero correspondences)

1. The poem “Les Tentations, ou Eros, Plutus et la Gloire”

The poem has been rendered by two translators – Francis Scarfe and Gita Grinberga.

The excerpted source text vocabulary: Satans, Diabliesse, extraordinaire, nuit, mystérieux, secret, sulfureuse, Bacchus, ténébreuse, serpent, bizarres, sabbat, insidieuse, ivresse, gnomes, difformes, énorme, rire, imbécile, paradoxale, virago, prostituée.

Francis Scarfe’s vocabulary in the translation : Satans (L), she-devil (L), imposing (V), - ( $\emptyset$ ), mysterious (L), secret (L), sulphurous (L), Bacchus (L), dark (V), snake(L), strange



(V), Sabbath (L), drunkenness (V), monster (L), gnomes (L), deformed (L), grotesque (V), laugh (L), sottish (V), mysterious (L), double-take (V), features (V), hack (V).

Gita Grīnberga's vocabulary in the translation: Sātani (L), Vellata (L), neparasta (V), nakts (L), noslēpumains (L), slepus (L), velnišķīgs (V), Bakhs (L), krēslains (L), dīvains (V), sabats (L), mājīgs (V), reibums (V), briesmonis (L), gnomi (L), kroplīgi (V), milzīgs (L), smiekli (L), stulbs (V), noslēpumainā (L), paradoksālais (L), ragana (V), prostituēta (L).

The summary of correspondences:

$n(SV) = 24$

$n(TV) = 48$

$m = 2$

$n(SV) = 28$  (L)

$n(SV) = 20$  (V)

$n(SV) = 1$  (Ø)

## 2. The poem "Une charogne"

The excerpted source text vocabulary : charogne, infâme, poisons, cynique, exhalaisons, pourriture, carcasse, puanteur, vous évanouir, mouches, putride, noirs, larves, étrange, chienne, inquiète, fâché, squelette, horrible, infection, vermine, décomposés.

James McGowan's vocabulary in the translation: carcass (V), - (Ø), poisonous fumes (V), invitational (V), stinking and festering (V), rotteness (L), meat (V), stench (L), collapse in swoon (V), flies (L), filth (V), - (Ø), maggots (V), - (Ø), bitch (L), pitiful (V), angry (V), bones (V), horrible (L), - (Ø), worms (V), - (Ø).

Richard Howard's vocabulary in the translation: carrion (L), hideous (V), lethal sweat (V), - (Ø), foul gas (V), rotteness (L), corpse (V), perfume (V), faint (L), flies (L), - (Ø), - (Ø), maggots (V), curious (V), bitch (L), anxious (V), reproachfully (V), - (Ø), horrible (L), decay (V), worms (V), rotted (V).

Walter Martin's vocabulary in the translation: bones (V), - (Ø), venomous sweat (V), - (Ø), primeval gas (V), rot (L), hide (V), air (V), die (V), flies (L), putrefying (L), - (Ø), maggots (V), otherworldly (V), bitch (L), half-willed (V), exasperated (V), skeleton (L), - (Ø), stench (V), worms (V), corrupt (V).

Francis Scarfe's vocabulary in the translation: corpse (V), disgusting (V), poisons (L), cynically (L), stinking (V), rotten meat (V), carcass (L), stench (L), faint (L), flies (L), putrid (L), black (L), maggots (V), eerie (V), bitch (L), fretful (V), anger (V), skeleton (L), loathsome (V), corruption (V), vermin (L), putrified (V).

Carol Clark's vocabulary in the translation: carcass (V), disgusting (V), poisons (L), shameless (V), noxious vapours (V), rotteness (L), carcass (L), stench (L), faint (L),

flies (L), putrid (L), black (L), larvae (L), strange (L), bitch (L), restless (V), angry (V), skeleton (L), horrible (L), unclean thing (V), vermin (L), decomposed (L).

Augusts Štrauss' vocabulary in the translation: maita (V), atbaidošā (V), indīgas (L), atklāties (V), gāzes (V), puveklis (L), rumpis (V), smirdoņa (L), nokrist (V), mušas (L), ļumdošs (V), tumšs (V), tārpi (V), - (Ø), kuce (L), - (Ø), - (Ø), - (Ø), baisā (V), pūžņu perēklis (V), tārpi (V), - (Ø).

The summary of correspondences:

$n(SV) = 22$

$n(TV) = 114$

$m > 5$

$n(SV) = 47$  (L)

$n(SV) = 67$  (V)

$n(SV) = 18$  (Ø)

### 3. The poem "Le Mort joyeux"

The excerpted source text vocabulary : escargots, fosse, oubli, testaments, tombeaux, larme, corbeaux, carcasse, noirs, pourriture, ruine, torture, morts.

James McGowan's vocabulary in the translation : snails (L), pit (V), unnoticed (V), testaments (L), epitaphs (V), remembrance (V), crows (L), carcass (L), dark (V), rottenness (L), ruin (L), torture (L), the dead (L).

Walter Martin's vocabulary in the translation: snail (L), grave (V), peace (V), certificates of birth or death (V), tombstone (V), tears (L), ravenous birds (V), flesh (V), dark (V), decay (V), ruins (L), tortures (L), dead (L).

Francis Scarfe's vocabulary in the translation: snails (L), ditch (V), oblivion (V), testaments (L), graves (L), tear (L), crows (L), carcass (L), black (L), putrefaction (V), ruins (L), torture (L), the dead (L).

Richard Howard's vocabulary in the translation: snails (L), grave (V), peace (V), testaments (L), tombstones (V), grief (V), crows (L), carcass (L), - (Ø), decay (V), - (Ø), twinge (V), the dead (L).

Augusts Štrauss' vocabulary in the translation: gliemeži (L), bedre (L), - (Ø), testamenti (L), kapi (L), asaras (L), kraukļi (L), ķermenis (V), - (Ø), puve (L), atliekas (V), mokas (V), mirušie (L).

Dagnija Dreika's vocabulary in the translation: gliemji (V), vaga (V), aizmirsties (V), testamenti (L), kapi (L), asaras (L), kraukļi (L), kauli (V), melnās (L), trūdi (V), drupas (L), mokas (V), mirušie (L).

The summary of correspondences :

n(SV) = 13  
n(TV) = 74  
m > 5  
n(SV) = 38 (L)  
n(SV) = 36 (V)  
n(SV) = 3 (Ø)

#### 4. The poem "Danse macabre"

The excerpted source text vocabulary: clavicle, ridicules, funèbres, vide, ténèbres, crâne, vertèbres, néant, caricature, humaine, armature, squelette, fête, vie, sabbat, Plaisir, carcasse, cauchemar, moqueur, orgies, enfer, douleur, crains, horreur, horribles, vertige, nausées, tombeau, dégoûté, mort, cadavres, danse, macabre, mortel, trompette, Ange, sinistrement, risible, insanité.

James McGowan's vocabulary in the translation: clavicles (L), ridicule (L), obscure (V), void (V), black (V), skull (L), back (V), nothingness (L), caricature (L), human (L), armature (L), skeleton (L), festival (V), life (V), sabbath (L), Desire (V), carcass (L), nightmare (L), mocking (L), lust (V), hell (L), griefs (V), - (Ø), horror (L), atrocious (V), vertigo (L), nausea (L), - (Ø), - (Ø), death (L), - (Ø), danse (L), macabre (L), mortals (L), trumpet (L), Angel (L), - (Ø), - (Ø), madness (V).

Walter Martin's vocabulary in the translation: clavicle (L), ridicule (L), mortal (V), - (Ø), - (Ø), cranium (V), stem (V), nothing (V), - (Ø), bones (V), carnival (V), neverending (V), body (V), bony core (V), Mardi Gras (V), - (Ø), - (Ø), evil dreams (V), - (Ø), - (Ø), inferno (V), miseries (V), afraid (V), - (Ø), nauseating (V), - (Ø), sicken (V), - (Ø), disgust (L), death (L), carcasses (V), dancing (L), Death (V), - (Ø), trumpet (L), - (Ø), - (Ø), - (Ø), unstable state of mind (V).

Richard Howard's vocabulary in the translation: clavicle (L), - (Ø), deadly (V), - (Ø), shadows (V), brow (V), spine (V), Nothingness (L), caricature (L), - (Ø), - (Ø), skeleton (L), Feast (L), - (Ø), carnival (V), human (V), bones (V), nightmare (L), mocking (L), orgies (L), hellfire (V), pain (L), fear (V), Dread (V), terror (V), dance (V), - (Ø), grave (L), disgusted (L), death (L), - (Ø), Dance (L), Death (V), mortal (L), trumpet (L), Angel (L), - (Ø), ludicrous (V), delirium (V).

Francis Scarfe's vocabulary in the translation: collarbones (L), jeers (V), lifeless (V), emptiness (L), dark (V), skull (L), vertebrae (L), Nothingness (L), caricature (L), human (L), frame (V), skeleton (L), feast (L), life (L), saturnalia (V), - (Ø), carcass (L), nightmare (L), derision (V), party (V), inferno (V), griefs (V), fear (V), horror (L), unspeakable (V), vertigo (L), vomit (V), grave (L), disgust (L), death (L), cadavers (L), - (Ø), - (Ø), mortals (L), trump (V), archangel (V), sinisterly (L), ridiculous (V), madness (V).

Augusts Štrauss' vocabulary in the translation: lāpstīņas (L), smīni (V), baiss (V), tukšums (L), tumsa (V), galvaskauss (L), skriemeļi (L), nebūtība (V), karikatūra (L), cilvēk- (L), armatūra (L), skelet- (L), Svētki (L), Dzīve (L), sabats (L), Bauda (L), - (Ø), murgi (L), - (Ø), orgīja (L), elle (L), sāpes (L), - (Ø), - (Ø), baiss (V), vēmiens (V), nelabums (V), trūdi (V), šķebīgums (V), nāve (L), - (Ø), deja (L), nāve (V), mirstīgs (L), taure (V), eņģelis (L), - (Ø), - (Ø), neprāts (L).

The summary of correspondences :

$n(SV) = 39$   
 $n(TV) = 157$   
 $m > 4$   
 $n(SV) = 86 (L)$   
 $n(SV) = 71 (V)$   
 $n(SV) = 38 (Ø)$

#### 5. The poem "La squelette laboureur"

The excerpted source text vocabulary: anatomie, cadavéreux, antique, momie, mystérieuses, horreurs, Squelettes, étrange, fosse, néant, Mort, sempiternellement.

James McGowan's vocabulary in the translation : anatomical (L), cadavers (L), ancient times (V), mummies (L), mystery (V), horror (L), skeletons (L), strange (V), pit (V), Non-being (L), death (L), eternally (V).

Walter Martin's vocabulary in the translation: anatomies (L), dead (V), - (Ø), mummies (L), - (Ø), - (Ø), skeletons (L), - (Ø), - (Ø), - (Ø), rest (V), eternal (V).

Richard Howard's vocabulary in the translation: medical (V), corpses (V), - (Ø), - (Ø), crowning (V), horror (L), skeletons (L), preternatural (V), sepulcher (V), Nothingness (L), Death (L), eternity (V).

Francis Scarfe's vocabulary in the translation: anatomical (L), - (Ø), ancient (V), mummy (L), mysterious (L), horrors (L), skeletons (L), strange (V), grave (V), Void (V), Death (L), eternity (V).

Augusts Štrauss' vocabulary in the translation: anatomiskajās (L), grāmatliķi (V), - (Ø), mūmija (L), - (Ø), šausminošais (L), skeleti (L), - (Ø), zemes klēpis (V), Nebūtība (L), Nāve (L), mūžam (V).

The summary of correspondences :

$n(SV) = 12$   
 $n(TV) = 60$   
 $m = 5$   
 $n(SV) = 32 (L)$

n(SV) = 28 (V)

n(SV) 12 (Ø)

## 6. The poem "Sépulture"

The excerpted source text vocabulary: nuit, lourde, sombre, enterre, araignée, vipère, condamnée, cris, lamentables, loups, sorcières, noirs, décombe.

James McGowan's vocabulary in the translation : night (L), - (Ø), - (Ø), hole (V), spider (L), viper (L), cursed (V), howls (V), - (Ø), wolfish (L), witches (L), black (L), garbage-dump (V).

Walter Martin's vocabulary in the translation: night (L), dark (V), gloomy (V), dump (V), spider (L), vipers (L), condemned (L), howling (V), grieves (V), wolf-pack (V), hags (V), - (Ø), hole (V).

Richard Howard's vocabulary in the translation: night (L), - (Ø), dark (V), dump (V), spider (L), viper (L), unconsecrated (V), howling (V), lament (L), wolves (L), hags (V), - (Ø), - (Ø).

Francis Scarfe's vocabulary in the translation: night (L), sullen (V), darksome (V), bury (L), spiders (L), viper (L), condemned (L), howling (V), mournful (V), wolves (L), witches (L), shady (V), ruin (V).

Dagnija Dreika's vocabulary in the translation: nakts (L), nomācoši (V), tumsa (V), rakt (V), zirnekliene (V), odzes (L), sodīt (V), gaudot, vaimanāt (V), žēli (V), vilki (L), burves (L), slepus (V), drupas (V).

The summary of correspondences :

n(SV) = 13

n(TV) = 58

m > 4

n(SV) = 26 (L)

n(SV) = 32 (V)

n(SV) = 6 (Ø)

## 7. The poem "Remords posthume"

The excerpted source text vocabulary: ténébreuse, monument, marbre, noir, fosse, creuse, Pierre, tombeau, grandes, nuits, morts.

James McGowan's vocabulary in the translation : sullen (V), tomb (V), marble (L), black (L), cave (V), sodden (V), stone (L), Tomb (L), - (Ø), nights (L), the dead (L).

Walter Martin's vocabulary in the translation: dark (V), sheet (V), marble (L), black (L), grave (V), pauper (V), slab (V), tomb (L), long (V), night (L), the dead (L).

Richard Howard's vocabulary in the translation: dark (V), slab (V), marble (L), - (Ø), pit (V), seeping (V), tombstone (V), Grave (V), high (V), nights (L), the Dead (L).

Francis Scarfe's vocabulary in the translation: darkling (V), tomb (V), marble (L), black (L), ditch (V), shallow (V), gravestone (V), grave (V), enormous (V), nights (L), the dead (L).

Augusts Štrauss' vocabulary in the translation: - (Ø), pieminekļis (L), akmens (V), melns (L), bedre (L), dziļš (V), marmors (V), kaps (L), nebeidzams (V), naktis (L), mirušie (L).

The summary of correspondences :

$n(SV) = 11$

$n(TV) = 52$

$m > 4$

$n(SV) = 24 (L)$

$n(SV) = 28 (V)$

$n(SV) = 3 (Ø)$

#### 8. The poem "Un cabaret folâtre"

The excerpted source text vocabulary: raffolez, squelettes, emblèmes, détestés, Cimetière.

James McGowan's vocabulary in the translation : fond (L), skeletons (L), emblems (L), detest (L), Cemetery (L).

Francis Scarfe's vocabulary in the translation: delight (V), skeletons (L), emblems (L), gruesome (V), Cemetery (L).

Walter Martin's vocabulary in the translation: - (Ø), - (Ø), - (Ø), - (Ø), Graveyard (L).

Dagnija Dreika's vocabulary in the translation: mīlēt (V), skeleti (L), emblēmas (L), - (Ø), kapsētas (L).

The summary of correspondences :

$n(SV) = 5$

$n(TV) = 15$

$m = 3$

$n(SV) = 12 (L)$

$n(SV) = 3 (V)$

$n(SV) = 4 (Ø)$

## 9. The poem "Une martyre"

The excerpted source text vocabulary: dangereux, fatal, mourants, final, cadavre, sang, rouge, ombre, sombre, regard, vague, blanc, crépuscule, yeux, révoltés, tronc, secrète, fatale, ténébreux, coupable, joie, étranges, infernaux, mauvais, anges, reptile, irrité, homme, vindicatif, cadavre, impur, tête, effrayante, froides, créature, tombeau, mystérieux.

James McGowan's vocabulary in the translation : heavy (V), death (V), encoffined (V), ultimate (V), cadavre (L), blood (L), red (L), dark (V), ebony (V), gaze (V), vague (L), mindless (V), dusk (L), face (V), pallid (V), torso (V), secret (L), fatal (L), unspeakable (V), culpable (L), joys (L), perverse (V), devilish (V), dark (V), angels (L), snake (V), aroused to strike (V), man (L), intractable (V), cadaver (L), - (Ø), head (L), terrible (V), - (Ø), creature (L), tomb (L), mysterious (L).

Walter Martin's vocabulary in the translation: leaden (V), - (Ø), fetid (V), gasping (V), trunk (V), blood (L), red (L), - (Ø), raven (V), watching (V), - (Ø), emptied (V), - (Ø), eyes (L), rolled back (V), corpse (V), - (Ø), fatal (L), sinister (V), shame (V), saturnalia (V), - (Ø), - (Ø), wicked (V), cupidons (V), serpent (V), aroused (V), inquisitor (V), insatiable (V), - (Ø), - (Ø), - (Ø), - (Ø), - (Ø), - (Ø), enigma (V), sealed (V), stunning (V).

Richard Howard's vocabulary in the translation: - (Ø), pestilent (V), sorrowing (V), final (L), corpse (V), blood (L), - (Ø), dark (V), sombre (L), stare (V), alabaster (L), blank (V), daybreak (V), eyes (L), rolled back (V), carcass (V), - (Ø), - (Ø), darker (V), guilty (L), joys (L), profligate (V), - (Ø), naughty (V), angels (L), serpentine (V), - (Ø), man (L), vengeful (V), corpse (V), sullied (V), head (L), - (Ø), cold (L), enigma (V), tomb (L), mysterious (L).

Francis Scarfe's vocabulary in the translation: threatening (V), morbid (V), drooping (V), last (V), body (V), blood (L), scarlet (V), darkness (V), pitch-black (V), gaze (V), vague (L), colourless (V), twilight (L), eyeballs (V), reversed (V), torso (V), intimate (V), foredoomed (V), shady (V), guilty (L), joys (L), perverted (V), diabolical (V), evil (L), angels (L), snake (V), - (Ø), avenger (V), - (Ø), carcass (V), disgusting (V), - (Ø), - (Ø), ice-cold (V), being (V), tomb (L), mysterious (L).

Augusts Štrauss' vocabulary in the translation: smagais (V), - (Ø), beigt mūžu (V), - (Ø), ķermenis (V), asinis (L), dzīva (V), ēna (L), - (Ø), skats (L), nespodrais (V), - (Ø), krēsla (L), acis (L), pārgriezts (V), miesa (V), noslēpums (L), - (Ø), slēpts (V), noziedzīgs (V), prieks (L), dīvains (V), elle (V), - (Ø), dēmoni (V), čūska (V), satrūkties (V), vīrietis (L), baiss (V), liķis (V), netikls (V), galva (L), baigs (V), auksts (L), būtne (L), - (Ø), - (Ø).

The summary of correspondences :

$n(SV) = 37$   
 $n(TV) = 152$   
 $m > 4$

n(SV) = 52 (L)  
n(SV) = 100 (V)  
n(SV) = 30 (Ø)

#### 10. The poem "Le Revenant"

The excerpted source text vocabulary: revenant, fauve, ombres, nuit, froids, lune, caresses, serpent, fosse, soir, effroi.

James McGowan's vocabulary in the translation: ghost (V), bestial (V), shadows (L), night (L), cold (L), moon (L), caress (L), snake (L), tomb (V), night (V), fear (V).

Walter Martin's vocabulary in the translation: the living dead (V), savage (V), shadows (L), - (Ø), colder (L), moon (L), coil and write (V), reptile (V), grave (V), coldness (V), terrorize (V).

Richard Howard's vocabulary in the translation: incubus (V), glowing (V), shadows (L), - (Ø), colder (L), moonlight (V), caresses (L), snake (L), grave (V), place (V), fear (V).

Francis Scarfe's vocabulary in the translation: ghost (V), wild (V), shadows (L), night (L), cold (L), moonlight (L), caresses (L), serpents (L), grave (V), evening (L), terror (V).

Augusts Štrauss' vocabulary in the translation: parādība (V), jaunais (V), ēnas (L), pusnakts (V), vēss (L), mēness (L), skaut (V), mūdzis (V), kaps (V), - (Ø), šausmas (V).

Dagnija Dreika's vocabulary in the translation: nelaicnieks (V), sarkanīgi jauns (V), ēnas (L), naksniņš (V), rēns (V), mēness (L), glāsti (L), čūska (L), kaps (V), vakars (L), baisums (V).

The summary of correspondences :

n(SV) = 11  
n(TV) = 63  
m > 5  
n(SV) = 27 (L)  
n(SV) = 36 (V)  
n(SV) = 3 (Ø)

#### 11. The poem "Le Crépuscule du soir »

The excerpted source text vocabulary : infortunés, soir, hiboux, nuit, sabbat, sinister, ululation, noir, hospice, harmonies, enfer.

Francis Scarfe's vocabulary in the translation: unfortunate (L), evening (L), owls (L), night (L), pandemonium (V), sinister (L), howling (V), dismal (V), asylum (V), harmonies (L), hell (L).



Dagnija Dreika's vocabulary in the translation: nelaimīgajiem (L), vakars (L), pūces (L), nakts (L), sabats (L), baiss (V), ūjināšana (L), melnas (L), trakomāja (V), harmonija (L), elle (L).

The summary of correspondences:

$n(SV) = 11$   
 $n(TV) = 22$   
 $m = 2$   
 $n(SV) = 18 (L)$   
 $n(SV) = 4 (V)$   
 $n(SV) = - (\emptyset)$

## 12. The poem "La Chambre Double"

The excerpted source text vocabulary: hideux, démoniaque, cortège, Souvenirs, Cauchemars, Colères, Névroses.

Francis Scarfe's vocabulary in the translation: hideous (L), diabolical (V), horde (V), Memories (L), Nightmares (L), Angers (L), Neuroses (L).

Carol Clark's vocabulary in the translation: hideous (L), devilish (V), cortège (L), Memories (L), Nightmares (L), Rages (V), Neuroses (L).

Gita Grīnbergā's vocabulary in the translation: neģēlīgs (V), dēmonisks (L), svīta (L), Atmiņas (L), Murgi (L), Dusmas (L), Neurozes (L).

The summary of correspondences :

$n(SV) = 7$   
 $n(TV) = 21$   
 $m = 3$   
 $n(SV) = 16 (L)$   
 $n(SV) = 5 (V)$   
 $n(SV) = - (\emptyset)$

## 13. The poem "Le Mauvais Vitrier"

The excerpted source text vocabulary: victime, crises, élans, Démons, absurdes, volontés.

Francis Scarfe's vocabulary in the translation: victim (L), fits (V), impulses (V), demons (L), ridiculous (V), whim (V).

Gita Grīnbergā's vocabulary in the translation: upuris (L), krīzes (L), tieksmes (V), Dēmoni (L), absurds (L), iegribas (V).

The summary of correspondences :

n(SV) = 6  
n(TV) = 12  
m = 2  
n(SV) = 6 (L)  
n(SV) = 6 (V)  
n(SV) = - (Ø)

#### 14. The poem "Le Désir de peindre"

The excerpted source text vocabulary : noir, astre, lune, redoutable, sinistre, enivrante, orageuse, sorcières, terrifiée.

Francis Scarfe's vocabulary in the translation : black (L), star (V), moon (L), baneful (V), sinister (L), intoxicating (V), tempestuous (L), witch-women (V), terror (L).

Dagnija Dreika's vocabulary in the translation: melna (L), zvaigzne (V), Mēness (L), apzīmogot (V), baisais (V), skurbinošais (V), negaišs (L), burves (L), šausmas (V).

The summary of correspondences :

n(SV) = 9  
n(TV) = 18  
m = 2  
n(SV) = 9 (V)  
n(SV) = 9 (L)  
n(SV) = - (Ø)

#### 15. The poem "Les Bienfaits de la lune"

The excerpted source text vocabulary: monstrueuses, délirer, informe, multiforme, sinistres, religion, inconnue, animaux, sauvages, voluptueux, emblèmes, folie.

Francis Scarfe's vocabulary in the translation: unnatural (V), delirium (L), formless (V), multiform (L), sinister (L), beasts (V), tameless (V), voluptuous (L), emblems (L), madness (V), religion (L), arcane (V).

Gita Grīnberga's vocabulary in the translation: ērmīgas (V), traks (V), bezveidīgs (L), daudzveidīgs (L), drūms (V), dzīvnieks (L), plēsīgs (V), baudkārs (L), zīmes (V), neprāts (V), reliģija (L), nezināms (L).

The summary of correspondences :

n(SV) = 12

n(TV) = 24  
m = 2  
n(SV) = 12 (L)  
n(SV) = 12 (V)  
n(SV) = - (Ø)

16. The poem "Laquelle est la vraie?"

The excerpted source text vocabulary : enfoui, trésor, petite, personne, défunte, violence, hystérique, bizarre, canaille, punition, folie, furieux, sépulture, fosse.

Francis Scarfe's vocabulary in the translation: inter (L), treasure (L), smallish (L), person (L), deceased (L), energy (V), hysterical (L), demonic (V), slut (V), punish (L), folly (L), furious (L), grave (V), burial-place (V).

Gita Grīnberga's vocabulary in the translation: aprakts (V), dārgums (L), mazs (L), būtne (V), mirušais (V), spēks (V), histērisks (L), savāds (V), maita (V), sods (L), neprāts (V), nikns (V), kopiņa (V), kaps (V).

The summary of correspondences:

n(SV) = 14  
n(TV) = 28  
m = 2  
n(SV) = 13 (L)  
n(SV) = 15 (V)  
n(SV) = - (Ø)

17. The poem "Un cheval de race"

The excerpted source text vocabulary : laide, délicieuse, fourmi, araignée, squelette, breuvage, magistère, sorcellerie, exquise.

Francis Scarfe's vocabulary in the translation : ugly (L), delicious (V), ant (L), spider (L), skeleton (L), draught of wine, elixir (V), - (Ø), magic spell (L), exquisite (L).

Carol Clark's vocabulary in the translation: ugly (L), delicious (V), ant (L), spider (L), skeleton (L), love potion (V), word of mastery (V), spell (L), exquisite (L).

Dagnija Dreika's vocabulary in the translation: neglīta (L), burvīga (V), skudra (L), zirnekliene (L), ģindenis (V), burvju dzira (V), riebēja (V), ragana (V), neatkārtojama (V).

The summary of correspondences :

n(SV) = 9

n(TV) = 26  
m > 2  
n(SV) = 15 (L)  
n(SV) = 11 (V)  
n(SV) = - (Ø)

#### 18. The poem "Les Phares"

The excerpted source text vocabulary: cauchemar, choses, inconnues, foetus, cuire, sabbats, démons, sang, hanté, mauvais, anges, ciel, chagrin, étranges, malédictions, blasphèmes, plaintes, extases, cris, pleurs, Te Deum, labyrinthes, divin, opium.

James McGowan's vocabulary in the translation: nightmare (L), things (L), unspeakable (V), fetuses (L), cook (L), midnight (V), devils (V), blood (L), haunt (L), evil (V), angels (L), sky (L), gloomy (V), strange (V), maledictions (L), blasphemies (L), groans (V), ecstasies (L), pleas (V), cries (V), Te Deum (L), labyrinths (L), divine (L), opium (L).

Walter Martin's vocabulary in the translation: phantasmagoria (V), - (Ø), - (Ø), foetuses (L), fry (V), sabbath (L), fiends (V), blood (L), - (Ø), evil (V), angels (L), sky (L), bleak and suffocating (V), - (Ø), maledicta (L), blasphemies (L), laments (V), ecstatic sobs (V), - (Ø), - (Ø), praise (V), labyrinths (L), sacred (V), opium (L).

Richard Howard's vocabulary in the translation: nightmare (L), things (L), unfathomable (V), fetuses (L), roast (V), - (Ø), Fiend (V), blood (L), haunt (L), evil (V), angels (L), sky (L), stricken (V), - (Ø), curses (V), blasphemies (L), groans (V), ecstasies (L), cries (L), tears (V), Te Deum (L), labyrinths (L), holy (V), opium (L).

Francis Scarfe's vocabulary in the translation: nightmare (L), - (Ø), unknown (V), fetuses (L), roast (V), Sabbaths (L), demons (L), blood (L), haunt (L), evil (V), angels (L), sky (L), glowering (V), strange (V), curses (V), blasphemies (L), lamentations (V), ecstasies (L), cries (L), tears (V), Te Deums (L), labyrinths (L), divine (L), opium (L).

Augusts Štrauss' vocabulary in the translation: murgs (L), - (Ø), nezināmā (V), embriji (L), cepināt (V), sabats (L), velni (V), asins (L), dzīvot (V), ļaunie (V), eņģeļi (L), debesis (L), skumjas (L), dīvs (V), lāsti (V), zaimojumi (L), žēlošanās (L), sajūsma (V), kļiedzieni (L), raudas (L), Te Deum (L), labirinti (L), debesis (V), dzīres (V).

The summary of correspondences :

n(SV) = 24  
n(TV) = 110  
m > 4  
n(SV) = 66 (L)  
n(SV) = 44 (V)  
n(SV) = 10 (Ø)

19. The poem "La Muse malade"

The excerpted source text vocabulary: visions, nocturnes, folie, horreur, froides, taciturnes, succube, verdâtre, rose, lutin, peur, cauchemar, despotique, mutin, fabuleux.

James McGowan's vocabulary in the translation: visions (L), dream (V), madness (V), horror (L), cold (L), taciturn (L), succubus (L), green (V), rosy (L), imp (V), fear (L), nightmare (L), unruly (V), proud (V), fabulous (L).

Walter Martin's vocabulary in the translation: visions (L), private (V), madness (V), horror (L), cold (L), taciturn (L), succubi (L), - (Ø), - (Ø), - (Ø), terror (V), dread nightmare (V), - (Ø), - (Ø), - (Ø).

Richard Howard's vocabulary in the translation: saw (V), night (V), madness (V), horror (L), cold (L), not to say a word (V), vampires (V), greenish (L), rosy (L), ghouls (V), fear (L), nightmare (L), unrelenting (V), - (Ø), legendary (V).

Francis Scarfe's vocabulary in the translation: visions (L), nocturnal (L), madness (V), horror (L), frigid (V), speechless (V), succubus (L), green (V), pink (L), sprite (V), fear (L), nightmare (L), tyrannic (V), ungovernable (V), fabulous (L).

Carol Clark's vocabulary in the translation: visions (L), night-time (V), madness (V), horror (L), cold (L), taciturn (L), succubus (L), green-skinned (V), pink (L), elf (V), fear (L), nightmare (L), despotic (L), rebellious (V), fairy-tale (V).

Augusts Štrauss' vocabulary in the translation: tēli (V), pusnakts (V), muļķība (L), šausmas (L), - (Ø), pieklusums (V), ragana (V), bāla (V), sārtens (V), mājas gars (V), bailes (L), murgi (L), valdonīgs (V), plosīgs (V), pasakains (L).

The summary of correspondences :

n(SV) = 15

n(TV) = 82

m > 5

n(SV) = 42 (L)

n(SV) = 40 (V)

n(SV) = 8 (Ø)

20. The poem "Hymne à la beauté"

The excerpted source text vocabulary : morts, moques, Horreur, Meurtre.

James McGowan's vocabulary in the translation: corpses (V), mocking (L), Horror (L), Murder (L).

Walter Martin's vocabulary in the translation: grave (V), dancing (V), Horror (L), Murder (L).

Richard Howard's vocabulary in the translation: corpses (V), undismayed (V), Horror (L), Murder (L).

Francis Scarfe's vocabulary in the translation: the dead (L), scorning (V), Horror (L), Murder (L).

Carol Clark's vocabulary in the translation: dead men (V), care nothing (V), Horror (L), Murder (L).

Augusts Štrauss' vocabulary in the translation: liķi (V), pazoboties (V), Šausmas (V), Slepķavīgums (L).

The summary of correspondences :

$n(SV) = 4$

$n(TV) = 24$

$m = 6$

$n(SV) = 13 (L)$

$n(SV) = 11 (V)$

$n(SV) = - (\emptyset)$

21. The poem "Je t'adore à l'égal de la voûte nocturne"

The excerpted source text vocabulary: attaque, assauts, cadavre, vermisseaux, implacable, cruelle, froideur.

James McGowan's vocabulary in the translation: attack (L), assault (L), corpse (L), wormlets (L), unbending (V), cruelty (L), iciness (V).

Walter Martin's vocabulary in the translation: attack (L), assault (L), corpse (L), worms (L), - ( $\emptyset$ ), cruel (L), cold (L).

Richard Howard's vocabulary in the translation: attack (L), siege (V), corpse (L), worms (L), - ( $\emptyset$ ), cruel (L), cold (L).

Francis Scarfe's vocabulary in the translation: attack (L), assault (L), corpse (L), maggots (V), implacable (L), cruel (L), coldness (L).

Augusts Štrauss' vocabulary in the translation: uzbrukums (L), trieciens (L), liķi (L), tārpi (L), - ( $\emptyset$ ), - ( $\emptyset$ ), salta (V).

The summary of correspondences :

$n(SV) = 7$

n(TV) = 38  
m > 5  
n(SV) = 32 (L)  
n(SV) = 6 (V)  
n(SV) = 4 (Ø)

## 22. The poem "Un Fantôme"

The excerpted source text vocabulary: fantôme, spectre, allure, orientale, noire, lumineuse.

James McGowan's vocabulary in the translation: phantom (L), ghost (V), languor (V), oriental (L), black (L), light (V).

Walter Martin's vocabulary in the translation: phantom (L), phantom (V), - (Ø), odalisque (V), pitch-black (V), luminosity (L).

Richard Howard's vocabulary in the translation: phantom (L), - (Ø), - (Ø), East (V), black (L), glows (V).

Francis Scarfe's vocabulary in the translation: apparition (V), spectre (L), movements (V), oriental (L), black (L), luminous (L).

Augusts Štrauss' vocabulary in the translation: rēgs (V), rēgs (V), seja (V), austrumnieks (L), melna (L), starojoša (V).

The summary of correspondences:

n(SV) = 6  
n(TV) = 33  
m > 5  
m(SV) = 17 (L)  
n(SV) = 16 (V)  
n(SV) = 3 (Ø)

## 23. The poem "Les Petites Vieilles"

The excerpted source text vocabulary : cercueils, Mort, bières, symbole, bizarre.

James McGowan's vocabulary in the translation : coffins (L), Death (L), - (Ø), symbol (L), eerie (V).

Walter Martin's vocabulary in the translation: coffins (L), Death (L), - (Ø), similarities (V), tantalizing (V).

Richard Howard's vocabulary in the translation: coffins (L), Death (L), caskets (V), symbol (L), dubious (V).

Francis Scarfe's vocabulary in the translation: coffins (L), Death (L), coffins (V), symbolism (L), strange (V).

Carol Clark's vocabulary in the translation: coffins (L), Death (L), biers (L), symbol (L), bizarre (L).

Augusts Štrauss' vocabulary in the translation: zārks (L), Nāve (L), - (Ø), līdzība (V), - (Ø).

The summary of correspondences :

$n(SV) = 5$   
 $n(TV) = 26$   
 $m > 5$   
 $n(SV) = 18 (L)$   
 $n(SV) = 8 (V)$   
 $n(SV) = 3 (Ø)$

#### 24. The poem "Allégorie"

The excerpted source text vocabulary: Enfer, Purgatoire, Nuit, noire, Mort.

James McGowan's vocabulary in the translation : Hell (L), afterlife (V), Night (L), - (Ø), Death (L).

Walter Martin's vocabulary in the translation: Hell (L), - (Ø), hour (V), - (Ø), Death (L).

Richard Howard's vocabulary in the translation: Hell (L), Purgatory (L), Night (L), - (Ø), Death (L).

Francis Scarfe's vocabulary in the translation: hell (L), purgatory (L), night (L), blackness (L), death (L).

Augusts Štrauss' vocabulary in the translation: Elle (L), Šķīstītava (L), Nakts (L), melna (L), Nāve (L).

The summary of correspondences :

$n(SV) = 5$   
 $n(TV) = 21$   
 $m > 4$   
 $n(SV) = 19 (L)$   
 $n(SV) = 2 (V)$   
 $n(SV) = 4 (Ø)$



### Overall findings of the results

The search for the invariant is to look for or establish an author's pattern of writing. There may be several properties of the text that can be used as a framework of reference to establish the invariant, for example, word length, sentence types, vocabulary, frequency of certain lexical items, and others. For the present promotional paper, high frequency words of Baudelaire's grotesque were selected for the analysis. The semantic macrostructures (studied in Subchapter 4.1) were investigated statistically from the lexical aspect by establishing linear or 1:1, vectorial or 1: many,  $\emptyset$  (zero) or 1:0 correspondences on the microlinguistic (lexical) level. Linear correspondences are those whose salient semantic (sense) properties match, therefore the correspondence is described as 1:1. Vectorial correspondences are those whose salient features lead to several target versions and the correspondence is described as 1:N (many). Zero correspondences are devoid of salient features in the target text vocabulary, therefore the correspondence is described as 1:0. Having analyzed 321 source text words and corresponding 1278 translations from 24 source and 106 target texts, the overall findings show:

$m \sim 4$  (there are, on the average, 4 translations per one source text categorematic word);

$n(SV) = 52\% (L)$  (fifty-two percent of the vocabulary in translations are complete lexical matches with identical semantic information);

$n(SV) = 47\% (V)$  (47% of the vocabulary in translations are those whose correspondence can be referred to as 1:many);

$n(SV) \sim 1\% (\emptyset)$ .

Results may show that vectorial matches, namely the correspondence 1: MANY, may be of special interest for the further advanced study because vectorial correspondences indicate either a translation based on associative links, divergent similarity, or the search for synonymous possibilities. A large proportion of vectorial correspondences show that where both the semantic and expressive information is bound together, the translator often has to choose among several variants.

## Conclusions

The present promotional paper has actualized the grotesque in Charles Baudelaire's source texts and corresponding English and Latvian translations. The theoretical parts have looked into the concept of the grotesque and its historical development. Theoretical considerations from translation studies and text linguistics helped to account for equivalence and decision-making aspects in translations in order to find out about diverging and converging approaches as evidenced by the textual and lexico-semantic organization of source and target texts. Establishing macrostructural (text semantic) and microlinguistic (lexical) features of Charles Baudelaire's grotesque in source and target texts as proposed in the aim of the introduction to the present thesis have been accomplished. To reach the aim, the analysis of theoretical literature has been done, the recording of the presentation on translating Baudelaire's poetry by the Latvian translator Dagnija Dreika has been made, and the content analysis of translation related issues (equivalence, decision-making, quality considerations) has been done. Besides, on the basis of similarity assessment semantic macrostructures of Baudelaire's grotesque have been identified and lexical correspondences (linear, vectorial, zero) have been established, and statistical indices in the practical part of the thesis have been provided. To confirm the hypothesis, the following methods have been applied – descriptive, contrastive, content analysis, interview, random sampling and statistical correlation. The translators' practical work was viewed according to text models and the essential translation unit – vocabulary. By conjoining theoretical and practical studies, it was possible to do macrostructural and microlinguistic analyses leading to the following conclusions that confirm the hypothesis of the present promotional paper – “the semantic invariant of the grotesque can be realized with specific (semantic) text models and variations in lexical correspondences between source and target lexemes”. The results of the findings show semantic text models and interlingual (French – English – Latvian) correspondences of high frequency lexemes that helped to construct the types of semantic text models. In their turn, text models of the grotesque establish the semantic invariant of source and target texts whereas lexical correspondences show the degree of variation in the established text models. The research process has resulted in the following observations and conclusions:

1) The grotesque should be viewed as a historically diverse concept dating back to the antiquity till nowadays. However, the modern account of the grotesque is linked with Baudelaire's essay "On the Essence of Laughter" that views the grotesque in the context of the absolute comic. Baudelaire regarded the concept from linguistic, literary and national perspectives thus offering the first systematized viewpoint. The study of the grotesque can be advanced and benefit from the aspects of text linguistics and translation studies. Traditionally, literary studies deal with the grotesque as a genre and lexicographical sources offer various explanations. Translation studies and text linguistics highlight mentalist – structuralist, linguopoetic and linguofunctional properties of the grotesque.

2) The grotesque foregrounds macrostructural and lexicosemantic features. Macrostructurally, it is possible to establish habitualization or regularization models of text semantics, whereas lexicosemantic aspects of high frequency lexemes indicate the riddance of classical canons of beauty in Baudelaire's poetry; namely, lexical sets are part of such semantic fields as ugliness, supernaturalism, existentialism, and flora and fauna.

3) Regularization conforms to the models of text semantics such as binary differential features, violations of semantic selection, categorial contrasts, lexical opposition, and juxtaposition. The two most frequent semantic text models are juxtaposition by elaboration (through coordinated parts of speech, parallelism and comparison), and binary differential features in which words of different semantic fields contribute to the organization of the grotesque.

4) Semantic text models both in source and target texts are formally organized according to the text-specifier points. The text-specifier points bind the vocabulary of the grotesque text-initially, text-medially, text-finally, and diffusely.

5) The semantic text models of the grotesque together with the text-specifier points can be established both in source and target texts thus confirming the presence of the semantic invariant. Besides, the text-specifier points establish text internal references among high frequency lexemes.

6) The microlinguistic realization of semantic text models may vary in target texts. It is due to a manifold understanding of equivalence, decision-making and quality considerations. The considerations can be either objective or subjective. Objective factors

include diverse phenotypes and cryptotypes between French, English, and Latvian; also temporal distance between source and target texts. Subjective factors include, for example, translators' degree of involvement in the source texts, linguistic differences between languages, genre awareness and the consideration of the authorial intention. Every component of a literary text should be rendered closely. Because the author chose language traits intentionally, the translators rendered those traits in the way that offered the analogue in the target languages. Formal properties of the text allowed the translators to create an analogue in the target language. However, analogy does not mean mimesis but rather functionally appropriate target features.

7) Microlinguistic variations of the semantic invariant establish three types of lexical correspondences – linear, vectorial, and zero. Fifty-two percent of full lexical matches (linear correspondences) were established between source and target lexemes; 47 percent of incomplete or partial matches (vectorial correspondences) were established between source and target lexemes; about 1 percent of absent lexical matches (zero correspondences) were established between source and target lexemes.

8) Linear correspondences reflect one-to-one lexical matches, whereas a large number of vectorial correspondences are indicative of translations based on associative links, the search for synonymous possibilities, or the compromise between conceptual and formal differences between source and target languages. A small number of zero correspondences may indicate a high degree of translators' involvement in the source texts.

9) The invariant realized with the help of three types of lexical correspondences bring out specific aspects of the grotesque – incongruity, the absolute comic, and the aesthetization of the ugly.

### Suggestions for Further Studies

The models of the semantic text invariant may differ from author to author. A more comprehensive study can be done to compare various types of the grotesque. The variety and frequency of semantic models could be then established. Such a study may contribute to more diverse approaches in order to investigate the authorial style, aesthetic and literary intentions.

It is also possible to do a separate microlinguistic contrastive analysis between English and Latvian translations of the same source text for the purpose of learning about translators' work at the lexical level.

The study of the invariant and its microlinguistic realization can also be supplemented with the findings from cognitive linguistics and other interdisciplinary fields for a more in-depth understanding of translators' transfer mechanisms that offer an analogous invariant of target texts.

On the basis of macrostructural and microlinguistic contrastive analyses, methodological recommendations and study tools for would be translators of literary texts can be worked out.

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List of the source and target texts

Source Texts by Baudelaire	Francis Scarfe	James McGowan	Richard Howard	Walter Martin	Carol Clark	Augusts Štrauss	Dagnija Dreika	Gita Grīnberga
Le Désir de peindre	The Urge to Paint						Vēlme gieznot	
Les Bienfaits de la Lune	The favours of the Moon							Mēnesnīcas .labdarība
Laquelle est la vraie?	Which is the real one?							Kura ir īstā?
Un cheval de race	A Thoroughbred				A Thoroughbred		Sugas ķēve	
Les Phares	The Beacons	The Beacons	Guiding Lights	The Guiding Lights	-	Bākas		
La muse malade	The Sick Muse	The Sick Muse	The Sick Muse	The Sick Muse	The Sick Muse	Slimā mūza		
Hymne à la beauté	Hymn to Beauty	Hymn to Beauty	Hymn to Beauty	Hymn to Beauty	Hymn to Beauty	Himna daiļei		
Je t'adore à l'égal de la voûte nocturne	I adore you...	I love you as I love ...	Urn of Stilled Sorrows	I love you as I love the night itself	I worship you as I worship the vault of the night sky	Es tevi dievinu kā pusnakti pār mājām		
Un Fantôme	An Apparition	A Phantom	A Phantom	A Phantom	A Ghost	Rēgs		
Les Petites Vieilles	The Little Old Women	The Little Old Women	The Little Old Women	The Little Old Women	Little Old Ladies	Vecenītes		
Allégorie	Allegory	Allegory	Allegory	Allegory	-	Alegonija		
Les Tentations, ou Eros, Plutus et la Gloire	Temptations or Eros, Plutus and Glory							Kārdinājumi jeb Eros, Plutus un Slava
Une Charogne	Carrion	A Carcass	Carrion	Carrion	A Carcass	Maita		
Le Mort Joyeux	Dead But Happy	The Happy Corpse	The Happy Corpse	The Carefree Corpse		Jautrais mironis	Zobgate nāve	
Danse macabre	The Dance of Death	Danse macabre	Dance of Death	Dancing Death		Nāves deja		

Le squelette laboureur	The Digging Skeleton	Skeletons Digging	Skeleton Crew	Posthumous Work	The Digging Skeleton	Skeletons zempkopis		
Sépulture	A Grave	Burial	Burial	A Burial		-	Apbedīšana	
Remords posthume	Posthumous Remorse	Remorse after Death	Posthumous Regret	Posthumous remorse		Pēcnāves nožēlas		
Un Cabaret folâtre	A Jolly Pub	A Jolly Tavern		A Lively Watening Hole			Draists kabare	
Une Martyre	A Martyred Woman	A Martyr	A Martyr	A Martyr		Mocekle		
Le Revenant	The Ghost	The Ghost	Incubus	The Living Dead		Parādība	Nelaimnieks	
Le Crépuscule du Soir	Evening Twilight						Vakara krēsla	
La Chambre Double	The Twofold Room				The Double Room			Dubultistaba
Le Mauvais Vitrier	The Useless Glazier							Sliktais stiklmeiķis

Appendix 2

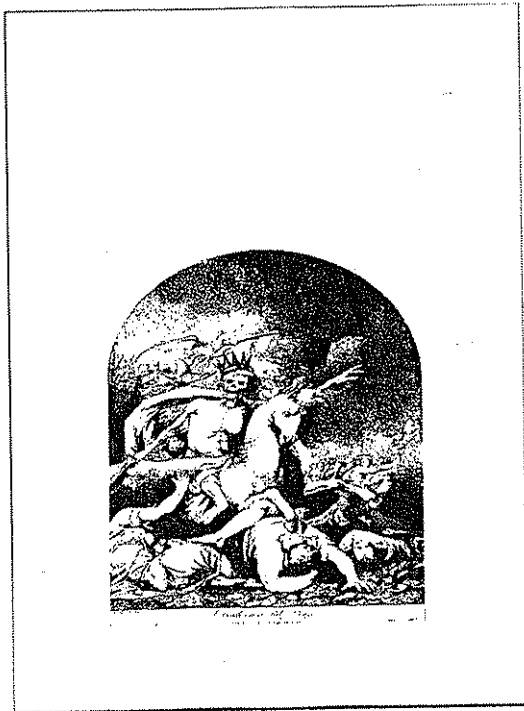
Alchemy of Suffering (transl. from *Alchimie de la douleur* by James McGowan)

One's ardour, Nature, makes you bright,  
One finds within you mourning, grief!  
What speaks to one of tombs and death  
Says to the other, Splendour! Life!      (Baudelaire VII , 153)

Appendix 3

A Fantastical Engraving (transl. from Une gravure fantastique by James McGowan)

This freakish ghost has nothing else to wear  
But some cheap crown he picked up at a fair  
Grotesquely perched atop his bony corpse. (Baudelaire VII, 141)



“Death on a Pale Horse”

Designed by John Mortimer, engraved by Joseph Haynes in 1784

Source:

<http://fs.oxfordjournals.org/content/VII/2/101.extract>  
(retrieved on 31 October 2011)

Appendix 4 p.I

The Eyes of the Poor (transl. from *Les Yeux des Pauvres* by Francis Scarfe)

The new gas-jets cast their incandescent novelty all round, brightening the whiteness of the walls, the dazzling planes of a multitude of mirrors, the gilt of all the mouldings and cornices, the rosy-cheeked pageboys drawn along by harnessed dogs, the ladies laughing at the falcons perched on their wrists, the nymphs and goddesses balancing baskets of fruits and pâtes and game on their heads, the Hebes and Ganymedes offering little cups of Bavarian cream or multicoloured pyramids of ices – all history and mythology were exploited in the service of gluttony.

(Baudelaire VIII, 111)



Appendix 4 p.II

The Rope (transl. from *La Corde* by Francis Scarfe)

You may well imagine my horror and astonishment when, on returning home, the first sight that greeted me was this young fellow, the lively companion who shared my life, hanged on the wardrobe door. His feet were almost touching the floor. A chair which he had no doubt kicked from under him lay overturned nearby. His head was twisted onto his shoulder, his face all swollen, his eyes wide open with a horrifying stare, giving me the illusion that he was still alive. Taking him down was not such an easy matter as you might think. The body was already stiffened and I had an inexplicable unwillingness to let it fall sharply on the floor. I had to hold the body up with one arm, and cut the rope with the other hand. That done, my task was not yet completed: the little devil had used a very thin rope, which cut deeply into his flesh, so now, taking a pair of fine scissors, I had to locate the cord between the swollen tissues of the wound, in order to free the neck from its noose.

(Baudelaire VIII, 133)

Appendix 4 p.III

The Metamorphoses of the Vampire (transl. from *Les Métamorphoses du vampire* by James McGowan)

When she had drained the marrow out of all my bones,  
When I turned listlessly amid my languid moans,  
To give a kiss of love, no thing was with me but  
A greasy leather flask that overflowed with pus!  
Frozen with terror, then, I clenched both of my eyes;  
When I reopened them into the living light  
I saw I was beside no vampire mannequin  
That lived by having sucked the blood out of my skin,  
But bits of skeleton, some rattling remains  
That spoke out with the clacking of a weathervane,  
Or of a hanging shop sign, on an iron spike,  
Swung roughly by the wind on gusty winter nights.

(Baudelaire VII, 253)

Appendix 4 p.IV

St. Peter's Denial (transl. from *Le Reniement de saint Pierre* by James McGowan)

The sobs of martyred saints and groans of tortured men  
No doubt provide the Lord with rapturous symphonies.  
And yet the heavenly hosts are scarcely even pleased  
In spite of all the blood men dedicate to them.

- Jesus, do you recall the grove of olive trees  
Where on your knees, in your simplicity, you prayed  
To Him who sat and heard the noise the nailing made  
In your live flesh, as villains did their awful deed.

When you saw, spitting on your pure divinity,  
Scum from the kitchens, outcasts, guardsmen in disgrace,  
And felt the crown of thorns around your gentle face  
Piercing your temples, home of our Humanity,

When, like a target, you were raised above the crowd,  
When the appalling wrench of broken body's weight  
Stretched out your spreading arms, and as your blood and sweat  
Streamed down your body, and across your pallid brow.

(Baudelaire VII, 265)

Appendix 4 p.V

Voyaging (transl. from *Le Voyage* by James McGowan)

The hangman jokes, the martyr sobs and faints,  
The feast of blood is seasoned perfectly

(Baudelaire VII, 283)

Appendix 4 p.VI

The Setting of the Romantic Sun (transl. from *Le Coucher du soleil romantique* by James McGowan,)

But I pursue the dying God in vain;  
Remorseless Night establishes her reign,  
Black, damp and baneful, full of shivering;

At the swamp's edge swim odours of the tomb,  
And where my bruising foot, there in the gloom,  
Steps fearful, snails and toads are quivering.

(Baudelaire VII, 297)

## Appendix 5

### Les Tentations, ou Eros, Plutus et la Gloire

Deux superbes Satans et une Diabliesse, non moins extraordinaire, ont la nuit dernière monté l'escalier mystérieux par où l'Enfer donne assaut à la faiblesse de l'homme qui dort, et communique en secret avec lui. Et ils sont venus se poser glorieusement devant moi, debout comme sur une estrade. Une splendeur sulfureuse émanait de ces trois personnages, qui se détachaient ainsi du fond opaque de la nuit. Ils avaient l'air si fier et si plein de domination, que je les pris d'abord tous les trois pour de vrais Dieux.

Le visage du premier Satan était d'un sexe ambigu, et il avait aussi, dans les lignes de son corps, la mollesse des anciens Bacchus. Ses beaux yeux languissants, d'une couleur ténébreuse et indécise, ressemblaient à des violettes chargées encore des lourds pleurs de l'orage, et ses lèvres entr'ouvertes à des cassolettes chaudes, d'où s'exhalait la bonne odeur d'une parfumerie; et à chaque fois qu'il soupirait, des insectes musqués s'illuminaient, en voletant, aux ardeurs de son souffle.

Autour de sa tunique de pourpre était roulé, en manière de ceinture, un serpent chatoyant qui, la tête relevée, tournait langoureusement vers lui ses yeux de braise. A cette ceinture vivante étaient suspendus, alternant avec des fioles pleines de liqueurs sinistres, de brillants couteaux et des instruments de chirurgie. Dans sa main droite il tenait une autre fiole dont le contenu était d'un rouge lumineux, et qui portait pour étiquette ces mots bizarres: «Buvez, ceci est mon sang, un parfait cordial»; dans la gauche, un violon qui lui servait sans doute à chanter ses plaisirs et ses douleurs, et à répandre la contagion de sa folie dans les nuits de sabbat.

A ses chevilles délicates traînaient quelques anneaux d'une chaîne d'or rompue, et quand la gêne qui en résultait le forçait à baisser les yeux vers la terre, il contemplait vaniteusement les ongles de ses pieds, brillants et polis comme des pierres bien travaillées.

Il me regarda avec ses yeux inconsolablement navrés, d'où s'écoulait une insidieuse ivresse, et il me dit d'une voix chantante: «Si tu veux, si tu veux, je te ferai le seigneur des âmes, et tu seras le maître de la matière vivante, plus encore que le sculpteur peut l'être de l'argile; et tu connaîtras le plaisir, sans cesse renaissant, de sortir de toi-même pour t'oublier dans autrui, et d'attirer les autres âmes jusqu'à les confondre avec la tienne.»

Et je lui répondis: «Grand merci! je n'ai que faire de cette pacotille d'êtres qui, sans doute, ne valent pas mieux que mon pauvre moi. Bien que j'aie quelque honte à me souvenir, je ne veux rien oublier; et quand même je ne te connaîtrais pas, vieux monstre, ta mystérieuse coutellerie, tes fioles équivoques, les chaînes dont tes pieds sont empêtrés, sont des symboles qui expliquent assez clairement les inconvénients de ton amitié. Garde tes présents.»

Le second Satan n'avait ni cet air à la fois tragique et souriant, ni ces belles manières insinuant, ni cette beauté délicate et parfumée. C'était un homme vaste, à gros visage sans yeux, dont la lourde bedaine surplombait les cuisses, et dont toute la peau était dorée et illustrée, comme d'un tatouage, d'une foule de petites figures mouvantes représentant les formes nombreuses de la misère universelle. Il y avait de petits hommes efflanqués qui se suspendaient volontairement à un clou; il y avait de petits gnomes difformes,

maigres, dont les yeux suppliants réclamaient l'aumône mieux encore que leurs mains tremblantes; et puis de vieilles mères portant des avortons accrochés à leurs mamelles exténuées. Il y en avait encore bien d'autres.

Le gros Satan tapait avec son poing sur son immense ventre, d'où sortait alors un long et retentissant cliquetis de métal, qui se terminait en un vague gémissement fait de nombreuses voix humaines. Et il riait, en montrant impudemment ses dents gâtées, d'un énorme rire imbécile, comme certains hommes de tous les pays quand ils ont trop bien dîné.

Et celui-là me dit: « Je puis te donner ce qui obtient tout, ce qui vaut tout, ce qui remplace tout! » Et il tapa sur son ventre monstrueux, dont l'écho sonore fit le commentaire de sa grossière parole.

Je me détournai avec dégoût, et je répondis: « Je n'ai besoin, pour ma jouissance, de la misère de personne; et je ne veux pas d'une richesse attristée, comme un papier de tenture, de tous les malheurs représentés sur ta peau. »

Quant à la Diablesse, je mentirais si je n'avouais pas qu'à première vue je lui trouvai un bizarre charme. Pour définir ce charme, je ne saurais le comparer à rien de mieux qu'à celui des très-belles femmes sur le retour, qui cependant ne vieillissent plus, et dont la beauté garde la magie pénétrante des ruines. Elle avait l'air à la fois impérieux et dégingandé, et ses yeux, quoique battus, contenaient une force fascinatrice. Ce qui me frappa le plus, ce fut le mystère de sa voix, dans laquelle je retrouvais le souvenir des contralti les plus délicieux et aussi un peu de l'enrouement des gosiers incessamment lavés par l'eau-de-vie.

« Veux-tu connaître ma puissance? » dit la fausse déesse avec sa voix charmante et paradoxale. « Écoute. »

Et elle emboucha alors une gigantesque trompette, enrubannée, comme un mirliton, des titres de tous les journaux de l'univers, et à travers cette trompette elle cria mon nom, qui roula ainsi à travers l'espace avec le bruit de cent mille tonnerres, et me revint répercuté par l'écho de la plus lointaine planète.

« Diable! » fis-je, à moitié subjugué, « voilà qui est précieux! » Mais en examinant plus attentivement la séduisante virago, il me sembla vaguement que je la reconnaissais pour l'avoir vue trinquant avec quelques drôles de ma connaissance; et le son rauque du cuivre apporta à mes oreilles je ne sais quel souvenir d'une trompette prostituée.

Aussi je répondis, avec tout mon dédain: « Va-t'en! Je ne suis pas fait pour épouser la maîtresse de certains que je ne veux pas nommer. »

Certes, d'une si courageuse abnégation j'avais le droit d'être fier. Mais malheureusement je me réveillai, et toute ma force m'abandonna. « En vérité, me dis-je, il fallait que je fusse bien lourdement assoupi pour montrer de tels scrupules. Ah! s'ils pouvaient revenir pendant que je suis éveillé, je ne ferais pas tant le délicat! »

Et je les invoquai à haute voix, les suppliant de me pardonner, leur offrant de me déshonorer aussi souvent qu'il le faudrait pour mériter leurs faveurs; mais je les avais sans doute fortement offensés, car ils ne sont jamais revenus.

Temptations  
Or Eros, Plutus and Glory

*(transl. by Francis Scarfe, pp.91-95)*

During the night, two splendid Satans and a she-devil no less imposing, climbed the mysterious stair by which the Powers of the Underworld attack a man in his sleep and parley with him in secret. They came and posed in front of me in all their glory, standing above me as though on a raised platform. A sulphurous splendour exuded from those three beings as they stood out against the opaque back-ground of the night. They looked so grandiose and full of authority that at first sight I took them for genuine deities.

The first Satan's face was neither male nor female, and his body's contours had the rounded softness of the Bacchus of the ancients. His beautiful, languorous eyes were a dark, indeterminate colour, rather like violets still laden with the heavy tears of the storm, while his half-open lips were like warm incense-burners and gave out the pleasant aroma of an entire perfumery, and every time he sighed musk-scented insects glittered and fluttered in his sultry breath.

Round his scarlet tunic, by way of a girdle, a glistening snake went winding, with its uplifted head turning its drowsy, glowing eyes towards him. On that living belt, gleaming knives and surgical instruments hung down, with flasks of sinister liqueurs at intervals between them. In his right hand he was holding another flask containing a luminous reddish liquid, and with a label on it with the strange inscription, 'Drink: this is my blood, the perfect stimulant'. His left hand held a violin which no doubt served for singing his pleasures and sorrows, and for spreading his contagious madness abroad on those nights when the rites of a witches' sabbath are performed.

On his slender ankles hung a few links of a broken gold chain, and whenever this irked him and made him lower his eyes to the ground, with some conceit he admired his own toenails, which were bright and polished like finely-tooled precious stones.

He looked at me with eyes full of inconsolable distress, but which also gleamed with a kind of sly drunkenness, and said to me in a sing-song voice, 'If you wish, if you really want it, I shall make you a master of men's souls; more master of living matter than a sculptor of his clay; then you will know the ever-renewed delight of escaping from yourself and entering into others, magnetically drawing other souls to you until they become indistinguishable from your own.'

I replied: 'My heartfelt thanks – but I intend to have no truck with that shabby crowd of fellow-mortals who are no doubt as worthless as myself. Although I am ashamed of remembering, I have no desire to forget; and if I didn't know you already, you old monster, then your mysterious cutlery and dubious poisons and the shackles on your feet are symbols which explain quite clearly how embarrassing your friendship is. So you may keep your gifts.'

The second Satan had no such tragic smirk on his face, nor such fine, ingratiating manners, nor such delicate, aromatic beauty. He was of gigantic stature, with a round, eyeless face, a ponderous belly drooping over his thighs, while his skin was all gilded and decorated, as if tattooed, with scores of small mobile figures, representing the myriad forms of human misery. There were skinny pigmies, hanging themselves from nails; thin little deformed gnomes whose imploring eyes begged more pitifully than their trembling



hands; old mothers with their abortions clinging to their withered breasts, and others too numerous to describe.

The bloated Satan thumped his belly with his fist, making it resound with a prolonged clatter of metal, followed by the muffled groans of human voices. He gave an insolent laugh which bared his rotten teeth, a grotesque sottish laugh such as certain gentlemen all over the world belch when they have dined too well.

Then he said to me, 'I can give you something which can buy everything else, something which is worth everything and can replace everything.' And again he thumped his enormous belly, its resounding echo a sort of commentary on his obscene proposal.

I turned away in disgust and said, 'I don't need to enjoy someone else's poverty, nor do I long for wealth which is besmirched like a wallpaper with all the miseries that are illustrated on your hide.'

As for the she-devil, Glory, I'd be a liar if I denied that I found a peculiar charm in her, at first sight. To define that charm, perhaps I could best compare it with the attraction of beautiful women at their so-called turn of life, who grow no older but whose beauty has the poignant magic of ruins. She looked both domineering and relaxed, and her eyes, though somewhat care-worn, had a compelling strength in them. What struck me most was some mysterious inflection in her voice, which reminded me of the most delicious contraltos but with a hint of hoarseness of the kind induced by regular tots of brandy.

'Would you like to know what my powers are?' the false goddess asked in her charming double-take voice. 'Then listen.'

Then she raised a gigantic trumpet to her lips, something like a mirliton or buzzer, decorated with streamers inscribed with the titles of all the newspapers on earth. She shouted my name through this instrument, and it went hurtling through space with the din of a hundred thousand years of thunderclaps before echoing back to me, echoing from the farthest of the planets.

'Dash it all,' I said, almost won over, 'now that's something worth having!' But when I examined her attractive features more closely, I had the vague feeling that I had seen her before, had seen her drinking with certain good-for-nothings of my acquaintance, and her hoarse brassy tones reminded me somehow of a hack journalist.

Accordingly I replied with all the contempt I could muster, 'Off with you! I'm not the sort who would marry the mistress of certain fellows whose names aren't worth repeating.'

Of course I had some right to be proud of such a brave self-sacrifice. But unfortunately I woke up just at that moment, and lost all my courage in a flash. 'To tell the truth,' I thought, 'I must have been far gone, to feel any such scruples. If only the devils would come back when I'm wide awake, perhaps I'd not be so particular.'

Then I called out loud for them, begging them to forgive me, offering to abase myself as often as they liked in return for their favours; but no doubt they were mortally – or immortally – offended, as they have never returned since.

Kārdinājumi jeb Eros, Plutus un Slava

(transl. by Gita Grīnberga in „Parīzes splīns. Mazi dzejoļi prozā” pp.78-81)

Divi brīnišķīgi Sātani un viena Vellata, ne mazāk neparasta, pagājšnakt uzkāpa pa noslēpumainajām kāpnēm, pa kurām Elle uzbrūk miega slābam cilvēkam un slepus sazinās ar viņu. Un triumfējoši viņi nostājās manā priekšā kā uz estrādes. Velnišķīgs krāšņums izstaroja no šiem trim personāžiem, izceļot tos uz nakts tumšā fona. Viņi izskatījās tik lepni un tik valdonīgi, ka sākumā visus trīs noturēju par īstiem Dieviem.

Pirmā Sātana seja bija nenoteikta dzimuma, un arī viņa auguma aprisēs jautās seno Bakhu ļenganums. Viņa skaistās, tvīksmīgās acis krēslainā un neizteiktā krāsā līdzinājās vijolītēm, kas vēl pilnas negaisa smago raudu, un viņa pusparvērtās lūpas – siltiem ēterisko eļļu trauciņiem, no kuriem uzvēdīja parfimērijas patīkamā smarža; un pie katras viņa nopūtas iemirdzējās muskusotas mušiņas, lidinādamās viņa kvēlās elpas dvesmā.

Ap purpura tuniku kā josta viņam bija aptīta laistīga čūska, kas, pacēlusi galvu, ilgpilni vērsa uz viņu savas gailošās acis. Pie šīs dzīvās jostas, mīdamies ar draudīgu šķidrums pildītiem flakoniem, karājās mirdzoši naži un ķirurga instrumenti. Labajā rokā viņš turēja citu flakonu ar gaiši sarkanu pildījumu, un uz šā flakona etiķetes vietā varēja lasīt šos dīvainos vārdus: „Dzeriet, tās ir manas asinis, lielisks tonizētājs”; kreisajā rokā – vijoli, kas droši vien ļāva tam izdziedāt priekus un sāpes un izplatīt savu lipīgo trakumu sabata naktīs.

Ap viņa smalkajām potītēm žvadzēja daži satrūkušas zelta ķēdes gredzeni, un, kad tie kļuva traucējoši, viņš bija spiests nolaist acis un lepni pētīja savu kāju nagus, mirdzošus un gludus kā labi pulēti akmeņi.

Viņš skatījās manī ar savām neremdināmi žēlajām acīm, no kurām izstaroja mātīgs reibums, un teica man dziedošā balsī: „Ja tu gribi, ja tu gribi, es padarīšu tevi par dvēseļu kungu, un tu būsi valdnieks pār dzīvo matēriju vēl vairāk nekā tēlnieks pār mālu; un tu iepazīsi nemitīgi atdzimstošo baudu atstāt sevi, lai aizmirstos otrā, un pievilināt citas dvēseles, līdz tās saplūdis ar tavējo.”

Un es viņam atbildēju: „Liels paldies! Man nav vajadzīgi šie krāmi, šīs dvēseles, kas droši vien nav vairāk vērtas par manu nabaga es. Lai gan man ir savs kauns, ko atcerēties, es neko negribu aizmirst; un it kā es tevi nepazītu, vecais briesmoni, tavi noslēpumainie naži, tavi apšaubāmie flakoni, ķēdes, kurās sapītas tavas kājas, ir simboli, kas diezgan skaidri norāda uz tavas draudzības ēnas pusēm. Paturi savas dāvanas.”

Otrajam Sātanam nebija ne šīs traģiskās un reizē smaidīgās ārienes, ne šo skaisto, pieglaimīgo manieru, ne šā smalkā un smaržīgā skaistuma. Tas bija plecīgs vīrs ar lielu bezacu seju un smagu vēderu, izspīlētu virs ciskām, un visa āda tam bija zeltaina un noklāta it kā ar tetovējumu, ar veselu lērumu mazu, kustīgu figūru kā ilustrāciju pasaules posta daudzajām formām. Tur bija mazi, kalsni cilvēciņi, kas samiernieciski karājās uz naglas; mazi, kroplīgi, kāmi gnomi, kuru lūdzošās acis prasīja žēlastības dāvanas vēl vairāk nekā viņu drebošās rokas; un tad vēl vecas mātes, kas pie savām izžuvušajām krūtīm turēja neiznēsātus bērņus. Bija vēl arī daudzi citi.

Resnais Sātans daudzīja ar dūri pa savu milzīgo vēderu, no kura tad atskanēja ilga un spalga metāla žvadzoņa, kas noslāpa neskaidrā nopūtā, ko veidoja neskaitāmu cilvēku balsis. Un, nekautrīgi rādot savus bojātos zobus, viņš smējās milzīgu, stulbu smieklu, kā dažkārt vīrieši it visur pasaulē pēc pārāk labām vakariņām.

Un šis man saka: „Es varu dot tev to, kas gūst visu, to, kas ir visa vērts, to, kas aizstāj visu!” Un viņš plikšķināja pa savu briesmonīgo vēderu, kura skanīgā atbalss bija kā komentārs viņa rupjajiem vārdiem.

Es riebumā novērsos un atbildēju: „Manam priekam nav vajadzīgs neviens posts; un es nevēlos bēdīgu bagātību kā gobelēnu, kurā ieaustas visas tās nelaimes, kas atspoguļotas uz tavas ādas.”

Kas attiecas uz Vellatu, man jāatzīst, ka pirmajā mirklī saskatīju viņā dīvainu šarmu. Lai definēti šo šarmu, man gribētos to salīdzināt ar pievilcību, kāda piemīt ļoti skaistām sievietēm norietā, kuras tomēr vairs nenoveco un kuru skaistums saglabā drupu skaudro burvību. Viņa izskatījās valdonīga un reizē gurda, un viņas acīs, lai arī nogurušās, jautās fascinējošs spēks. Bet visvairāk mani pārsteidza viņas noslēpumainā balss, kurā es saklausīju atmiņas par visbrīnišķīgākajiem *contralti* un mazliet aizsmakuma kā no rīklēm, ko bieži skalojis degvīns.

„Vai tu vēlies iepazīt manu varu?” vaicāja viltus dieviete savā šarmantajā un paradoksālajā balsī. „Tad klausies”.

Un viņa pielika pie mutes milzīgu trompeti, aptītu ar visu pasaules laikrakstu virsrakstiem, un caur šo trompeti viņa izkļiedza manu vārdu, kas vēlās caur visumu, grandod kā simttūkstoš pērkonis, un atgriezās pie manis, vistālākās planētas atbalsots.

„Sasodīts!” es izdvesu, pa pusei savaldzināts, „lūk, tas ir ko vērts!” Bet, uzmanīgāk ieskatoties valdzinošajā raganā, man it kā likās, ka esmu viņu jau redzējis saskandinām ar dažiem blēžiem no manu paziņu loka; un vara čerkstošā skaņa aiznesa līdz manām ausīm atmiņas par kādu prostituētu trompeti.

Tāpēc es atbildēju ar visu savu nicinājumu: „Ej prom! Es neesmu radīts, lai apprecētu mīļāko, kura atdodas dažam labam, ko nevēlos saukt vārdā.”

Nenoliedzami, man bija tiesības justies lepnam par tik drosmīgu pašreizējību. Bet diemžēl es pamodos, un viss mans spēks mani atstāja. „Nudien, man bija jāguļ kā lūkam,” es sev teicu, „lai ļautos tādām sirdsapziņas ēdām. Ak! ja viņi atgrieztos, kamēr esmu nomodā, es tik ļoti neklīrētos!”

Un es saucu viņus skaļā balsī, lūgdamies, lai viņi man piedod, piedāvādams krist kaunā tik bieži, cik vien tas būs nepieciešams, lai izpelnītos viņu labvēlību; bet acīmredzot es biju viņus pamatīgi aizvainojis, jo viņi nekad vairs neatgriezās.

## Une Charogne

Rappelez-vous l'objet que nous vîmes, mon âme,  
Ce beau matin d'été si doux:  
Au détour d'un sentier une charogne infâme  
Sur un lit semé de cailloux,

Les jambes en l'air, comme une femme lubrique,  
Brûlante et suant les poisons,  
Ouvrait d'une façon nonchalante et cynique  
Son ventre plein d'exhalaisons.

Le soleil rayonnait sur cette pourriture,  
Comme afin de la cuire à point,  
Et de rendre au centuple à la grande Nature  
Tout ce qu'ensemble elle avait joint;

Et le ciel regardait la carcasse superbe  
Comme une fleur s'épanouir.  
La puanteur était si forte, que sur l'herbe  
Vous crûtes vous évanouir.

Les mouches bourdonnaient sur ce ventre putride,  
D'où sortaient de noirs bataillons  
De larves, qui coulaient comme un épais liquide  
Le long de ces vivants haillons.

Tout cela descendait, montait comme une vague  
Ou s'élançait en pétillant;  
On eût dit que le corps, enflé d'un souffle vague,  
Vivait en se multipliant.

Et ce monde rendait une étrange musique,  
Comme l'eau courante et le vent,  
Ou le grain qu'un vanneur d'un mouvement rythmique  
Agite et tourne dans son van.

Les formes s'effaçaient et n'étaient plus qu'un rêve,  
Une ébauche lente à venir

Sur la toile oubliée, et que l'artiste achève  
Seulement par le souvenir.

Derrière les rochers une chienne inquiète  
Nous regardait d'un oeil fâché,  
Epiant le moment de reprendre au squelette  
Le morceau qu'elle avait lâché.

— Et pourtant vous serez semblable à cette ordure,  
À cette horrible infection,  
Etoile de mes yeux, soleil de ma nature,  
Vous, mon ange et ma passion!

Oui! telle vous serez, ô la reine des grâces,  
Après les derniers sacrements,  
Quand vous irez, sous l'herbe et les floraisons grasses,  
Moisir parmi les ossements.

Alors, ô ma beauté! dites à la vermine  
Qui vous mangera de baisers,  
Que j'ai gardé la forme et l'essence divine  
De mes amours décomposés!

A Carcass (transl. by James McGowan pp.59-63)

Remember, my love, the object we saw  
That beautiful morning in June:  
By a bend in the path a carcass reclined  
On a bed sown with pebbles and stones;

Her legs were spread out like a lecherous whore,  
Sweating out poisonous fumes,  
Who opened in slick invitational style  
Her stinking and festering womb.

The sun on this rottenness focused its rays  
To cook the cadaver till done,  
And render to Nature a hundredfold gift  
Of all she'd united in one.

And the sky cast an eye on this marvellous meat  
As over the flowers in bloom.  
The stench was so wretched that there on the grass  
You nearly collapsed in a swoon.

The flies buzzed and droned on these bowels of filth  
Where an army of maggots arose,  
Which flowed with a liquid and thickening stream  
On the animate rags of her clothes.

And it rose and it fell, and pulsed like a wave,  
Rushing and bubbling with health.  
One could say that this carcass, blown with vague breath,  
Lived in increasing itself.

And this whole teeming world made a musical sound  
Like babbling brooks and the breeze,  
Or the grain that a man with a winnowing-fan  
Turns with a rhythmical ease.

The shapes wore away as if only a dream  
Like a sketch that is left on the page  
Which the artist forgot and can only complete  
On the canvas, with memory's aid.

From back in the rocks, a pitiful bitch  
Eyed us with angry distaste,  
Awaiting the moment to snatch from the bones  
The morsel she'd dropped in her haste.

- And you, in your turn, will be rotten as this:  
Horrible, filthy, undone,  
O sun of my nature and star of my eyes,  
My passion, my angel in one!

Yes, such will you be, o regent of grace,  
After the rites have been read,  
Under the weeds, under blossoming grass  
As you moulder with bones of the dead.

Ah then, o my beauty, explain to the worms  
Who cherish your body so fine,  
That I am the keeper for corpses of love  
Of the form, and the essence divine!

Carrion (transl. by Richard Howard pp.35-36)

Remember, my soul, the thing we saw  
that lovely summer day?  
On a pile of stones where the path turned off,  
the hideous carrion -

legs in the air, like a whore – displayed,  
indifferent to the last,  
a belly slick with lethal sweat  
and swollen with fould gas.

The sun lit up that rottenness  
as though to roast it through,  
restoring to Nature a hundredfold  
what she had here made one.

And heaven watched the splendid corpse  
like a flower open wide –  
you nearly fainted dead away  
at the perfume it gave off.

Flies kept humming over the guts  
from which a gleaming clot  
of maggots poured to finish off  
what scraps of flesh remained.

The tide of trembling vermin sank,  
then bubbled up afresh  
as if the carcass, drawing breath,  
by *their* lives lived again

and made a curious music there –  
like running water, or wind,  
or the rattle of chaff the winnower  
loosens in his fan.

Sharpless – nothing was left but a dream  
the artist had sketched in ,  
forgotten, and only later on  
finished from memory.

Behind the rocks an anxious bitch  
eyed us reproachfully,  
waiting for the chance to resume  
her interrupted feast.



- Yet you will come to this offence,  
this horrible decay,  
you, the light of my life, the sun  
and moon and stars of my love!

Yes, you will come to this, my queen,  
after the sacraments,  
when you rot underground among  
the bones already there.

But as their kisses eat you up,  
my Beauty, tell the worms  
I've kept the sacred essence, saved  
the form of my rotted loves!

Carrion (trans. by Walter Martin, pp. 75-77)

My love, do you recall that thing we saw  
While the sun burned bright overhead:  
At a fork in the road its bones lay sprawled,  
Spawled on a gravel bed,

Legs in the air like a woman in heat,  
Spread-eagled, bare belly and arse  
Shamelessly oozing a venomous sweat  
With a primeval gas.

The loving sun bore down inside the rot  
As if to roast it to a turn,  
As if through degradation to create  
A hundredfold return;

The swelling hide burst open like a flower,  
As all heaven watched above it.  
And the summer air was so awful there  
You thought you'd die of it.

Flies sizzled as the putrefying guts  
Disgorged a noxious flood of fresh  
Trops – a viscous, thick river of maggots  
To plunder the last flesh.

Impulsive as a bubbling spring, a liv-  
ing, breathing blackness rose and fell  
As if the fruitful carcass, still alive,  
Had multiplied itself.

Another world, with otherworldly strains  
Of rhythmic waters, restless winds;  
The hypnotizing cadences of grain  
In the winnowing fans...

Deformed, as in a dream, and growing faint;  
The canvas nearly white again;  
The visionary hand will have to paint  
From memory alone.

Behind some rocks a half-wild bitch looked down  
With an exasperated eye,  
Anxious to retrieve from the skeleton  
A bone that got away.

- And yet, someday, you too will come to this,  
Angel of light, and love, and lust –  
Undressed, unloved, unloveable, unmissed;  
A stench. A pile of dust.

Yes! Even you, my queen, will have to die  
And wear those green and flowered gowns,  
For grace is good for nothing when you lie  
In a welter of bones.

But don't forget to tell the fervent worms  
That kiss away those lips of yours,  
I keep the sacred essences and forms  
Of my corrupt armours!

Carrion (transl. by Francis Scarfe in „Baudelaire. The Complete Verse” pp.91 – 93)

Do not forget, O my soul, that thing we saw on that fine summer's morning, that was so mild: there where the path turned, a disgusting corpse on a bed of shingle, with its legs in the air like a lewd woman's, inflamed and oozing poisons and nonchalantly and cynically laying open its stinking belly.

The sun was blazing down on that rotten meat as if to roast it to a turn, and to render a hundredfold to Nature all that she had brought together;

while the sky looked down on that magnificent carcass as it unfolded its petals like a flower, and the stench was so strong that you all but fainted on the grass.

The flies were humming on its putrid belly from which black battalions of maggots crawled, flowing like a turgid fluid along those living rags of flesh.

It was all rising and falling like a wave of the sea, and it seethed and glittered as if the body, swollen with a faint breathing, was alive and being multiplied.

And that horde of life gave out an eerie music like a flow of water or wind, or the sighing of the grain which the winnower's cadenced swing tosses and turns in his basket.

Its forms were blurred as in a dream, nothing but a slowly shaping sketch forgotten on the canvas, which the artist must perfect from memory alone.

From behind the rocks a fretful bitch glared at us with anger in its eyes, judging the moment when it could snatch from the skeleton the morsel of flesh it had left behind.

- Yet you will come to resemble that offal, that loathsome corruption, O star of my eyes, O Sun of my nature, my angel and my passion!

Yes, such will you be, O queen of graces, after the last sacraments, when you will go down beneath the grass and unctuous flowers to grow green among the bones.

Then, O my beauty, tell the vermin which will devour you with their kisses, how I have immortalized the image and divine essence of my putrified loves.

A Carcass (transl. by Carol Clark, pp. 28 – 30)

Remember the sight we saw, my soul, that fine, mild summer morning: round a turning in the path a disgusting carcass on a bed scattered with stones,  
Its legs in the air like a woman on heat, burning and sweating poisons, was displaying, in casual and shameless fashion, its belly, full of noxious vapours.  
The sun was shining on that mass of rottenness as if to cook it to perfection, and to give back a hundredfold to great Nature all that she had joined together;  
And heaven watched the splendid carcass unfolding like a flower. The stench was so strong that you thought you would faint right there, on the grass.  
The flies were buzzing on that putrid belly, from which issued black battalions of larvae, flowing like a thick liquid along those living rags.  
The whole mass fell and rose like a wave, or erupted in sparkling foam; you would have said that the body, filled with some mysterious breath, was living and multiplying.  
And this world was emitting a strange music, like running water and wind, or the grain which a winnower with a rhythmic movement shakes and turns in his winnowing-basket.  
Theshapes were fading and were now only a dream, a sketch slow to take shape on the forgotten canvas, which the artist completes only in his memory.  
Behind the rocks a restless bitch was watching us with angry eyes, waiting for the moment to reclaim from the skeleton the titbit shae had left behind.  
And yet you will be like that ordure, that horrible, unclean thing, o star of my eyes, sun of my nature, you, my angel and my passion!  
Yes, such you will be, o queen of grace, after the last sacraments, when you will go, under the grass and the fat flowering weeds, to moulder among the dead bones.  
Then, o my beauty, say to the vermin who will devour you with kisses, that I have kept the form and the divine essence of my decomposed loves.

Maita (transl. by Augusts Štrauss in „Launuma puķes” pp. 47-51)

Ko, mīlā, ieraudzījām – atcerieties droši!  
Rīts bija vasarīgi jauks.  
Te pēkšņi acu priekšā maita atbaidoša,  
Kur sākās oļiem klātais lauks, -

Kā palaistuvei viņai kājas gaisā bija,  
Bez kauna gaismā atklājās  
Tās uzblīdušais vēders, kuru piepildīja  
Līdz malām gāzes indīgās.

Pār puvekli jau saule iegailējās kairi,  
Lai kārtīgi tas apceptos,  
Lai Dabas māte gūtu simtkārtīgi vairāk,  
Kā dzīvā miesā bija apvienots.

Uz milzu rumpi nolūkojās debess tāle,  
Kā puķei līdzīgi tas plaukst.  
Bij tāda smirdoņa, ka nokrist zālē  
Jūs, mīlā, grasījāties jau.

No vēdera, kam apkārt mušas sīcot sējās,  
Jau parādījās tumšs un rāms  
Pulks tārpu, tecēdams kā šķidrums sabiezējis  
Pa gaļas skrandām ļumdošām.

Tas viss te noplaka, te cēlās tā kā vilnis,  
Te tālāk plūda kūšājot.  
Kā likās, maita šī, ar vāru dvašu pilna,  
Vēl zēla, sevi vairojot.

Un tādu mūziku tā apkārt izplatīja  
Kā ūdens tecēdams vai vējš,  
Vai gaudi, kurus vētot vienmērīgi sijā  
Un smalkās čabas sānis mēž.

Viss vērtās, izplūda, par sapņiem kļuva veidi –  
Kā lēni dzisis uzmetums  
Uz veca audekla, ko gleznotājs sāk veidot  
No savām atmiņām priekš mums.

Aiz klintīm kuce nogaidīja, acis miedzot,  
Kad atkal viņai piederēs  
Tas kumoss, ko jau mirklis būtu sniedzis,  
Ja neiztraucējuši mēs.

- Jūs arī kādu dienu būsit tikpat baisa -  
Tāds pūžņu perēklis kā šis,  
Jūs, manu acu zvaigzne, mana saule skaistā,  
Mans alku tēls un eņģelis.

Jā, tāda gan, ak, mana karaliene,  
Jūs aiziesiet jau varbūt rīt  
Par pīšļiem kļūt zem zālāja un puķēm viena,  
Kad sakraments būs izpildīts.

Ak, mana skaistule! Tad sakiet tārpu ciltij,  
Kas krimtīs jūs vēl noskūpstot,  
Ka mīlas veidolu un dievišķību silto  
Sirds mana sevī glabāt prot.

## Le mort joyeux

Dans une terre grasse et pleine d'escargots  
Je veux creuser moi-même une fosse profonde,  
Où je puisse à loisir étaler mes vieux os  
Et dormir dans l'oubli comme un requin dans l'onde.

Je hais les testaments et je hais les tombeaux ;  
Plutôt que d'implorer une larme du monde,  
Vivant, j'aimerais mieux inviter les corbeaux  
A saigner tous les bouts de ma carcasse immonde.

- O vers! noirs compagnons sans oreille et sans yeux,  
Voyez venir à vous un mort libre et joyeux ;  
Philosophes viveurs, fils de la pourriture,

A travers ma ruine allez donc sans remords,  
Et dites-moi s'il est encor quelque torture  
Pour ce vieux corps sans âme et mort parmi les morts ?



The Happy Corpse (transl. by James McGowan pp.141- 143)

In a rich land, fertile, replete with snails  
I'd like to dig myself a spacious pit  
Where I might spread at leisure my old bones  
And sleep unnoticed, like a shark at sea.

I hate both testaments and epitaphs;  
Sooner than beg remembrance from the world  
I would, alive, invite the hungry crows  
To bleed my tainted carcass inch by inch.

O worms! Dark playmates minus ear or eye,  
Prepare to meet a free and happy corpse;  
Droll philosophes, children of rottenness,

Go then along my ruin guiltlessly,  
And say if any torture still exists  
For this old soulless corpse, dead with the dead!

Dead But Happy (transl. by Francis Scarfe in „Baudelaire. The Complete Verse” p.152)

In a rich soil full of snails I want to dig a deep ditch for myself, where I can stretch my old bones at leisure and sleep in oblivion like a shark in the sea.  
I hate last wills and testaments, and I hate graves. Rather than beg a tear from the world, I'd prefer, still alive, to invite the crows to drink blood from every tatter of my loathsome carcass.

O worms, black cronies without eyes or ears, behold: a free and happy dead man is on his way to you, you gourmet-philosophers, putrefaction's sons:  
wind through my ruins, then, without remorse, and tell me if there is still some other torture left for this old body, soulless and dead among the dead.

The Carefree Corpse (transl. by Walter Martin, p. 187)

I want to dig a ditch in fertile earth,  
In snail-encrusted soil, a good deep grave,  
And take my ease and give my bones a berth,  
At peace, a basking shark beneath a wave.

No tombsone, no certificates of birth  
Or death. No tears for me. I'd rather have  
Ravenous birds reduce this mortal girth  
And in my living flesh peck out a cave.

Behold! I lay me down on my own terms,  
Among my deaf and blind dark comrade worms,  
Sons of decay, feasting philosophers.

Have at my ruins, friends, then let us see  
If there are any tortures left for this  
Carefree old corpse as dead as dead can be!

The Happy Corpse (trans. By Richard Howard pp.72 – 73)

Wherever the soil is rich and full of snails  
I want to dig myself a nice deep grave –  
deep enough to stretch out these old bones  
and sleep in peace, like a shark in the cradling wave.

Testaments and tombstones always lie!  
Before collecting such official grief,  
I'd rather ask the crows, while I'm alive,  
to pick my carcass clean from end to end.

They may be deaf and blind, my friends the worms,  
yet surely they will welcome a happy corpse;  
feasting philosophers, scions of decay,

eat your way through me without a second thought  
and let me know if one last twinge is left  
for a soulless body deader than the dead!

Jautrais mironis (transl. by Augusts Štrauss in „Ļaunuma puķes” p. 87)

Kur zeme treknāka, kur gliemeži, kāds prauls,  
Sev plašu bedri izroku, lai tajā  
Jo ērti novietojas katrs vecais kauls  
Un guļ kā haizivs, kuru viļņi aijā.

Es testamentus ienīstu un kapus ar  
Un ļaudīm nelūdzu ne asaras, ne žēlas.  
Jau dzīvs es saucu: „Saskrien, kraukļu bars,  
Un plosi ķermeni, no kura gala vēlies!”

Ak, tārpiņ bezausainais, aklais līdzgaitniek,  
Rau, saposies viens mirējs, svabads tā ka prieks;  
Klau, sīkais filozofiņ, puves labā roka,

Teve ceļā savas atliekas nu lieku es,  
Un saki godīgi – vai tam vairs kādas mokas,  
Kurš blakus mirušajiem guļ bez dvēseles!

Zobgale nāve (transl. by Dagnija Dreika in „Bertas acis”, p.69)

Es arī gribu izdzīt savu dziļu vagu  
Šai zemē treknajā, kas gliemjiem pilna;  
Kur dīkā brīdī maniem veciem kauliem agult  
Lai varu aizmirsties kā haizivs, guļot vilnī.

Es nīstu testamentus tā, kā kapus nīst,  
No pasaules es nelūgšu ne asaru,  
Bet labprāt kraukļus ielūgtu, ja būtu dzīvs,  
Lai manus kaulus nešķīstos tie kopā lasa.

Ak, dzejas! Melnās pavadones, kas bez ausu un bez acu,  
Rau, nāve brīva, rotaļīga pie jums nāca  
Un filosofi dzīrotāji, trūdu dēli.

Bez sirdsapziņas ēdām ejiet manās drupās šajās  
Un sakiet, vai ir sagaidāmas kādas moka vēl  
Šim bezdvēseles liķim, mirušam starp mirušajiem.

## Danse macabre

*À Ernest Christophe*

Fière, autant qu'un vivant, de sa noble stature  
Avec son gros bouquet, son mouchoir et ses gants  
Elle a la nonchalance et la désinvolture  
D'une coquette maigre aux airs extravagants.

Vit-on jamais au bal une taille plus mince?  
Sa robe exagérée, en sa royale ampleur,  
S'écroule abondamment sur un pied sec que pince  
Un soulier pomponné, joli comme une fleur.

La ruche qui se joue au bord des clavicules,  
Comme un ruisseau lascif qui se frotte au rocher,  
Défend pudiquement des lazzi ridicules  
Les funèbres appas qu'elle tient à cacher.

Ses yeux profonds sont faits de vide et de ténèbres,  
Et son crâne, de fleurs artistement coiffé,  
Oscille mollement sur ses frêles vertèbres.  
Ô charme d'un néant follement attifé.

Aucuns t'appelleront une caricature,  
Qui ne comprennent pas, amants ivres de chair,  
L'élégance sans nom de l'humaine armature.  
Tu réponds, grand squelette, à mon goût le plus cher!

Viens-tu troubler, avec ta puissante grimace,  
La fête de la Vie? ou quelque vieux désir,  
Eperonnant encor ta vivante carcasse,  
Te pousse-t-il, crédule, au sabbat du Plaisir?

Au chant des violons, aux flammes des bougies,  
Espères-tu chasser ton cauchemar moqueur,  
Et viens-tu demander au torrent des orgies  
De rafraîchir l'enfer allumé dans ton coeur?

Inépuisable puits de sottise et de fautes!  
De l'antique douleur éternel alambic!  
À travers le treillis recourbé de tes côtes  
Je vois, errant encor, l'insatiable aspic.

Pour dire vrai, je crains que ta coquetterie  
Ne trouve pas un prix digne de ses efforts  
Qui, de ces coeurs mortels, entend la raillerie?  
Les charmes de l'horreur n'enivrent que les forts!

Le gouffre de tes yeux, plein d'horribles pensées,  
Exhale le vertige, et les danseurs prudents  
Ne contempleront pas sans d'amères nausées  
Le sourire éternel de tes trente-deux dents.

Pourtant, qui n'a serré dans ses bras un squelette,  
Et qui ne s'est nourri des choses du tombeau?  
Qu'importe le parfum, l'habit ou la toilette?  
Qui fait le dégoûté montre qu'il se croit beau.

Bayadère sans nez, irrésistible gouge,  
Dis donc à ces danseurs qui font les offusqués:  
«Fiers mignons, malgré l'art des poudres et du rouge  
Vous sentez tous la mort! Ô squelettes musqués,

Antinoüs flétris, dandys à face glabre,  
Cadavres vernissés, lovelaces chenus,  
Le branle universel de la danse macabre  
Vous entraîne en des lieux qui ne sont pas connus!

Des quais froids de la Seine aux bords brûlants du Gange,  
Le troupeau mortel saute et se pâme, sans voir  
Dans un trou du plafond la trompette de l'Ange  
Sinistrement béante ainsi qu'un tromblon noir.

En tout climat, sous tout soleil, la Mort t'admire  
En tes contorsions, risible Humanité  
Et souvent, comme toi, se parfumant de myrrhe,  
Mêle son ironie à ton insanité!»

Danse macabre

for Ernest Christophe (trans. By James McGowan pp.197 – 201)

Proud, like one living, of her noble height,  
With handkerchief and gloves, her great bouquet,  
She has the graceful nonchalance that might  
Befit a gaunt coquette with lavish ways.

At any ball does one see waist so slim?  
In all their regal amplitude, her clothes  
Unfurl down to a dry foot, pinched within  
A pomponned shoe as lovely as a rose.

The frill that plays along her clavicles,  
As a lewd streamlet rubs its stony shores,  
Modestly shields from jeering ridicule  
Enticements her revealing gown obscures.

Her eyes, made of the void, are deep and black;  
Her skull, coiffured in flowers down her neck,  
Sways slackly on the column of her back,  
O charm of nothingness so madly decked!

You will be called by some, 'caricature',  
Who do not know, lovers obsessed with flesh,  
The grandeur of the human armature.  
You please me, skeleton, above the rest!

Do you display your grimace to upset  
Our festival of life? Some ancient fire,  
Does it ignite your living carcass yet,  
And push you to the sabbath of Desire?

Can you dismiss the nightmare mocking you,  
With candle glow and songs of violins,  
And will you try what floods of lust can do  
To cool the hell that brands the heart within?

Eternal well of folly and of fault!  
Alembic of the old and constant griefs!  
I notice how, along the latticed vault  
Of ribs, the all-consuming serpent creeps.

Truly, your coquetry will not evoke  
Any award that does not do it wrong;  
Who of these mortal hearts can grasp the joke?



The charms of horror only suit the strong!  
Full of atrocious thoughts, your eyes' abyss  
Breathes vertigo – dancer could begin  
Without a bitter nausea to kiss  
Two rows of teeth locked in a steady grin.

But who has not embraced a skeleton?  
Who has not fed himself on carrion meat?  
What matter clothes, or how you put them on?  
The priggish dandy shows his self-deceit.

Noseless hetaera, captivating quean,  
Tell all those hypocrites what you know best:  
'Proud darlings though you powder and you preen,  
O perfumed skeletons, you reek of death!

Favourites faded, withered – in the mob  
Antinous, and many a lovelace –  
The ceaseless swirling of the danse macabre  
Sweeps you along to some unheard-of place!

From steamy Ganges to the freezing Seine  
The troop of mortals leaps and swoons, and does  
Not see the Angel's trumpet aimed at them  
Down through the ceiling, that black blunderbuss.

In every climate Death admires you  
In your contortions, o Humanity,  
And perfuming herself as you would do,  
Into your madness blends her irony!

Dancing Death  
To Ernest Christophe  
(transl. by Walter Martin, pp. 251 – 253)

She's like a model, proud of her good bones.  
The handkerchief, the gloves, the big bouquet  
And easy bearing show that she disdains  
Formality for charming disarray.

You've never seen a waist as slim as that  
At any ball! Larger than life, her gown  
Sweeps down in lavish folds to a neat foot  
In a pretty shoe, trimmed with a pompon.

A fringe of lace across her clavicle  
(As if a lusty brook caressed its bed)  
Defends from prying eyes and ridicule  
The mortal charms she's done her best to hide.

Her eyes are lavishly mysterious;  
Her cranium (extravagantly tressed)  
Sways gently on its stem. O numinous  
Sweet nothing, irresistably undressed!

Soft amorists, obsessed with flesh, don't care  
What lies beneath the skin, can't realize  
The beauty of the body's bony core.  
Bare bones, you echo my proclivities!

Your skull, with its intimidating grin,  
Could end this neverending *Carnival* –  
Or does some old desire still spur you on,  
Inspiring you to join our *Mardi gras*?

Will candlelight and violins disperse  
The evil dreams you cannot lay to rest?  
Or might some hell-bent mob of reelers  
Extinguish the inferno in your breast?

Unfailing cistern of folly and sin,  
Where all our miseries have been distilled,  
Where, twisted round your breast-bone like a vine,  
The ever-eager worm is working still!

The truth is, I'm afraid your coquetry  
Will drive away the hearts you hope to win:  
The human heart can't take much mockery,  
And charms like yours are not for timid men.

Those hollow eyes – a nauseating thought! –  
Could well turn out to be the kiss of death.  
(What suitor wouldn't sicken at the sight  
Of thirty-two obscenely smiling teeth?)

And yet – who hasn't held a skeleton  
Or dined on carrion and mummy-wheat?  
What does the make-up matter, or the gown?  
To show disgust would show your own conceit.

Barefaced and undeniable grisette,  
Tell all those with their noses in the air,  
'You pompous little darlings reek of death  
No matter how much perfume you may wear!

O gilded carcasses of vanished youth,  
O golden girl and doddering Don Juan,  
The all-embracing arms of dancing Death  
Will sweep you off your feet to parts unknown.

From Ganges'banks to these cold, fog-bound quays  
Morality reels by, oblivious.  
While overhead the final trumpet plays,  
Cocked at your skulls like God's own blunderbuss.

Death now and then finds something to admire  
Despite your asininity, Mankind,  
And even dons gold, frankincense and myrrh  
To mimic your unstable state of mind!'

Dance of Death (transl. by Richard Howard, pp. 101 – 103)

Proud of her height as if she were alive,  
she manages her props – her huge bouquet,  
her scarf, her gloves – with all the unconcern –  
or is it the disdain? – of a practiced flirt.

Who ever saw a wasp with a waist like that!  
Or so many yards of gown so readily  
gathered up to show a wizened foot  
crammed into its crimson satin shoe?

The frill that runs along her clavicle  
as if a stream caressed the stones in its bed  
demurely screens from idle scrutiny  
the deadly charms she *will* keep in the dark.

Those shadows are the making of her eyes,  
and the braid of buds around her nodding brow  
is not so neatly plaited as her spine –  
O lure of Nothingness so well tricked out!

Drunk on flesh, young lovers libel you  
a caricature – they cannot understand  
the beauty of your true embodiment:  
Skeleton, you suit me down to the ground,

as grinning from ear to absent ear you come  
to spoil the Feast, or cannot keep away  
because some hunger in the marrow of your bones  
compels you to our human carnival...

Will music and the flaring lights beguile  
a mocking nightmare you cannot escape?  
Is it the torrent of orgies you require  
to douse the hellfire in your heart?

Inexhaustible pit of folly and sin!  
Eternal alembic of the ancient pain!  
Threading the twisted trellis of your ribs  
the insatiable worm, I see, is still at work!

To tell the truth, I fear your coquetry  
will fail to find the victims it deserves:  
which of these mortal hearts can take your jokes?  
The charms of Dread are not for everyone.

What visions cloud the chasm of your eyes?  
Even the bravest partner joins the dance  
with a twinge of terror as he contemplates  
the eternal smile of thirty-two white teeth!

Yet who has not embraced a skeleton,  
not eaten what the grave claims for its own?  
What does the costume matter, or the scent?  
'Disgusted'? All you show is your conceit!

Noseless camp-follower, irresistable drab,  
disabuse these dancers of their airs:  
'For all your skill with powder and with musk  
each of you stinks to heaven – or hell – of death!

A withered Antinous here, his Emperor there,  
equally worm-eaten, hoary belles and beaux –  
the universal throb of the Dance of Death  
drags you down to Whereabouts Unknown!

From Senegal to the cold quays of the Seine  
the mortal swarm jigs on, ecstatic, blind  
to the Angel's trumpet somewhere overhead,  
gaping like a blackened blunderbuss...

Death in every latitude dotes on you  
And your contortions, ludicrous Mankind,  
And often, like you, daubing herself with myrrh,  
Mixes her scorn with your delirium!

The Dance of Death  
to Ernest Christophe

(transl. by Francis Scarfe in „Baudelaire. The Complete Verse”, pp. 192 – 195)

As proud of her noble figure as anyone alive, with her outsize bouquet, handkerchief and gloves, she has the casual ease and sauce of a skinny flirt with her affected poses.

Did you ever see such a narrow waist at any ball? Her flashy gown, ample enough for a queen, sweeps generously down to her neat foot which is pinched into a pomponned slipper as pretty as a flower.

The frills on her dress hug her collarbones like a randy stream rubbing against a rock, demurely protecting the lifeless charms which she does her best to hide from hilarious jeers.

Her fathomless eyes are pits of emptiness and dark. Her hairless skull is crowned with an arty garland and gently tilts from side to side, poised on her vertebrae's delicate bones. What charm there is in Nothingness dressed to kill!

But some will dismiss you as a mere caricature, such as those flesh-obsessed lovers who fail to appreciate the elegance of the human frame. But for me, grand skeleton, you are the answer to my fondest tastes.

Have you come here to disturb the feast of life with your compelling grin, or does some lingering lust spur your living carcass on and trick you into joining our saturnalia?

To the strains of violins, the flaming candle-lights, are you still hoping to drive the nightmare of derision away? Have you joined our party to douse the inferno blazing in your breast?

Inexhaustible pit of stupidity and error, grisly vessel of age-old griefs, I can see the hungry aspic still at work in the rounded vessel of your ribs.

To tell the truth, I fear that your coquetry will never win the prize your efforts deserve, for which of these mortal hearts will ever grasp the meaning of your mockery? The charms of horror can seduce none but the strong.

The abyss of your eyes, full of unspeakable thoughts, casts an hypnotic vertigo all around you. No prudent partner in the dance will ever glimpse the permanent smile of your perfect set of teeth without wanting to vomit bile.

Yet who has never held a skeleton in his arms, who has never fed on the carrion of the grave, of what avail are scents and clothes and jewels? Anyone who turns aside in disgust is only proving that he thinks himself beautiful.

Noseless ballerina, magnetic whore, you should tell those dancers whom you fill with nausea, 'You stiff-necked squeamish fools, in spite of all your perfumes and cosmetics you all stink of death. Skeletons tarted with musk, 'shabby wizened old fops, smooth-faced senile dandies, glorified cadavers, whirl you all into realms unknown to the living.

'From the Seine's cold quays to Ganges' sultry shores the herds of mortals jig and swoon, without ever noticing that gaping hole in the ceiling, through which the archangel's final trump yawns sinisterly like the jaws of a black cannon.

'In every clime and wherever the sun shines down, Death has her eye on you and marvels at your antics, O ridiculous human race; and often, like you, she scents herself with myrrh, marching your madness with her irony.'

Nāves deja

*Ernestam Kristofam*

(transl. by Augusts Štrauss in „Parīzes splīns”, pp. 122 – 123)

Ar puķu pušķīti un mutautiņu pirkstos  
Kā dzīvie prot tā sevi lepni nest,  
Bezgala nepiespiesti, pārdrošībā dzirkstot,  
Kā dara smalkās, kalsnās koķetes.

Vai viduklis tik slaidis ir kādā ballē mafīts?  
Tās tērpa karaliskās, plašās paldes sniedz  
Līdz viņas pēdai mazajai, kas ārā skatās  
Ar izpušķotu kurpi, burvīgu kā zieds.

Ap lāpstīnām tai riša maigi rotaļājas,  
Kā strautiņš klintij pretī naigi nīrb un zib,  
Kā vairogs šķīsts – pret nelgu smīniem – klājas  
Pār baisiem daiļumiem, ko viņa noslēpt grib.

Uz trauklā kakla skriemeļiem tai līgo  
Ar puķēm glīti rotāts galvaskauss.  
Ak, nebūtības jaukums, daiļums ārprātīgais!  
Vīd acīs tumsa, tukšums baīgs un sauss.

Par karikatūru, ak, skelet, tevi saukās  
Vien miesas reibinātais – tāds, kurš neapjēdz  
Šīs cilvēkarmatūras eleganci jauko.  
Bet man tu liecies dailes paraugs rets.

Vai tu ar saviem vaibstiem neparastiem  
Nāc Dzīves svētkus jaukt? Vai salkums neremdēts,  
Vēl piešus piecirdams, uz tevis lepni drasē  
Un Baudas sabatā kā aitu tevi trenc?

Kad čīgā vijoles, kas sveces deg un raso,  
Vai ceri tu, ka murgi jājizgaist?  
Vai orgījai kā upei atnāci te prasīt,  
Lai veldzē elli, kas tev sirdi kaist?

Tu muļķības un maldu aka pārpildītā!  
Tu senu sāpju destilētājtrauks!  
Caur tavām ribām – režģu žogu pīto –  
Es, dzīvais, redzu: kāra odze aug.

Tu valšķīga un kvēla solī katrā;  
Bet kas gan tavas pūles atalgos?  
Kurš no šiem mirstīgiem spēj tavus smieklus saprast?  
Vien stipram cilvēkam tavš daiļums baudu dos!

Ar acu dobumiem tu baisas domas iedves  
Un izsauc vēmieni; ak, daudziem stāsies sirds  
Un nelabuma sviedri spiedīsies uz pieres  
No smaida, kas tev zobos nemitīgi mirdz.

Un tomēr pasakiet – kurš skeletu nav skāvis?  
Kam kādreiz garšojis nav trūdiem nolemtais?  
Un kāda nozīme gan smaržai, drēbēm, stāvam?  
Kurš tēlo šķebīgumu – domā, ka ir skaists.

Tu bajadēra, karavīru mīlētāja  
Bez deguna, teic tiem, kas laimē kūst:  
„O, mīlie skeleti, par spīti brašai stājai,  
Pēc nāves ožat, sasmaržotie, jūs,

Kas esat Antinoji, bezbārdainie švīti,  
Un sirmie pavedēji, gludi tā, ka spīd,  
Gan nāves deja, šūpās sagūstītus,  
Uz nezināmu pusi aiznesīs jūs rīt!

No Sēnas līdz pat Gangas slīksnājiem – viscaur  
Lec bariem mirstīgo un tvīkst, un nesaredz,  
Ka eņģelis kā stobru nomērķējis tauri  
Caur griestiem, kuri mūsu dzīvi sedz.

It visur pasaulē mums Nāve līdzī dodas,  
Un, tā kā mēs ar mirrēm svaidījusies, tā,  
Par tevi, Cilvēce, bez gala saviļņota,  
Jauc savu ironiju tavā neprātā.”



## Le Squelette laboureur

I

Dans les planches d'anatomie  
Qui traînent sur ces quais poudreux  
Où maint livre cadavéreux  
Dort comme une antique momie,

Dessins auxquels la gravité  
Et le savoir d'un vieil artiste,  
Bien que le sujet en soit triste,  
Ont communiqué la Beauté,

On voit, ce qui rend plus complètes  
Ces mystérieuses horreurs,  
Bêchant comme des laboureurs,  
Des Ecorchés et des Squelettes.

II

De ce terrain que vous fouillez,  
Manants résignés et funèbres  
De tout l'effort de vos vertèbres,  
Ou de vos muscles dépouillés,

Dites, quelle moisson étrange,  
Forçats arrachés au charnier,  
Tirez-vous, et de quel fermier  
Avez-vous à remplir la grange?

Voulez-vous (d'un destin trop dur  
Epouvantable et clair emblème!)  
Montrer que dans la fosse même  
Le sommeil promis n'est pas sûr;

Qu'envers nous le Néant est traître;  
Que tout, même la Mort, nous ment,  
Et que sempiternellement  
Hélas! il nous faudra peut-être

Dans quelque pays inconnu  
Ecorcher la terre revêche  
Et pousser une lourde bêche  
Sous notre pied sanglant et nu?

The Digging Skeleton (transl. by Francis Scarfe in « Baudelaire. The Complete Verse », pp. 187 -188)

I

In those anatomical plates which languish [in book-boxes] on the dusty quays [along the Seine], where many a shrivelled volume sleeps like an ancient mummy –

in drawings to which the gravity and learning of some forgotten artist gave some beauty, however depressing the theme,

you can see (to make these mysterious horrors more complete) flayed men and skeletons digging the soil like farm-hands.

II

You poor gloomy devils who seem resigned to your fate, tell me – what strange horror do you dig up from the soil you hack with all that straining of your backbones and skinned muscles,

you hard-labourers dragged out of the boneyard, tell me what farmer's barns are you condemned to fill ?

Do you want to show us – O shocking and unmistakable emblem of too harsh a fate – that even in the grave the sleep we are promised may be denied us;

that even the Void can cheat us; that all things lie to us, including Death; and that for ever and ever, alas, perhaps

in some land unknown to us we will have to scrape the sullen earth, and shove a heavy spade beneath our bleeding naked feet?

The Digging Skeleton (transl. by Carol Clark, pp. 98 – 99)

I

In the anatomical plates that lie around on those dusty embankments where the corpse of many a book sleeps like an ancient mummy,

Drawings which the seriousness and the knowledge of an old artist, despite their sad subjects, have endowed with beauty,

We see, making these mysterious horrors even more complete, flayed figures and skeletons digging like farm workers.

II

From this earth that you are digging so thoroughly, resigned villeins of death, with all the effort of your vertebrae or your exposed sinews;

Say, what strange harvest, work-gang pressed from the charnel-house, do you gather, and what farmer is expecting you to fill his barn?

Are you trying to show (clear and dreadful emblem of a too-cruel fate!) that even in the grave the promised sleep is not certain;

That the Void betrays us; that everything, even Death, lies to us, and that for all eternity, alas! we shall perhaps,

In some unknown country, be obliged to flay the stubborn earth, and to push a heavy spade under our naked, bleeding foot?

Skeletons Digging (transl. by James McGowan, pp. 189 – 191)

In anatomical designs  
That hang about these dusty quays  
Where books' cadavers lie and sleep  
Like mummies of the ancient times,

Drawings of which the gravity  
And the engraver's knowing hand,  
Although the theme be less than grand,  
Communicate an artistry,

One sees, which renders more intense  
The horror and the mystery,  
Like field-hands working wearily  
Some skeletons and skinless men.

II

Out of the land you're digging there,  
Obedient and woeful drones,  
With all the effort of your bones,  
Of all your muscles, stripped and bare,

Say, what strange harvest do you farm,  
Convicts from the charnel house,  
And what contractor hired you out  
To fill what farmer's empty barn?

Do you (our dreadful fate seems clear  
In your design) intend to show  
That in the pit we may not know  
The sleep we have been promised there;

Non-being will not keep its faith;  
That even Death can tell a lie,  
And that, Alas! Eternally  
It falls to us, perhaps, at death

In some anonymous retreat  
To see the stubborn land is flayed  
By pushing the reluctant spade  
Under our bare and bleeding feet?

Skeleton Crew (transl. by Richard Howard, pp. 98 – 99)

I

Colored plates from medical texts  
peddled along these dusty quays  
where corpses of so many books  
rot in endlessly rifled graves,

Illustrations which the skill  
and rigour of a master hand  
have made, however grim the theme,  
incontrovertibly beautiful,

often – crowning horror! – display  
anatomical mannequins  
all vein and muscle, or skeletons  
digging, bone on naked bone.

II

Helots of the charnel-house,  
submissive and macabre drones,  
can all your anguished vertebrae  
or those espaliered arteries

reveal what preternatural crop  
you wrest from the reluctant earth,  
and tell which farmer's granary  
your labors are condemned to fill?

Hard emblem of explicit fate,  
would you declare by this device  
that even in the sepulchre  
our promised sleep will be denied?

that Nothingness has played us false,  
that even Death is a deceit,  
and that throughout eternity  
we are intended, after all,

to scrape the unavailing soil  
of some forsaken wilderness,  
and drive again the heavy spade  
under our bare and bleeding foot?

Posthumous Work (transl. by Walter Martin, p. 245)

I

Dead books exposed like mummies' tombs  
Display upon the dusty quays  
Gravures of gross anatomies,  
Woodcuts from desecrated tomes;

Plates which, despite their rueful theme,  
Reveal a master-craftsman's skill,  
And show that even human skulls  
Have something beautiful in them –

But the most chilling are the ones  
Tricked out to look like hired hands,  
Flayed workmen excavating sand,  
Excoriated skeletons.

II

What landlord keeps your vertebrae  
Resigned to neverending toil?  
Your bloody muscles break the soil  
As if to ward off Judgement Day.

Slave-labour, press-ganged from the grave,  
What Master are you forced to serve  
With every sinew, every nerve?  
What harvest can you hope to have?

Unthinkable as it may seem,  
These startling emblems seem to show  
That after death, for all we know,  
The promised sleep may never come;

That Death has kept us from the truth –  
'Eternal rest' is all a lie;  
We'll go on digging when we die  
In some cold corner of the earth,

And keep on digging when we're dead  
And buried in the barren turf,  
Oblivious of life and death –  
Barefoot, with this unwieldy spade.

Skelets zemkopis (transl. by Augusts Štrauss in "Ļaunuma puķes", pp. 119 – 120)

I

Tais bildēs anatomiskajās,  
Kas bodītēs krāj putekļus,  
Kam blakus grāmatlīķi dus,  
Kā mūmija dus smilšu klajos,

Tais zīmējumos, kuros viss  
Pēc sena mākslinieka prāta,  
Kur viņš ar prasmi, mūžā krāto,  
Ir Drūmo daiļu darījis,

Lai šķistu šausminošais paties,  
Lai tu vēl platāk acis ver, -  
Kā laukstrādnieki lāpstas tver  
Gan skeleti, gan Nodīrātie.

II

Kam pieder lauks, ko rakņājat,  
Ak, sērie zemnieki bez sejām,  
Kas irdām muskuļšķiedrām spējat  
Uz akmeņainās zemes stāt?

Jel pasakiet jūs, katordznieki,  
No zemes klēpja izrautie, -  
Kas dzen jūs sējas talkā iet?  
Kam novākto jūs rijā liekat?

Vai vēlaties (cik liktens grūts  
Un netaisnīgs spēj būt, jūs rādāt)  
Vēl paskaidrot, ka it nekādu  
Mums mieru kapos neiegūt?

Ka nodos arī Nebūtība,  
Ka viss, pat Nāve, mānīt māk,  
Ka mūžam nenorimstoša –  
Ak, vai! – nezināma griba

Mūs prom uz svešu zemi dzīs  
Plēst velēnā kā miesā vagu,  
Bez mitas minot lāpstu smagu  
Ar pēdu, kas vairs nesadzīs?



### Sépulture

Si par une nuit lourde et sombre  
Un bon chrétien, par charité,  
Derrière quelque vieux décombre  
Enterre votre corps vanté,

À l'heure où les chastes étoiles  
Ferment leurs yeux appesantis,  
L'araignée y fera ses toiles,  
Et la vipère ses petits;

Vous entendrez toute l'année  
Sur votre tête condamnée  
Les cris lamentables des loups

Et des sorcières faméliques,  
Les ébats des vieillards lubriques  
Et les complots des noirs filous.

Burial (transl. by James McGowan, pp. 139 - 141)

If on a woebegone night  
A generous Christian soul  
Behind an old garbage-dump, might  
Drop your proud corpse in a hole,

When the chaste stars are nodding their heads  
And closing their eyes to the earth,  
There the spider will weave her web,  
While the viper is giving birth;

You will listen the whole long year  
Above your cursed bones  
To wolvish howls, and then

To starving witches' moans,  
Frolics of dirty old men,  
Plottings of black racketeers.

Burial (transl. by Richard Howard, pp. 71 – 72)

Surely some night will be dark enough  
for a kindly Christian soul  
to dump your gorgeous body, now deceased,  
where the other garbage goes;

decent planets, at a time like this,  
renounce their vigilance -  
the spider has her web to tidy up,  
the viper's brood must hatch;

and over your unconsecrated head  
you'll hear the howling wolves  
lament their fate and yours the livelong year;

the coven gathers – famished hags excite  
old men to do their worst,  
while killers dice for victims on your grave.

A Burial (transl. by Walter Martin, p. 183)

If, on a dark and gloomy night,  
Some charitable Christian soul  
Should dump your body out of sight  
Down some pack-rat-infested hole,

And at the hour of heaven's ebb  
When stainless stars await the dawn,  
The spider starts to spin its web,  
And vipers twine to hatch their spawn,

Your once-proud head, now underground,  
Condemned to listen all year round,  
Will hear the thoughts of petty thieves,

And how the howling wolf-pack grieves,  
And hags with dusty dugs in ditches  
Giving suck to sons of bitches.

A Grave (transl. by Francis Scarfe in « Baudelaire. The Complete Verse », p. 150)

If on some sullen darksome night a good christian is charitable enough to bury your  
precious carcass at the back of some old ruin,

at the hour when the chaste stars close their heavy eyes, the spiders will spin their webs  
there, and the viper hatch its brood.

Then all year long, over your condemned head you will hear the mournful howling of the  
wolves

And starving witches, the obscenities of lewd old men, and shady gangsters plotting  
crimes.

Apbedīšana (transl. by Dagnija Dreika in "Bertas acis", p. 64)

Ja kādā naktī nomācoši tumšā  
Kāds žēlsirdīgais samarietis zagtos  
Pa senām drupām viens un skumjš  
Tur jūsu cēlās miesas zemē rakt –

Tai stundā, kurā zvaigznes šķīstas  
Ciet savas nogurušās acis vērs,  
Tur zirnekliene savus tīklus vīs  
Un odzes odžulēnus izauklēs.

Jūs visu gadu klausīsieties lāstus  
Virš savas galvas soda piemeklētās -  
Kā vilki vaimanā un badā gaudo žēli.

Tur burves salasīsies naktī vēlu,  
Ar veciem netikļiem tās kārtis mētās,  
Un blēži slepus noziegumus perinās.

## Remords posthume

Lorsque tu dormiras, ma belle ténébreuse,  
Au fond d'un monument construit en marbre noir,  
Et lorsque tu n'auras pour alcôve et manoir  
Qu'un caveau pluvieux et qu'une fosse creuse;

Quand la pierre, opprimant ta poitrine peureuse  
Et tes flancs qu'assouplit un charmant nonchaloir,  
Empêchera ton coeur de battre et de vouloir,  
Et tes pieds de courir leur course aventureuse,

Le tombeau, confident de mon rêve infini  
(Car le tombeau toujours comprendra le poète),  
Durant ces grandes nuits d'où le somme est banni,

Te dira: «Que vous sert, courtisane imparfaite,  
De n'avoir pas connu ce que pleurent les morts?»  
— Et le ver rongera ta peau comme un remords.

## Remorse after Death (transl. by James McGowan, p.69)

When, sullen beauty, you will sleep and have  
As resting place a fine black marble tomb,  
When for a boudoir in your manor-home  
You have a hollow pit, a sodden cave,

When stone, now heavy on your fearful breast  
And loins once supple in their tempered fire,  
Will stop your heart from beating, and desire,  
And keep your straying feet from wantonness,

The Tomb, who knows what yearning is about  
(The Tomb grasps what the poet has to say)  
Will question you these nights you cannot rest,

'Vain courtesan, how could you live that way  
And not have known what all the dead cry out?'  
-And like remorse the worm will gnaw your flesh.

Posthumous Remorse (transl. by Francis Scarfe in « Baudelaire. The Complete Verse », p.97)

My darkling beauty, when you sleep in your black marble tomb and have only a dripping vault and shallow ditch for bed and mansion ;

when the gravestone crushes your cringing breast and those flanks which are now so lithe and full of endearing nonchalance ; when it slows the beat and longings of your heart and curbs the roving of your adventurous feet :

then the grave, that shares my infinite dreams and never fails to understand a poet, the grave will whisper to you, in those enormous nights that banish sleep,

‘You sinful harlot, what have you gained by ignoring all that the dead mourn for?’ Then the worm will gnaw your hide, like a remorse.

Posthumous Regret (transl. by Richard Howard, pp.39 – 40)

The time will come when your dark loveliness  
must sleep alone beneath a marble slab  
and keep no couch or canopy but this:  
a rainy graveyard and a seeping pit.

And when the tombstone overrides your breast  
and thighs that once were lithe with unconcern  
- denying your heart its rhythms of desire,  
your feet the primrose path they used to race –

the Grave, to which I tell my infinite dream  
(for graves will always have the poet's trust)  
on those high nights when sleep is held in scorn

will ask: 'What help is it to you, vain whore,  
not to have known what it is the Dead lament?'  
And worms will gnaw your flesh, like a regret.

Posthumous remorse (transl. by Walter Martin, p. 87)

Dark Lady, when you lie in your dark tomb,  
Beneath a marble sheet, when all you have  
Is a clammy vault or a pauper's grave  
For a hideaway and a country home,

When the black slab has made your flank go numb,  
Bruising an anxious breast no longer brave,  
And made your reckless steps more tentative,  
Your reckless heart stop pounding and grow tame,

And when the tomb, that shares my wildest dream  
(For tombs and poet's dreams are often one),  
On that long night where sleep may never come

Shall ask: What have you gained, cold courtesan,  
Not having known what all the dead miss most?  
Remorse may rend and render you at last.



Pēcnāves nožēlas (transl. by Augusts Štrauss in "Ļaunuma puķes", p. 54)

Kad, mana skaistule, tu kādreiz atdusēsies,  
Zem pieminekeļa, kas no melna akmens kalts,  
Kad nepiederēs muiža tev, ne alkovs balts,  
Bet tikai dziļa bedre griestiem mikli vēsiem;

Kad marmors spiedīs tavas baiļu māktās krūtis  
Un tavi maigie sāni un tavs lunkandaiļais stāvs  
Kā kņabiles spiedīs sirdi, līdz tā tvīkt un pukstēt stās,  
Un kājas nekņudēs vairs draisku ceļu jūtīs –

Tad kaps, kas manu lielo sapni neizbeigs  
(Jo kaps jau vienmēr sapratis ir dziesminieku),  
Caur nebeidzamo nakšu bezmiegu tev teiks:

"Vai kaut ko iemantoji, noniecinot prieku,  
Par kuru mirušajie raudāt nenorimst?"  
- Kā sirdsapziņas mokas tārpī tevi krims.

Un Cabaret folâtre sur la route de Bruxelles à Uccle

Vous qui raffolez des squelettes  
Et des emblèmes détestés,  
Pour épicer les voluptés,  
(Fût-ce de simples omelettes!)

Vieux Pharaon, ô Monselet!  
Devant cette enseigne imprévue,  
J'ai rêvé de vous: *À la vue  
Du Cimetière, Estaminet!*

A Jolly Tavern (transl. by James McGowan, p. 327)

You who are fond of skeletons  
And emblems most of us detest,  
To spice your pleasures, every one,  
(Even a humble omelette!)

Old Pharaoh, M. Monselet!  
I saw this sign and thought of you  
While on the road the other day:  
*Tavern, Cemetery View!*

A Jolly Pub

Seen at Uccle, near Brussels

(transl. by Francis Scarfe in "Baudelaire. The Complete Verse", p. 308)

You who delight in skeletons and gruesome emblems which add spice to enjoyment –  
even of a plain omelette –

Monselet, you old Pharaoh, I thought of you when I came across this unusual signboard,  
*Cemetery View Inn.*

A Lively Watering Hole

On the Brussels-to-Ukkel Road

(transl. by Walter Martin, p. 431)

Pharaoh, I just have a hunch  
Death could add a pinch of spice  
(Not to be too overnice)  
Even to a ploughman's lunch.

Monselet, I thought of you  
When I saw this charming sign  
(Knowing your strange tastes – and mine!)  
FRIENDLY TAVERN – GRAVEYARD VIEW.

Draisks kabarē ceļā no Briseles uz Iklu (transl. by Dagnija Dreika in "Bertas acis", p. 13)

Jūs mīlat skeletus – tos apjūsmojat visi -  
Un emblēmas, ko pieminēt nav ļauts.  
Lai asas padarītu savas baudas  
(Pat tad, ja būs tas tikai olu kultenis!)

Re, Monselē, klau, vecais faraon, es te,  
Kur nosaukums ir savāds atradums,  
Kā aizsapņojies domāju par jums.  
*Pie kapsētas – tā vēstī izkārtne.*

Une Martyre

Dessin d'un Maître inconnu

Au milieu des flacons, des étoffes lamées  
Et des meubles voluptueux,  
Des marbres, des tableaux, des robes parfumées  
Qui traînent à plis somptueux,

Dans une chambre tiède où, comme en une serre,  
L'air est dangereux et fatal,  
Où des bouquets mourants dans leurs cercueils de verre  
Exhalent leur soupir final,

Un cadavre sans tête épanche, comme un fleuve,  
Sur l'oreiller désaltéré  
Un sang rouge et vivant, dont la toile s'abreuve  
Avec l'avidité d'un pré.

Semblable aux visions pâles qu'enfante l'ombre  
Et qui nous enchaînent les yeux,  
La tête, avec l'amas de sa crinière sombre  
Et de ses bijoux précieux,

Sur la table de nuit, comme une renoncule,  
Repose; et, vide de pensers,  
Un regard vague et blanc comme le crépuscule  
S'échappe des yeux révulsés.

Sur le lit, le tronc nu sans scrupules étale  
Dans le plus complet abandon  
La secrète splendeur et la beauté fatale  
Dont la nature lui fit don;

Un bas rosâtre, orné de coins d'or, à la jambe,  
Comme un souvenir est resté;  
La jarretière, ainsi qu'un oeil secret qui flambe,  
Darde un regard diamanté.

Le singulier aspect de cette solitude  
Et d'un grand portrait langoureux,  
Aux yeux provocateurs comme son attitude,  
Révèle un amour ténébreux,

Une coupable joie et des fêtes étranges  
Pleines de baisers infernaux,  
Dont se réjouissait l'essaim des mauvais anges  
Nageant dans les plis des rideaux;

Et cependant, à voir la maigreur élégante  
De l'épaule au contour heurté,  
La hanche un peu pointue et la taille fringante  
Ainsi qu'un reptile irrité,

Elle est bien jeune encor! — Son âme exaspérée  
Et ses sens par l'ennui mordus  
S'étaient-ils entr'ouverts à la meute altérée  
Des désirs errants et perdus?

L'homme vindicatif que tu n'as pu, vivante,  
Malgré tant d'amour, assouvir,  
Combla-t-il sur ta chair inerte et complaisante  
L'immensité de son désir?

Réponds, cadavre impur! et par tes tresses roides  
Te soulevant d'un bras fiévreux,  
Dis-moi, tête effrayante, a-t-il sur tes dents froides  
Collé les suprêmes adieux?

— Loin du monde railleur, loin de la foule impure,  
Loin des magistrats curieux,  
Dors en paix, dors en paix, étrange créature,  
Dans ton tombeau mystérieux;

Ton époux court le monde, et ta forme immortelle  
Veille près de lui quand il dort;  
Autant que toi sans doute il te sera fidèle,  
Et constant jusques à la mort.

A Martyr  
Drawing by an Unknown Master  
(transl. by James McGowan, pp. 229 – 233)

Surrounded by flasks, and by spangled lamés,  
All matter of sumptuous goods,  
Marble sculptures, fine paintings, and perfumed peignoirs  
That trail in voluptuous folds,

In a room like a greenhouse, both stuffy and warm,  
An atmosphere heavy with death,  
Where arrangements of flowers encoffined in glass  
Exhale their ultimate breath,

A headless cadaver spills out like a stream  
On a pillow adorning the bed,  
A flow of red blood, which the linen drinks up  
With a thirsty meadow's greed.

Like pale apprehensions born in the dark,  
And that enchain the eyes,  
The head – the pile of its ebony mane  
With precious jewels entwined –

On the night table, like a ranunculus  
Reposes; and a gaze,  
Mindless and vague and as black as the dusk  
Escapes from the pallid face.

On the bed the nude torso displays without shame  
And most lasciviously,  
The secret magnificence, fatal allure,  
Of its nature's artistry;

On the leg, a pink stocking adorned with gold clocks  
Remains like a souvenir;  
The garter, a diamond-blazing eye,  
Hurls a glance that is cold and severe.

The singular aspect of this solitude,  
Like the portrait hung above  
With eyes as enticing as languorous pose,  
Reveals an unspeakable love,

Perverse entertainments and culpable joys  
Full of devilish intimacies,  
Which would make the dark angels swarm with delight  
In the folds of the draperies;

And yet, to notice the elegant lines  
Of the shoulder lean and lithe,  
The haunch a bit pointed, the turn of the waist,  
Like a snake aroused to strike,

She is still in her youth! – Did her sickness of soul  
And her senses gnawed by ennui  
Open to her that depraved pack of lusts  
And encourage them willingly?

That intractable man whom alive you could not,  
Despite so much love, satisfy,  
Did he there, on your still and amenable corpse,  
His appetite gratify?

Tell me, cadaver! and by your stiff hair  
Raising with feverous hand,  
Terrible head, did he paste on your teeth  
His kisses again and again?

- Far away from the world, from the taunts of the mob,  
Far from the prying police,  
Strange creature, within your mysterious tomb  
I bid you to sleep in peace.

Your bridegroom may roam, but the image of you  
Stands by him wherever he rests;  
As much as you, doubtless, the man will be true,  
And faithful even till death.



A Martyred Woman

From a Drawing by an Unknown Artist

(transl. by Francis Scarfe in „Baudelaire. The Complete Verse”, pp. 213 – 216)

Surrounded with scent-bottles, sequined draperies, luxurious furniture, marble sculptures, oil-paintings, perfumed dresses scattered around in sumptuous folds; in a close bedchamber like a hothouse with its threatening morbid atmosphere, in which drooping bouquets sigh their last in their crystal tombs –

on the sodden pillow aheadless body oozes a stream of scarlet living blood which the linen is soaking up like a parched field.

like one of those hazy visions born of darkness which hypnotize our eyes, the severed head with its mass of pitch-black hair and precious jewels

is posed on the night-table – a grotesque dandelion! – a head sucked dry of thought, whose reversed eyeballs gaze with a stare as vague and colourless as twilight.

The naked torso, on the bed, wantonly exhibits the intimate splendours and foredoomed beauty which were nature's gifts.

A fresh-coloured stocking, prettified with clocks of gold, cling like a reminiscence to her leg, on which a garter, like a secret bloodshot eye, glints with a gemlike glare.

This extraordinary scene of solitude, completed by her large voluptuous portrait in which the eyes are as provocative as her pose, points to some shady love-affair, guilty joys, perverted rituals, diabolical embraces gloated on by hordes of evil angels floating among the curtains' folds –

and yet to judge from elegant slimness of the shoulder's clean outlines, the slightly pointed hip, the waist as lithe as a writhing snake's,

she must be still quite young. Did her exasperated soul, her senses suffering from the bite of boredom, almost welcome a host of aimless, unrequited desires?

Did the avenger whom your vast love could never satisfy while you lived, assuage his immense longing on your inert and unresisting flesh?

Answer me, disgusting carcass – as his feverish arms lifted you up by your stiffening hair, did he print his last farewell on your ice-cold teeth?

Far from the mockery of the world, far from the foul multitude, far from inquiring magistrates sleep now in peace, strange being, in your mysterious tomb.

Now your partner roams the earth, and your immortal shade keeps watch over him wherever he may sleep; and no doubt as steadfastly as you, he will be faithful and constant to the death.

A Martyr  
Drawing by an Unknown Master  
(transl. by Richard Howard, pp. 121 – 123)

Among decanters, ivories and gems,  
sumptuous divans  
with gold-brocaded silks and fragrant gowns  
trailing languid folds,

where lilies sorrowing in crystal urns  
exhale their final sigh  
and where, as if the room were under glass,  
the air is pestilent,

a headless corpse emits a stream of blood  
the sopping pillows shed  
onto thirsty sheets which drink it up  
as greedily as sand.

Pale as the visions which our captive eyes  
discover in the dark,  
the head, enveloped in its sombre mane,  
emeralds still in its ears,

watches from a stool, a thing apart,  
and from the eyes rolled back  
to whiteness blank as daybreak emanates  
an alabaster stare.

The carcass sprawling naked on the bed  
displays without a qualm  
the splendid cynosure which prodigal  
Nature bestowed – betrayed;

pink with gold clocks, one stocking clings –  
a souvenir, it seems;  
the garter, gleaming like a secret eye,  
darts a jewelled glance.

Doubled by a full-length portrait drawn  
in the same provocative pose,  
the strange demeanor of this solitude  
reveals love's darker side –

profligate practices and guilty joys,  
embraces bound to please  
the swarm of naughty angels frolicking  
in the curtains overhead;

yet judging from the narrow elegance  
of her shoulders sloping down  
past the serpentine curve of her waist  
to the almost bony hips,

she still is young! – What torment in her soul,  
what tedium that stung  
her senses gave this body to the throng  
of wandering, lost desires?

In spite of so much love, did the vengeful man  
she could not, living, sate  
assuage on her inert and docile flesh  
the measure of his lust?

And did he, gripping her blood-stiffened hair  
lift up that dripping head  
and press on her cold teeth one final kiss?  
The sullied corpse is still.

- Far from a scornful world of jeering crowds  
and peering magistrates,  
sleep in peace, lovely enigma, sleep  
in your mysterious tomb:

your bridegroom roves, and your immortal form  
keeps vigil when he sleeps;  
like you, no doubt, he will be constant too,  
and faithful unto death.

A Martyr  
Drawing by an Unknown Master  
(transl. by Walter Martin, pp. 287 – 289)

Amid the luxuries, the plush divans,  
Crystal and bibelots,  
Statues and tapestries and perfumed gowns  
Fallen in lavish folds

In the dark room, a motionless hothouse  
Whose leaden atmosphere  
Has fetid flowers trapped in their cut glass  
Coffins gasping for air,

A mutilated trunk displays a bright  
Extravagance of blood,  
Dyeing the pillowcase and thirsty sheet  
An indelible red.

As strange as things that beckon from afar  
In paralyzing dreams,  
The disembodied skull, its raven hair  
Still glittering with gems,

Lies watching from a stand beside the bed,  
A pale forget-me-not,  
The eyes rolled back inside the languid head,  
Emptied of every thought.

The corpse, reduced to pure licentiousness,  
Has no decorum left;  
All nature's eloquent and naked grace  
Has proved a fatal gift.

One leg still wears its pink and gold-flecked hose,  
A startling souvenir;  
The diamond-studded garter's icy eyes  
Fixed in a flagrant stare.

A painted Venus sprawling overhead,  
Provocative, alive,  
Intensifies the stage-set solitude  
Of a sinister love,

A saturnalia, a feast of shame,  
A scene that titillates  
The host of wicked cupidons aswarm  
Behind the curtain pleats.

But judging from the subtle curvature,  
The writhing elegance  
Of hip and thigh – as if a serpent were  
Aroused and made to dance –

She's just a girl! – What lust could tantalize  
The boredom in her soul  
To recklessness, while such enormities  
As this held her in thrall?

And the insatiable inquisitor,  
Much loved, despite his wrath –  
Was this the ultimate iniquity,  
Deflowering your death?

Or did he then, with his lips to your teeth  
And your hair in his fist,  
Bid you farewell with a cold-blooded oath  
And a passionate kiss?

- Far from the ravening courts, and the crowds,  
And the scurrilous world,  
Stunning enigma, sleep peacefully now,  
Hermetically sealed.

He roams the earth, and your immortal form  
Lies with him where he lies –  
The constant bride beside her faithful groom,  
To the end of his days.

Mocekle

Kāda nezināma meistara zīmējums

(transl. by Augusts Štrauss in „Ļaunuma puķes”, pp. 135 – 136)

Starp flakoniem un izsvaidītām drānām,  
Un mēbelēm, kas kaisli spīd,  
Un marmorstatuetēm, gleznām, kleitām plānām,  
Kas mīkstās krokās krāšņi krīt,

Te, kādā istabā kā miklā siltumnīcā,  
Kur smagais gaiss vai krūtīs plēš,  
Ur puķes stikla šķirstos, beidzot mūžu īso,  
Vēl nopūzdamās smaržas dveš, -

Kāds ķermenis bez galvas plašā straumē raida  
Pār spilveniem, kur nekustīgi dus,  
Vēl dzīvas asinis – tās palags kāri gaida  
Kā pļava vēsu pārkonu.

Kā blāva vīzija, ko ēna dzemdējusi  
Un kurā mūsu skati strieg,  
Guļ galva, sajauktajos matos iegrimusi,  
Starp zibošajām rotām mieg

Uz naktsgaldiņa tā kā gundega bez kāta  
Un atpūšas. Kā lietots krīts  
Skats nespodrais; un krēsla ilgi krātā  
Vēl pārgrieztajās acīs vīd.

Šī gleznā miesa gultā guļ tik brīvi,  
Bez kautrēšanās izrādot  
To spožo noslēpumu, skaistumā vēl dzīvu,  
Ko dabai labpaticies dot;

Vēl kājā zeķe rožaina ar zelta rotu –  
Kā suvenīrs, kas līdzī dots;  
Viz prievīte kā acis, ēnā noslēpjoties  
Un dimantskatu zibinot.

Šīs neparastās vientulības aina  
Un portrets, kas pie sienas vīd,  
Kam nekaunīgās acīs jaušam slēptu vainu,  
Par mīlu spēj mums pastāstīt –

Par noziedzīgu prieku, svētkiem dīvainajiem,  
Kas reibina kā elles skūpsts  
Un priecē dēmonus, kam aizkari ir klajums,  
Kur viņi slidinās un klūp.

Lai aplūkojam viņas kalsnos plecus, lielus,  
To formas skaisti stūrainās  
Un gurnus pašauros, un vidukli, kas ieliekts  
Kā čūskai, kura satrūkstas, -

Cik viņa jauna vēl! – Vai, garlaicības plēsta,  
Sirds tava cerēja tik maz,  
Ka baudām gaistošām kā notrulusi ēsma  
Tā beidzot akli padevās?

Vai baismais vīrietis – tas, kuram neiespēji  
Vairs dzīva gana laba būt, -  
Vai miesā nekustīgā viņš vēl kaisli lēja?  
Vai izdevās tam baudu gūt?

Teic, liķi netiklais, - vai, trīcošajā plaukstā  
Aiz sprogām tevi celdams, tas –  
Teic, baigā galva! – vai tev lūpās aukstās  
Viņš spiedis karstas ardievas?

- Aiz pūļa riebīgā, aiz jaunā dzīves krasta,  
Kur tiesas kalpi vajāt sāks,  
Jel dusi mierā, būtne neparastā,  
Neviens vairs tevi neparāks.

Tavs vīrs klīst pasaulē, bet tēls tavs vienmēr stāvēs  
Tam blakus, kad viņš sapņos slīgs.  
Tāpat kā viņam tu, viņš arī līdz pat nāvei  
Būs palicis tev uzticīgs.

## Le Revenant

Comme les anges à l'oeil fauve,  
Je reviendrai dans ton alcôve  
Et vers toi glisserai sans bruit  
Avec les ombres de la nuit;

Et je te donnerai, ma brune,  
Des baisers froids comme la lune  
Et des caresses de serpent  
Autour d'une fosse rampant.

Quand viendra le matin livide,  
Tu trouveras ma place vide,  
Où jusqu'au soir il fera froid.

Comme d'autres par la tendresse,  
Sur ta vie et sur ta jeunesse,  
Moi, je veux régner par l'effroi.



The Ghost (transl. by James McGowan, pp. 131 -133)

Like angels who have bestial eyes  
I'll come again to your alcove  
And glide in silence to your side  
In shadows of the night, my love;

And I will give to my dark mate  
Cold kisses, frigid as the moon,  
And I'll caress you like a snake  
That slides and writhes around a tomb.

When the livid morning breaks  
You will find no one in my place,  
And feel a chill till night is near.

Some others by their tenderness  
May try to guide your youthfulness,  
Myself, I want to rule by fear.

The Ghost (transl. by Francis Scarfe in „Baudelaire. The Complete Verse”, p.143)

Like some angel with wild eyes I shall return to your bedside, slinking towards you  
noiselessly with the shadows of the night.

And then, my brown beauty, I'll give you kisses cold as moonlight, the caresses of  
serpents writhing round a grave.

When livid morning dawns you will find my place beside you empty, and there till  
evening falls the cold will stay.

As others rule by means of tenderness, I shall govern your youthful days and all your life,  
through terror.

The Living Dead (transl. by Walter Martin, p.169)

Fierce, seraphic, savage-eyed,  
With the shadows I shall glide  
Back across the bedroom floor,  
Back into your life once more,

And my lips on your dark skin  
Will be colder than the moon,  
All the while I coil and write  
Like a reptile round a grave.

Morning moves in, black and blue.  
Nothing now lies next to you  
But a coldness, cold as ice.

Some may rule you with a kiss,  
Discipline through tenderness,  
I prefer to terrorize.

Incubus (transl. by Richard Howard, pp. 67-68)

Eyes glowing like an angel's  
I'll come back to your bed  
and reach for you from the shadows:  
you won't hear a thing.

On your dark skin my kisses  
will be colder than moonlight:  
caresses of a snake crawling  
round an open grave.

When the morning whitens  
you find no one beside you:  
the place cold all day.

Others by fondness prevail  
over your life, your youth:  
I leave it to fear.

Nelaicnieks (transl. by Dagnija Dreika in „Bertas acis”, p.57)

Kā eņģeļi ar acīm sarkanīgi ļaunām  
Es tavā guļas vietā iezagšos no jauna –  
Bez skaņas slīdēšu un lēnām  
Tev tuvāk līdzī naksnīgajām ēnām.

Tev dāvāšu es skūpstus rēnus,  
Ak, mana tumšā, vēsākus kā mēness,  
Un glāstus, kādus čūska dāvā,  
Pa kapa sienu augšup locīdamās stāvu.

Kad pienāks bālgans rīts, sāks zilgmoties,  
Tu tukšu atradīsi manu vietu,  
Kas auksta būs līdz pašam vakaram.

Kā maigais mīlētājs ar aizrautību savu,  
Pār tavu jaunību, pār dzīvi tavu –  
Ar savu baisumu es valdīšu pār tām.

Parādība (transl. by Augusts Štrauss in „Ļaunuma puķes”, p.80)

Kā ļaunais eņģelis es tīši  
Vēl tavā gultā atgriezīšos  
Un slīdēšu bez trokšņa tā  
Ar pusnakts ēnu divatā.

Es tevi skaušu, tumšmatainā,  
Vēss tā kā mēness debess ainā  
Un pieskaršos tev auksti vien  
Kā mūdzis, kas pār kapu lien.

Kad svīdīs zilganbāla diena,  
Tev nebūs blakus vairs neviena,  
Tik ledusaukstas atceres.

Lai citi nāk ar maigām žūžām;  
Pār tavu jaunību un mūžu  
Ar šausmām valdīt gribu es.

## Le Crépuscule du Soir

Quels sont les infortunés que le soir ne calme pas, et qui prennent, comme les hiboux, la venue de la nuit pour un signal de sabbat? Cette sinistre ululation nous arrive du noir hospice perché sur la montagne; et, le soir, en fumant et en contemplant le repos de l'immense vallée, hérissée de maisons dont chaque fenêtre dit: «C'est ici la paix maintenant; c'est ici la joie de la famille!» je puis, quand le vent souffle de là-haut, bercer ma pensée étonnée à cette imitation des harmonies de l'enfer.

Evening Twilight (transl. by Francis Scarfe in „Baudelaire. The Poems in Prose”, p.97)

Who are the unfortunate souls whom evening fails to calm, and who, like owls, regard the oncoming night as a signal for pandemonium? The sinister howling reaches us from the dismal asylum perched on the top of the hill, and at sundown, while I smoke and contemplate the vast vale in its repose, bristling with houses whose very window says 'Peace is here now, family happiness is in here', as the wind blows down I am able to soothe my thoughts, astounded as they are by that replica of the harmonies of hell.

Vakara krēsla (transl. by Dagnija Dreika in „Launuma puķes”, pp.176 – 177)

Kas tie par nelaimīgajiem, kurus vakars nespēj apklusināt un kuri, tāpat kā pūces, nakts tuvošanos uzskata par sabata sākuma signālu? Šī baisā ūjināšana sasniedz mūs no melnās trakomājas kalnā; un vakarā, smēķējot un vērojot, kā atpūšas bezgalīgā ieleja, kur māju logi it kā saka: „Te šobrīd valda miers, te valda ģimenes laime,” – es varu, kad vējš pūš no augšas, auklēt savas domas, ko satraukusi šī elles harmoniju imitācija.

La Chambre Double

Oh! oui! le Temps a reparu; le Temps règne en souverain maintenant; et avec les hideux vieillard est revenu tout son démoniaque cortège de Souvenirs, de Cauchemars, de Colères et de Névroses.

The Twofold Room (transl. by Francis Scarfe in „Baudelaire. The Poems in Prose”, p.39)

Ah, yes indeed, Time has returned again and reigns like a tyrant now, and with that hideous old fellow the whole diabolical rout has come back again, the horde of Memories and Regrets, Fits, Fears, Anguishes, Nightmares, Angers and Neuroses.

The Double Room (transl. by Carol Clark, p. 197)

Yes, indeed! Time has returned; Time is king now; and with the hideous old man there has returned his whole devilish cortège of Memories, Regrets, Shudders, Fears, Tremblings, Nightmares, Rages and Neuroses.

Dubultistaba (transl. by Gita Grīnberga in „Parīzes splīns. Mazi dzejoļi prozā”, p. 41)

O jā! Laiks ir atgriezies; Laiks tagad valda neierobežoti; un līdz ar negēlīgo sirmgalvi ir atgriezusies visa viņa dēmoniskā Atmiņu, Nožēlu, Spazmu, Baiļu, Ilgu, Murgu, Dusmu un Neurožu svīta.

### Le Mauvais Vitrier

J'ai été plus d'une fois victime de ces crises et de ces élans, qui nous autorisent à croire que des Démons se glissent en nous et nous font accomplir, à notre insu, leurs plus absurdes volontés.

The Useless Glazier (transl. by Francis Scarfe in „Baudelaire. The Poems in Prose”, p.49)

I have more than once been the victim of such fits and impulses, which give us ground for believing that malign demons can find their way into us and, unknown to ourselves, make us carry out their ridiculous whim.

Sliktais stiklinieks (transl. by Gita Grīnberga in „Parīzes splīns. Mazi dzejoļi prozā”, p.47)

Ne vienreiz vien esmu bijis par upuri šīm krīzēm un tieksmēm, kas ļauj domāt, ka nenovīdīgi Dēmoni iemājo mūsos un liek pildīt, mums pašiem to neapzinoties, savas visabsurdākās iegribas.



### Le Désir de peindre

Je la comparerais à un soleil noir, si l'on pouvait concevoir un astre noir versant la lumière et le bonheur. Mais elle fait plus volontiers penser à la lune, qui sans doute l'a marquée de sa redoutable influence; non pas la lune blanche des idylles, qui ressemble à une froide mariée, mais la lune sinistre et enivrante, suspendue au fond d'une nuit orageuse et bousculée par les nuées qui courent; non pas la lune paisible et discrète visitant le sommeil des hommes purs, mais la lune arrachée du ciel, vaincue et révoltée, que les Sorcières thessaliennes contraignent durement à danser sur l'herbe terrifiée!

The Urge to Paint (transl. by Francis Scarfe in „Baudelaire. The Poems in Prose”, p.157)

I would compare her with a black sun, could one imagine a black star that pours out light and happiness. But she reminds me far more of the Moon, which no doubt has marked her with its baneful influence – not the pale moon of ancient idylls, like a frigid bride, but a sinister, intoxicating moon hung in the depths of tempestuous night and harried by fleeting clouds; not the calm, discreet Diana of a pure man's sleep; but a moon torn from the sky, vanquished and revolted, that the witch-women of Thessaly set dancing on the terror of the sword.

Vēlme gleznot (transl. by Dagnija Dreika in „Parīzes splīns. Mazi dzejoļi prozā”, p.118)

Es viņu salīdzinātu ar melnu sauli, ja būtu iedomājama melna zvaigzne, kas izstaro gaismu un laimi. Bet vēl vairāk viņa liek domāt par Mēnesi, kas viņu droši vien apzīmogojis; ne tas baltais, idilliskais mēness, kas atgādina frigidu sievu, bet tas baisais un skurbinošais, kas karājas negaisa naktī, kad mākoņi drūzmējas un skrien; ne tas mierpilnais un iejūtīgais Mēness, kas miegā apciemo sirdsskaidrus cilvēkus, bet no debesīm izrauts, uzvarēts un sadumpojies Mēness, kuru tesāliešu burves bez žēlastības spiež dejojot šausmu pārņemtā zālē!

### Les Bienfaits de la Lune

(..) les fleurs monstrueuses; les parfums qui font délirer; les chats qui se pâment sur les pianos, et qui gémissent comme les femmes, d'une voix rauque et douce! «Et tu seras aimée de mes amants, courtisée par mes courtisans. Tu seras la reine des hommes aux yeux verts dont j'ai serré aussi la gorge dans mes caresses nocturnes; de ceux-là qui aiment la mer, la mer immense, tumultueuse et verte, l'eau informe et multiforme, le lieu où ils ne sont pas, la femme qu'ils ne connaissent pas, les fleurs sinistres qui ressemblent aux encensoirs d'une religion inconnue, les parfums qui troublent la volonté, et les animaux sauvages et voluptueux qui sont les emblèmes de leur folie.»

Et c'est pour cela, maudite chère enfant gâtée, que je suis maintenant couché à tes pieds, cherchant dans toute ta personne le reflet de la redoutable Divinité, de la fatidique marraine, de la nourrice empoisonneuse de tous les lunatiques.

The Favours of the Moon (transl. by Francis Scarfe in „Baudelaire. The Poems in Prose”, p.159)

(..) unnatural flowers, perfumes that cause delirium (..)

‘You will be loved by all my lovers, and courted by my wooers. You will be queen over those emerald-eyed men on whose throats I have also pressed my caresses in the night; queen of all those who love the sea, the boundless sea tumultuous and green, the waters formless and multiform, and who love any place but where they are, the woman they have never met, and sinister flowers like censers of some arcane religion, perfumes which sap the will, and tameless voluptuous beasts which are emblems of their own madness.’

Mēnesnīcas labdarība (transl. by Gita Grīnberga in „Parīzes splīns. Mazi dzejoļi prozā”, p. 119)

(..) ērmīgas puķes; smaržas, kas padara traku (..)

„Un tevi mīlēs mani mīļotie, tevi pielūgs mani pielūdžēji. Tu būsi zaļacaino vīriešu karaliene, to, kuru rīkles tāpat esmu žņaugusi savos naksnīgajos glāstos; to, kuri mīl jūru, milzīgu, bangainu un zaļu jūru, bezveidīgu un daudzveidīgu ūdeni, vietas, kur viņu nav, sievietes, kuras viņi nepazīst, drūmas puķes, kas līdzinās kādas nezināmas reliģijas kvēpināmajiem traukiem, smaržas, kas mulsina gribu, un plēsīgus, baudkārus dzīvniekus, kas ir sava neprāta zīmes.”

Laquelle est la vraie?

Et comme mes yeux restaient fichés sur le lieu où était enfoui mon trésor, je vis subitement une petite personne qui ressemblait singulièrement à la défunte, et qui, piétinant sur la terre fraîche avec une violence hystérique et bizarre, disait en éclatant de rire: «C'est moi, la vraie Bénédicte! C'est moi, une fameuse canaille! Et pour la punition de ta folie et de ton aveuglement, tu m'aimeras telle que je suis!» Mais moi, furieux, j'ai répondu: «Non! non! non!» Et pour mieux accentuer mon refus, j'ai frappé si violemment la terre du pied que ma jambe s'est enfoncée jusqu'au genou dans la sépulture récente, et que, comme un loup pris au piège, je reste attaché, pour toujours peut-être, à la fosse de l'idéal.

Which is the real one? (transl. by Francis Scarfe in „Baudelaire. The Poems in Prose”, p.161)

But while I was still gazing at the spot where I had interred my treasure, I suddenly noticed a smallish person who bore a striking resemblance to the deceased young woman. As she stamped on the freshly-turned soil with a demonic, hysterical energy, she kept screaming and laughing, and shouted ‘I am the *real* Benedicta, the notorious slut; and to punish you for your folly and blindness, from now on you will have to love me as I really am!’

I was furious and replied ‘No! No! Never!’ – but to emphasize my refusal I stamped on the ground so violently that my leg sank knee-deep into the fresh grave, and like a trapped wolf I found myself caught, perhaps for ever, in the burial-place of the Ideal.

Kura ir īstā? (transl. by Gita Grīnberga in „Parīzes splīns. Mazi dzejoļi prozā”, p. 122)

Un, kad manas acis kā piekaltas vēl kavējās vietā, kur tagad aprakts dusēja mans dārgums, es pēkšņi ieraudzīju mazu būtni, neparasti līdzīgu mirušajai, kas, ar histērisku un savādu spēku kārpīdama irdeno zemi, pilnā kaklā smiedamās sauca: „Es esmu īstā Benedikta! Tā esmu es, izcila maita! Un par sodu tavam neprātam un aklumam tu mīlēsi mani tādu, kāda esmu!”

Bet es, nikns, es atcirtu: „Nē! Nē! Nē!” Un, lai vairāk uzsvērtu noraidījumu, tik spēcīgi cirtu kāju pret zemi, ka tā līdz celim iestīga svaigajā kopiņā, un, kā slazdā noķerts vilks, es, iespējams, uz visiem laikiem palieku piesaistīts ideāla kapam.

Un cheval de race

Elle est bien laide. Elle est délicieuse pourtant !

(..)

Elle est vraiment laide ; elle est fourmi, araignée, si vous voulez, squelette même ; mais aussi elle est breuvage, magistère, sorcellerie ! en somme, elle est exquise.

A Thoroughbred (transl. by Francis Scarfe in „Baudelaire. The Poems in Prose”, p. 163)

She is downright ugly, and yet she is delicious.

(..)

She is thoroughly ugly, an ant or a spider, according to your fancy, or even a walking skeleton; but she is also a draught of wine, an elixir, a magic spell: in a word, she is exquisite.

A Thoroughbred (transl. by Carol Clark, p. 203)

She really is ugly. She's delicious, though!

(..)

She is really ugly; she is an ant, a spider, if you like, a skeleton even; but then she is also a love potion, a word of mastery, a spell! In a word, she is exquisite.

Sugas ķēve (transl. by Dagnija Dreika in „Parīzes splīns. Mazi dzejoļi prozā”, p. 123)

Viņa ir visai neglīta. Un tomēr viņa ir burvīga!

(..)

Viņa patiesi ir neglīta; viņa ir skudra, zirnekliene, ja vēlaties, ģindeni varbūt; bet viņa ir arī burvju dzira, riebēja, ragana! Visu kopā ņemot, viņa ir neatkārtojama.

## Les Phares

Goya, cauchemar plein de choses inconnues,  
De foetus qu'on fait cuire au milieu des sabbats,  
De vieilles au miroir et d'enfants toutes nues,  
Pour tenter les démons ajustant bien leurs bas;

Delacroix, lac de sang hanté des mauvais anges,  
Ombragé par un bois de sapins toujours vert,  
Où, sous un ciel chagrin, des fanfares étranges  
Passent, comme un soupir étouffé de Weber;

Ces malédictions, ces blasphèmes, ces plaintes,  
Ces extases, ces cris, ces pleurs, ces Te Deum,  
Sont un écho redit par mille labyrinthes;  
C'est pour les coeurs mortels un divin opium!

The Beacons (transl. by Francis Scarfe in "Baudelaire. The Complete Verse", p. 65)

Goya, that nightmare haunted by the unknown, fetuses roasted at witches' Sabbaths, old hags peering into their looking-glasses, un-nubile girls all naked but for their stockings which they stretch tight to tempt demons:

Delacroix, that lake of blood haunted by evil angels, with its dark fringe of fir-trees, evergreen, where under a glowering sky strange fanfares can be heard, like Weber's muted sigh:

- All these curses and blasphemies, lamentations and ecstasies, cries and tears and Te Deums echo down a thousand labyrinths, a divine opium for the hearts of men.

The Beacons (transl. by James McGowan, p. 23)

Goya, a nightmare full of things unspeakable,  
Of fetuses one cooks for midnight revelers,  
Old women at the mirror, children fully nude,  
Dressing to tempt the devils, very carefully;

Delacroix, lake of blood, the evil angels' haunts,  
Shaded within a wood of fir-trees always green;  
Under a gloomy sky, strange fanfares pass away  
And disappear, like one of Weber's smothered sighs;

These curses, blasphemies, these maledictions, groans  
These ecstasies, these pleas, cries of Te Deum, tears  
Echo respoken by a thousand labyrinths, -  
An opium divine for hungry mortals' hearts!

The Guiding Lights (transl. by Walter Martin, pp. 25 – 26)

*Goya*

Phantasmagoria of naked girls  
Seducing fiends and kicking up their heels;  
Viragos at their vanities; a world  
Where fetuses are fried for sabbath meals!

*Delacroix*

In the black shadows of the evergreens,  
A lake of blood where evil angels try  
To echo fanfares out of Weber's scenes  
Beneath a bleak and suffocating sky.

These maledicta, blasphemies, laments,  
Ecstatic sobs and tearful hymns of praise  
Resounding down a thousand labyrinths -  
The sacred opium of mortal days!

Guiding Lights (transl. by Richard Howard, pp. 17 – 18)

*Goya*

Nightmare crammed with unfathomable things,  
witches roasting foetuses in a pan,  
crones at a mirror served by naked girls  
who straighten stockings to entice the Fiend;

*Delacroix*

Evil angels haunt this lake of blood  
darkened by the green shade of the firs,  
where under a stricken sky the trumpet-calls  
like a fanfare by Weber fade away ...

These blasphemies, these ecstasies, these cries,  
these groans and curses, tears and Te Deums,  
re-echo through a thousand labyrinths -  
a holy opium for mortal hearts!

Bākas (transl. by Augusts Štrauss in "Ļaunuma puķes", p.29)

Un Goiĵa – murgs, pilns nezināmā, bailēm  
Un embrijiem, ko sabatā liek cepināt,  
Un veĉiem spoguļpriekšā, meitenītēm kailām,  
Kas dibentiņiem cenšas velnus kārdināt;

Delakruā – dziļš asins ezers, kurā dzīvo  
Vien ļaunie eņģeļi; kur zaļums mūžam viz  
Un skumjās debesīs plūst fanfaras tik dīvi  
Kā nopūtas, ko Vēbers sevī apspiedis.

Šie lāsti, zaimojumi, visa žēlošanās,  
Gan sajūsmas, gan kļiedzieni, Te Deum, raudas šīs  
Ir atbāsis, ko atkārto simt labirinti seni;  
Ir sirdīm mirstīgām kā dzīres debesīs!



La Muse malade

Ma pauvre muse, hélas! qu'as-tu donc ce matin?  
Tes yeux creux sont peuplés de visions nocturnes,  
Et je vois tour à tour réfléchis sur ton teint  
La folie et l'horreur, froides et taciturnes.

Le succube verdâtre et le rose lutin  
T'ont-ils versé la peur et l'amour de leurs urnes?  
Le cauchemar, d'un poing despotique et mutin  
T'a-t-il noyée au fond d'un fabuleux Minturnes?

The Sick Muse (transl. by James McGowan, p.25)

My wretched muse, what does the morning bring?  
Dream visions haunt your eyes, and I discern,  
Reflected in the shadings of your skin,  
Madness and horror, cold and taciturn.

Have they – green succubus and rosy imp -  
Poured on your fear and love out of their urns?  
Has nightmare with his proud unruly grip  
Sunk you within some fabulous Minturnes?

The Sick Muse (transl. by Richard Howard, p.18)

Good morning, Muse – what's wrong? Something you saw  
last night is left in your hollow eyes;  
your color's bad, your cheeks are cold  
with horror, with madness! – and you don't say a word.

Are you silenced by the love and fear dispensed  
by greenish vampires, rosy ghouls?  
Or ~~sunk~~ in some legendary bog,  
held under by nightmare's unrelenting fist?

✓ The Sick Muse (transl. by Walter Martin, p. 29)

Alas, poor muse! What's wrong with you today?  
Your hollow eyes with private visions burn,  
And I can read in them, to my dismay,  
Madness and horror, cold and taciturn.

Those lorelei, and succubi – have they  
Drenched you in love and terror from an urn?  
Or dread nightmare to which you've fallen prey  
Submerged you in the mud of some Minturne?

The Sick Muse (transl. by Carol Clark, p. 10)

Muse, poor darling, what is the matter with you this morning? Your hollow eyes are full of night-time visions, and I can see reflected by turns in your complexion madness and horror, cold and taciturn.

Have the green-skinned succubus and the pink elf poured out fear and love for you from their urns? Has the nightmare, taking you in its despotic, rebellious grip, forced you to the bottom of a fairy-tale swamp?

The Sick Muse (transl. by Francis Scarfe in « Baudelaire. The Complete Verse », p. 66)

Alas, my poor Muse, what ails you this morning? Your sunken eyes are haunted by nocturnal visions, and I see madness and horror, frigid and speechless, reflected in your complexion each in turn.

Have the green succubus and the pink sprite poured you a draught of fear and lust from their urns? Has some nightmare's tyrannic and ungovernable hand drowned you in the depths of some fabulous Minturnae ?

Slimā mūza (transl. by Augusts Štrauss in "Ļaunuma puķes", p. 31)

Ak, mūza vārgdiene, teic – kas tev šorīt kaiš?  
Vēl tavās dobjās acīs pusnakts tēli zviļo,  
Bet sejā atspulgo te kaut kas tumšs, te gaišs,  
Te muļķība, te pieklusums, te šausmas dziļas.

Vai bāla ragana vai sārtens mājas gars  
Pār tevi savas bailes izlējis un mīlu?  
Bet varbūt valdonīgs un plosīgs murgu bars  
Ir tevi slīcinājis pasakainās dziļēs?

Hymne à la beauté

Tu marches sur des morts, Beauté, dont tu te moques;  
De tes bijoux l'Horreur n'est pas le moins charmant,  
Et le Meurtre, parmi tes plus chères breloques,  
Sur ton ventre orgueilleux danse amoureusement.

Hymn to Beauty (transl. by James McGowan, p.45)

Beauty, you walk on corpses, mocking them;  
Horror is charming as your other gems,  
And Murder is a trinket dancing there  
Lovingly on your naked belly's skin.

Hymn to Beauty (transl. by Walter Martin, p. 59)

Beauty, I've watched you dancing on a grave;  
Horror is one of your most dazzling jewels,  
And Murder is a stratagem you have  
For showing off your charms to useful fools.

Hymn to Beauty (transl. by Richard Howard, p. 29)

You walk on corpses, Beauty, undismayed,  
and Horror coruscates among your gems;  
Murder, one of your dearest trinkets, throbs  
on your shameless belly: make it dance!

A Hymn to Beauty (transl. by Francis Scarfe in „Baudelaire. The Complete Verse”, p. 81)

You tread upon the dead, O Beauty, scorning them. Horror is not the least fascinating of  
your baubles, and murder, one of your most cherished trinkets, dances lustfully on your  
proud navel.

Hymn to Beauty (transl. by Carol Clark, p. 18)

You walk over dead men, Beauty, for whom you care nothing; of your jewels Horror is not least charming, and Murder, among your dearest trinkets, there on your proud belly dances amorously.

Himna dailei (transl. by Augusts Štrauss in „Ļaunuma puķes”, p. 42)

Pār līķiem staigājot, tu pazoboties proti,  
Starp taviem dārgakmeņiem Šausmas spoži kaist,  
Un Slepkavīgums dej starp visām citām rotām  
Uz tava lepnā vēdera kā mīļotais.

Je t'adore à l'égal de la voûte nocturne

Je m'avance à l'attaque, et je grimpe aux assauts,  
Comme après un cadavre un chœur de vermisseaux,  
Et je chéris, ô bête implacable et cruelle !  
Jusqu'à cette froideur par où tu m'es plus belle !

'I love you as I love...' (transl. by James McGowan, p.53)

I climb to the assault, attack the source,  
A choir of wormlets pressing towards a corpse,  
And cherish your unbending cruelty,  
This iciness so beautiful to me.

I love you as I love the night itself (transl. by Walter Martin, p.65)

I rise to the attack, mount an assault  
Like worms that climb a corpse within a vault,  
And prize your cold disdain – you cruel beast! -  
That makes me yet more avid at the feast.

Urn of Stilled Sorrows... (transl. by Richard Howard, p. 31)

I lay my siege, advance to the attack  
like worms that congregate around a corpse,  
and prize that cold disdain, o cruel beast,  
which makes you even lovelier to me!

I adore you (transl. by Francis Scarfe in « Baudelaire. The Complete Verse », p. 85)

I press the attack and climb to the assault like a choir of worms upon a corpse, and I  
cherish, O implacable cruel creature, even the frigidness that makes you ever more  
beautiful in my eyes.

I worship you as I worship the vault of the night sky (transl. by Carol Clark, p. 22)

I move to the attack, and climb into position, like a choir of maggots assaulting a corpse,  
and I cherish, o implacable and cruel animal, that very coldness which makes you more  
beautiful to me.

Es tevi dievinu kā pusnakti pār mājām... (transl. by Augusts Štrauss in "Ļaunuma  
puķes", p.44)

Es uzbrukumā dodos, lienu triecienā  
Kā tārpu vienība pēc liķu rieciena,  
Pēc tevis tiecos, bestija, kas tikai mokas nesi,  
Jo saltāka, jo skaistāka man esi!

Un Fantôme

Par instants brille, et s'allonge, et s'étale  
Un spectre fait de grâce et de splendeur.  
À sa rêveuse allure orientale,

Quand il atteint sa totale grandeur,  
Je reconnais ma belle visiteuse:  
C'est Elle! noire et pourtant lumineuse.

A Phantom (transl. by James McGowan, p.77)

Sometimes there sprawls, and stretches out, and glows  
A splendid ghost, of a surpassing charm,  
And when this vision growing in my sight

In oriental languor, like a dream,  
Is fully formed, I know the phantom's name:  
Yes, it is She! Though black, yet full of light.

A Phantom (transl. by Walter Martin, p. 97)

Sometimes a certain shape and face  
Takes form and shines and magnifies,  
A phantom odalisque, a graceful

Visitant. I recognize  
That pitch-black luminosity -  
And I know who it has to be!



A Phantom (transl. by Richard Howard, p. 43)

But then a shape looms, shining,  
and as it moves it modifies:  
a lovely ... something – is there not

all the East in its easy way?  
I know my visitor! *She* comes,  
black – yet how that blackness glows!

An Apparition (transl. by Francis Scarfe in “Baudelaire. The Complete Verse”, p.103)

And sometimes there shines and lengthens out and spreads a phantom of grace and splendour. From its dreamy oriental form,  
when it reaches its full height I recognize my beautiful visitor: it is *She* herself, so black yet luminous.

A Ghost (transl. by Carol Clark, p. 37)

There sometimes shines forth, and stretches, and displays itself, a spectre made of grace and splendour. By its dreamy, oriental movements,

When it reaches its full stature, I recognize my beautiful visitor: it is *She*, black and yet luminous!

Rēgs (transl. by Augusts Štrauss in “Ļaunuma puķes”, p. 57)

Te reizēm uzmirgo un gausi tumsā slejas  
Kāds savāds rēgs – daiļš, žēlsirdīgs, bet salts.  
Šai sapņu pilnā austrumnieka sejā,

Līdz galam rēgs kad izveidojies stalts,  
Es redzu savas viešņas vaibstus košos:  
Tā Viņa! Melna, tomēr starojoša.

Les Petites Vieilles

*À Victor Hugo*

— Avez-vous observé que maints cercueils de vieilles  
Sont presque aussi petits que celui d'un enfant?  
La Mort savante met dans ces bières pareilles  
Un symbole d'un goût bizarre et captivant, (..)

The Little Old Women

For Victor Hugo

(transl. by James McGowan, p.183)

- Have you observed that coffins of the old  
Are nearly small enough to fit a child?  
Death, in this similarity, sets up  
An eerie symbol with a strange appeal (..)

The Little Old Women

To Victor Hugo

(transl. by Richard Howard, p. 94)

- The coffins of old women are often the size  
of a child's, have you ever noticed? Erudite  
Death, by making the caskets match, suggests  
a tidy symbol, if in dubious taste (...)

The Little Old Women

To Victor Hugo

(transl. by Walter Martin, p. 235)

(Haven't you noticed how often old  
Women are buried in coffins the size  
Of a child? Has Death in his wisdom *willed*  
Such tantalizing similarities?

The Little Old Women

for Victor Hugo

(transl. by Francis Scarfe in « Baudelaire. The Complete Verse », p. 181)

Have you ever noticed that many old women's coffins are almost as small as little children's? Cunning old Death gives these similar coffins a strange and entrancing symbolism.

Little Old Ladies (transl. by Carol Clark, p. 94)

- Have you ever noticed that many old women's coffins are almost as small as a child's? Death in its wisdom makes of these similar biers a symbol in bizarre and captivating taste.

Vecenītes

Viktoram Igo

(transl. by Augusts Štrauss in "Ļaunuma puķes", p.113)

- Vai jums gadījies redzēt, ka vecenītēm  
Bieži zārks irk ā bērnam – tikpat mazs?  
Šajā līdzībā, it kā dzīvei par spīti,  
Gudrās Nāves noslēpums izpaužas.

Allégorie

Elle ignore l'Enfer comme le Purgatoire,  
Et quand l'heure viendra d'entrer dans la Nuit noire  
Elle regardera la face de la Mort,  
Ainsi qu'un nouveau-né, — sans haine et sans remords.

Allegory (transl. by James McGowan, p.251)

She knows no Hell, or any afterlife,  
And when her time shall come to face the Night  
She'll meet Death like a newborn, face to face  
In innocence – with neither guilt nor hate.

Allegory (transl. by Richard Howard, p. 132)

What is Purgatory, what is Hell  
to her? When she must go into the Night,  
her eyes will gaze upon the face of Death  
without hate, without remorse – as one newborn.

Allegory (transl. by Walter Martin, p. 307)

Hellbent, she has no fear of Hell at all,  
And when the hour comes for Death to call,  
She'll look him in the eye, as meek and mild  
And innocent as any newborn child.

Allegory (transl. by Francis Scarfe in « Baudelaire. The Complete Verse », p.220)

Careless of hell and purgatory alike, when her hour comes to step into the blackness of  
the night, she will look upon death's face without hatred or remorse, like a newborn  
child.

Alegorija (transl. by Augusts Štrauss in "Ļaunuma puķes", p. 139)

Smej gan par Elli, gan par Šķīstītavu.  
Tik tad, kad priekšā Nakts vērs melnās durvis savas,  
Tā maigi Nāves vaigā pavērsies -  
Kā bērns – un padevīgi līdzī ies.

## **Appendix 6**

**Recording of Dagnija Dreika's Presentation on Baudelaire's Poetry**

**moderated by Astra Skrābane**

## Appendix 6

### Summary of Transcript from the Recording about Dagnija Dreika's Practice of Translating Baudelaire's Poems

#### The Topicality of Translating Baudelaire

The translator indicated reasons for translating Baudelaire: the personal interest and the influence of her deskmate Ita Kozakeviča.

[9min. 26s: *I started to write a course paper on Baudelaire [...] my deskmate was Ita Kozakeviča, and Baudelaire was one of her favourite poets [...] During my study years, I began translating both the poet's sonnets and prose poetry.*]

Dagnija Dreika admits that she translated what Augusts Štrauss had not translated.

[11min. 21s: *Augusts Štrauss' translations are not to my liking, besides, he did not know the French language, used the dictionaries, and did not know the context.*]

Dagnija Dreika expressed an opinion that a part of Baudelaire's translations are obsolete.

[13min. 35s: *Twenty – thirty years have passed since the last translations of Baudelaire's poetry.*]

[14min. 14s: *Some of the latest translations are more dated than those at the beginning of the century. I do not know whether it depends on the old-fashioned thinking of the translator or the language peculiarities because, as we know, the author has not gone out of fashion.*]

One of the main reasons, according to Dagnija Dreika, why Baudelaire is being translated is the magnitude of his talent.

[22min. 39s: *The author's scope of the talent is magnetic [...] I have observed his huge influence upon our classics such as Akurāters, Virza.*]

Translating classics is a calling to Dagnija Dreika.

[1h 03min. 25s: *Translating poetry is a mission, I have tried translating only recognized authors.*]

#### The Issue of Accuracy

One of the reasons why new translations of Baudelaire are needed is to provide the reader with more accurate translations.

[11min. 43s: *... in previous translations, much has been left unnoticed*]

[13min. 46s: *Of all the translators of Baudelaire, I am the most distant in terms of the time, and that is why my translations are more up-to-date, more acceptable to the reader because the translations of the past century are dated.*]

Among the preconditions to ensure accuracy, the translator emphasizes the role of good Latvian.

[53min. 45s: *I earn my living with the help of the Latvian language – it is infrequent among the translators today.*]

[56min. 35: *Knowing the nuances of the Latvian language, I am well-employed.*]

[59min. 07s: *In Latvian, it is possible to express everything, the question is how much time, thinking, searching it demands on the part of the translator.*]

Asked about translating in the Soviet period, the translator emphasized the quality of translations.

[1h 01min. 17s: *Censureship in the Soviet times played a positive role, nobody wrote nonsense.*]

[1h 02min. 20s: *The translator (of poetry) should consult old dictionaries – you can find everything in them.*]

[59min. 18s: *I sometimes practice like that: I use the copious volumes of Mīlenbahs and Endzelīns. I know at least what entries of a set letter I have to consult.*]

The issue of accuracy also entails untranslatability and losses. The translator should compromise.

[1h 13min. 15s: *It is important to determine how serious the losses are. During the translation process, it is possible both to lose sight of something and to add something. I try to minimize losses and additions.*]

### The Grotesque

Dagnija Dreika disapproved of the aesthetics of ugliness present in many works of contemporary poets. However, Baudelaire aestheticized the ugly to the extent that he was able to conjure up paintings expressed verbally.

[23min 19s: *There are many young authors who write about ugly things. If we speak about Baudelaire, he can also write about a carcass, and the result is going to be beautiful (reference to Baudelaire's poem "Une charogne"). I think it is important how one accomplishes it.*]



Dagnija Dreika presented her translation of the poem “Un Fantôme”, which is an example of Baudelaire's grotesque.

[36min. 47s: ... *it is about the brightness in the dark [...] a very beautiful painting.*]

### The Process of Translating

The translator expresses both her personal experience of translating Baudelaire and the critique of those practices that in her opinion do not lead to good translations. Good translations are not possible if the translators do not know the source language at a very good level. The result is interlinear translations.

[12min. 10s: (sometimes) *the translators have used intermediary texts – to render into Latvian from Russian.*]

The translator admits lexical variants, particularly in the titles of the poems.

[20min. 37s: *I named the poem “Correspondences” as “Atbilstības” although it could also be called “Sakritības”, different variants are possible.*]

It is important that the translators of literary texts like what they translate.

[54min. 54s: *Writing for writing's sake is not worth. I write because I want to express something.*]

It is particularly complicated to translate sonnets as they have a specific structure and sonority.

[55min. 46s: *I can translate one or two sonnets a day. They take much energy, and I feel like having unloaded a cargo from a train car. It is not an easy way of earning money.*]

[1h 04min. 35s: *In the field of poetry, I do not have rivals because nobody translates sonnets from French into Latvian at present, except for me.*]

However, the translator did not give specific answers as to the strategies used in the translation. The process is that of inspiration.

[57min. 41s: *I am guided by the feeling. It is a metaphysical experience that dictates for me. Usually, it happens with those authors, who are dead, it does not happen with living authors.*]

Being melodious, the translator has rendered Baudelaire's poetry into Latvian with the help of music.

[1h 13min. 20s: *I have written at the sounds of music to convey rhyming and musicality. If the reader can feel it, the translation is doomed to fail.*]

### Summary of the Content Analysis

The translator should have a very good command of the source language and excellent knowledge of the target language. More recent translations can be more dated than earlier translations. It is important to know *how* to render. Losses and additions should be minimized. The translator of literary works should have a liking for what s/he translates. Equivalence issues and decision-making considerations are also linked with translators' ideas on what constitutes the quality of target texts in the light of theoretical studies.