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# **The Benefits of Cognitive Poetics to Literary**

## **Analysis and Translation**

Bachelor's Diploma Thesis

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*I declare that I have worked on this thesis independently,  
using only the primary and secondary sources listed in the bibliography.*

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Author's signature



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# Introduction

Cognitive Poetics offers a new perspective on literary analysis, and therefore on translation as well. Its focus on the process of the reading of the text in context of cognitive structures is a gateway to understanding language without omitting any of the aspects that influence its creation, such as the socio-cultural context, concepts, forming conceptual structures, the influence of human body on the ability to create abstract concepts, and many more. This thesis sets its aim to describe systematically the theoretical and practical use of Cognitive Poetics on literary analysis with focus on translation and its reconstruction. It is important to note, that this thesis does not aim to completely damn the traditional literary analysis, since it repeatedly proves its usability on many occasions, but rather to focus on the instances where the traditional literary analysis struggles, and then overcome its limitations using Cognitive Poetics. This thesis also does not aim to evaluate the translations used as examples, but directs its attention on the conceptual structures that the author of the original text, Lewis Carroll, and the translators used, and compare how the conceptual structures shifted. The analysis of these shifts is only applicable on the transfer of the meaning between the English language and the Czech language.

The thesis closely follows the *Use of Translation as a Research Method in Contrastive Cognitive Poetics* from Lu, Shurma, Kemmer, and Rambousek (submitted), especially the practical section with the analysis of the conceptual constructions in the first stanza of *Jabberwocky*. Lu et al. (submitted) illustrate the conceptual shifts on the translations from the English original to the Ukrainian language. Since both of the languages,

Ukrainian and Czech, are part of the Slavic language family, there are several similarities in the conceptual structures of the translations, however due to the limited length of this thesis it would be impossible to devote enough space to analyse the resemblances, even though it might prove to be rather interesting.

As for the organisation of the thesis; First, I will briefly introduce current state of the translation theory, then I will present the basic notions of Cognitive Linguistics, Cognitive Grammar, and Cognitive Poetics, as well as provide the placement of the field in context to other linguistic theories, in order to show how the approach of Cognitive Poetics stands out, and in what way it can be beneficial to literary analysis and translation. Then I will proceed to show the practical impact on literary analysis as well as translation in the following chapter, where I will analyse the first stanza of Lewis Carroll's *Jabberwocky* in detail. When discussing CP, it is absolutely crucial to illustrate the theory on practical examples, since CP sees language as usage-based. Carroll's *Jabberwocky* is a nonsense poem, which proves to a challenge for traditional literary analysis. CP, however, is able to analyse it quite easily using the theory of concepts.

The translations chosen for the analysis are the ones that were officially published, translated by Aloys and Hana Skoumalovi as *Tlachapoud* (1988), Jaroslav Císař with *Žvahlav* (2004), and Václav Pinkava with *Hromoplkie* (2008), in chronological order. The first two mentioned are set in full translation of *Through the Looking-Glass*, where are available the explanation of the words in the first stanza by one of the characters, Humpty Dumpty, while the last translation was published in a collection of poems, and therefore the commentary is missing. Even though the missing explanation might be challenging when deconstructing the nonce words, because of the nature of CP's focus, it should still be possible to analyse majority of the translated words.

# Translation Theory

Translation theory has a long history dating back to Cicero and Horace, with the former preferring imitation of the language of the original, while the latter focusing more on the transferring of the sense of the original to the translation, called sense-for-sense translation, rather than word-for-word translation, which mechanically matched each word with its equivalent in the language of the translation, with little regard for the context (Bassnett 1980: 50-53).

The dilemma of translating either literally or with focus on the meaning, is reflected throughout the entire history of translation studies. Peter Newmark, a prominent figure in the field, names the particular nuanced translation approaches placed in the spectrum with word-for-word translation on one end, and adaptation on the other. The stages are described in *A Textbook of Translation* as:

- 1) Word-for-word translation, with the words being translated by “their most common meaning” (Newmark 1988: 46) with no regard on the context, and with the word order of the original language.
- 2) Literal translation, with the grammatical construction translated by the nearest equivalent in the language of the translation.
- 3) Faithful translation, which reproduces the contextual meaning using the grammatical structures of the language of the translation. Faithful translation finds fitting equivalents for cultural words and lexical deviations expressed in the original text.
- 4) Semantic translation is very similar to the faithful translation, with additional focus on the aesthetical value of the translated text, and is more creative.

- 5) Communicative translation focuses on translating the contextual meaning of the original.
- 6) Idiomatic translation reproduces the message of the original with colloquialisms and idioms that are not part of the original text.
- 7) Free translation is a reproduction “without the manner, or the content without the form of the original” (Newmark 1988: 46), being rather a paraphrase, which is usually longer than the original.
- 8) Adaptation is the “‘freest’ form of translation” (Newmark 1988: 45), which preserves the themes, characters, and plots, but all the cultural references of the original are transferred using the cultural references of the language of the translation.

Newmark’s categorisation is a useful tool for realising, that there is a whole spectrum of different approaches to translation and language, and each of the angles are useful for a different purpose. Word-for-word translation is necessary for studying the examples of linguistic issues, semantic translation can be used for translating novels, and adaptation can find its use within the translation of plays and poetry.

Within the spectrum as set by Newmark, Cognitive Poetics can be best put to use from the stage of faithful translation further on towards adaptation, for these stages of translation aspire to transmit the conceptual structures of the texts.

Jiří Levý, a leading translation theorist in the context of The Czech Republic, describes the process of translation in his *Umění překlada* (1983: 51-81) in three stages:

- 1) The understanding of the text
- 2) The interpretation of the original. Here, Levý emphasises, that since languages do not dispose of the same possibilities, it is impossible to translate a text with a complete accuracy, and therefore an interpretation is necessary. Interpretation

has three sub-steps: determining the objective idea of the text, the interpretative view-point of the translator, and the translator's conception, where the translator chooses to emphasise certain aspects of the text in order to transmit the main thought to the reader.

3) The trans-stylisation of the original, which comprises of the actual translation.

Within these three stages as determined by Levý, Cognitive Poetics can provide a significant help in all three of them. First, the translator would observe the conceptual schemas used in the original, analyse the original from perspective of Cognitive Grammar, and then trans-created the text by shifting the conceptual schemas into the conceptual constructions used in the context of the language of the translation.

However, at the moment, the biggest benefit Cognitive Poetics offer, is in the comparison of the translations to the original text, as Lu, Shurma, Kemmer, and Rambousek discuss in their *Use of Translation as a Research Method in Contrastive Cognitive Poetics*:

“(...) cognitive linguistics offers a powerful theoretical apparatus for the contrastive study of the original text and its translations, since it gives us the possibility of looking beyond structural similarity and traditional types of translational transformations (see Komissarov 1900). It helps reconstruct the nature of conceptual shift in translation (see Marugina 2008: 45; elaborated further in Shurma 2013: 212)” (Lu et al. 2016).

Cognitive Poetics is able to recognize and analyse the notion of conceptual shift, which is unavoidable in translation, since each language of the two - of the original and of the translation - operates within a different socio-cultural environment, and therefore disposes of different conceptual structures, which is directly reflected in the language.

The issue which arises from approaching literary analysis and subsequently translation from a linguistically focused point of view is - as Harrisson, Nuttall, Stockwell, and Yuan 2014 explain in *Cognitive Grammar in Literature* - that such literary analysis is carried out by a researcher with linguistic knowledge, which lacks the newest findings in the field. “When a literary critic pays proper attention to linguistic matters, (...) [the analysis is often] informed by an extremely outdated view of modern linguistics” (Harrisson et al. 2014: 1). Literary analysis, when executed from the linguistic point of view (which is an inseparable part of literary analysis, since language is bound to literature), “should always be ready to explore our best current thinking about language in literary analysis” (Harrisson et al. 2014: 2).

On the other hand, when it is linguists who approach literary analysis, they tend to isolate language from the meaning, as in the case of Generative Grammar, which then again limits the reach of such analysis and prevents it from developing full understanding of the text.

Cognitive Poetics is exactly the field where the knowledge of literary analysis interconnects with the linguistic approach, offering practical findings supported by up-to-date research, while taking in account the context and meaning of the text. CP puts main focus on understanding the used language in the context, within which the text is placed.

# Cognitive Linguistics

In order to determine and place the angle of Cognitive Linguistic in the vast field of Linguistics, it is necessary to take in account the central notions of the main linguistic theories available, in their simplest form. Tabakowska summarizes these in her *Cognitive Linguistics and Poetics of Translation*:

“For the last seventy years, linguistic thought was dominated by two basic principles: the Aristotelian principle of categorization and the non-Aristotelian principle of the autonomy of language” (Tabakowska 1993: 6).

Cognitive Linguistics, founded by George Lakoff and Ronald Langacker, is a branch of theoretical linguistics that “originally emerged in the early 1970s out of dissatisfaction with formal approaches to language” (Evans, Green 2006: 3). Here, Evans and Green refer to the widely accepted theory of Generative Linguistics (GL) as the formal approach. CL offers an alternative to Noam Chomsky’s Generative Linguistics which approaches language as a system separable from its content.

Cognitive Linguistics claim that language should be approached with regards to its meaning, and that it is possible to learn about the cognitive processes in one’s mind through the structures of used language. That view is comparable to the Sapir-Whorf hypothesis, sometimes called Language Relativity, maintaining the idea, that language structure influences to a various extent the perception of the world of the speakers of that certain language.

Ronald Langacker, one of the most prominent figures in Cognitive Linguistics and the founder of Cognitive Grammar, on which will be elaborated further on, claims, that language is, therefore, inseparably connected to the meaning it tries to communicate across. In the Foreword of *Cognitive Grammar in Literature* he explains, that “the

central claim that grammar is inherently meaningful: by using a certain grammatical element one is always imposing a certain construal” (Harrisson et al. 2014: 15).

The way language is utilised within a discourse affects the way language is structured, meaning it cannot be separated from the meaning, since “cognitive linguists recognise the specific uses to which language is put within a sociological context, and their role in shaping the linguistic system” (Harrisson et al. 2014: 2).

Cognitive Linguistics organises the idea of language being related to the perception of the world by seeing language as two notions: embodied and situated, with situated meaning being placed in a certain socio-culturally specific environment with which language interacts and intertwines.

This theory can be considered extended to literary analysis and translation: when analysing literary work, take in the account the time and place in which the work was written in, and the connotations and the impact it had at the readers then. Then the translator can use the findings to create a comparable effect with the translation, and use those particular words that evoke the same or similar response, feeling, and atmosphere as the original did and that way communicate it to the contemporary reader placed in a different cultural context.

The second of the two angles from which the language is approached in, the embodied language, carries the idea that language is influenced or even determined by the physical human body, especially but not only the motor systems of the speaker or the listener. This hypothesis, based on Pulvermüller, is a great example of CL incorporating other scientific fields to develop their ideas and gather empirical evidence.

“Brain areas related to action and language can no longer be seen as independent, but rather working in concert. Areas traditionally regarded as pure motor areas as e.g. the primary motor or the premotor cortex, as well as areas

that have traditionally been assigned to the processing of language, e.g. Broca's or Wernicke's region, are not modularized, but rather provide the linkage of action and language" (qtd. in Jirak et al. 2010: 712).

Pulvermüller claims, that language does not originate strictly from Broca's and Wernicke's areas, but that there are other brain areas engaged in the process of language production, which leads to the influence the other way as well - language is influenced by other actions, that were not taken in account up until now. CL, therefore, deals with the question of the effects of the socio-cultural environment on the language system, and the effect of language on the cognitive structures, which has the overlap even to the neural structures.

George Lakoff, a prominent figure in the world of Cognitive Linguistics, whose major contribution is his study of metaphors, as can be seen in *Metaphors We Live By* he published in 1980, talked in an interview for *Edge* about the impact of his study of metaphors on the findings about interconnectedness of language, cognitive structures, and the body, a concept called embodied language, mentioned above:

"Metaphor appears to be a neural mechanism that allows us to adapt the neural systems used in sensory-motor activity to create forms of abstract reason. [Lakoff says:] 'If this is correct, as it seems to be, (...) our sensory-motor systems thus limit the abstract reasoning that we can perform. Anything we can think or understand is shaped by, made possible by, and limited by our bodies, brains, and our embodied interactions in the world. This is what we have to theorize with'" (Brockman 1999).

Lakoff creates a direct link between human neural system and the ability for abstract reasoning with emphasis on the production of metaphor, stating, that the meaning we are capable to produce is determined by our sensory-motor systems.

One of the benefits of Cognitive Linguistics, that Lakoff here takes advantage of, inhere in being able to connect theoretical research with practical data by taking advantage of working with studies made by other scientific fields, which makes CL constantly up-to-date with the newest findings. CL integrates several fields of study within itself, amongst the most prominent ones belong Cognitive Psychology, Neuroscience (namely Neurolinguistics), Anthropology (especially Linguistic Anthropology dealing with the influence of language on society and social life), Philosophy of Language, and other fields of Cognitive Sciences. This large net of disciplines allow CL to connect data and pieces of information in a much broader framework than the limited traditional linguistics adopted by the majority of linguists from other fields ever could, and therefore is able to analyse language in a new and beneficial way, discovering useful context that would otherwise never be discovered.

Since 1970s, the field of CL has grown significantly into today's proportion counting many branches, such as Cognitive Poetics (CP), which will be the main focus of this thesis. CL itself has three main areas of study: cognitive semantics, cognitive grammar, and cognitive phonology, which will be focused upon in the following segments, since they give a good overview of the main aims of CP.

## **Cognitive Semantics (CS)**

Cognitive semantics (CS) is a study of semantics, concerning meaning, which is developed - amongst others - by Leonard Talmy, and George Lakoff. The basic notion of CS is that language can describe the surrounding world only the way people perceive it, which creates a difference between the real world and the world the way people describe it. The way humans perceive the world is thus apparent from their grammar.

It is crucial to note, that each group of individuals, be it of the size of a nation or a family, are a separate (although possibly overlapping) social environments, and therefore the grammar structure of each one group differ in varying extent. If we follow the string of CS logic, it becomes evident that the knowledge of language is thus acquired and contextual, since it differs according to the social, spatial and chronological aspect of the environment of the certain group of individual.

Another basic point of CS is, that the language ability originates in general cognitive resources rather than being centralised in one particular language module, where the capacities for language would be innately located, as claimed for instance by psycholinguist Steven Pinker. This claim can be traced back to the concept of embodied language discussed in the previous section.

Cognitive semantics also propose different division than approaching language on the isolated levels of phonology, morphology, syntax, pragmatics and so on. Instead, CS categorizes language into meaning-constructions and knowledge-representations.

The alternative arrangement springs from the cognitive linguists' "reject[ion of] the principle of autonomy of any of the arbitrarily established „components“ of language (syntax in particular), or even of language as a whole: language has to be seen and investigated in its broad interactional (social and cultural) context" (Tabakowska 1993: 22).

Such rejection of isolating of the levels and arbitrary components of language plays a major role in literary analysis and translation. The text is perceived and analysed as whole, allowing it to focus on the concepts, and seeing the phonological and other levels as tools to express those concepts, instead of trying to approach language without any regard towards the meaning and the socio-cultural context.

## **Cognitive Grammar (CG)**

Cognitive Grammar (CG) represents a cognitive angle on the grammar theory introduced by Ronald Langacker in the 1980s, gaining a large number of followers since then.

In CG, as well as in CL in general, the notion of interconnectedness of language and the cognitive structures is again apparent, providing an alternative to Chomsky's Generative Grammar. Generative Grammar understands language as a system of rules, enabling to generate grammatical utterances in each particular language. On the other hand, as Langacker's followers, Harrisson, Nuttall, Stockwell, and Yuan, describe in their *Cognitive Grammar and Literature*, CG is "a structured inventory of conventional linguistic units" (Harrisson et al. 2014: 4). CG sees the grammatical system as list of commonly used combinations of morphemes, words, phrases, and sentences forming linguistic structures prompted by general cognitive processes. Langacker himself elaborates on the subject:

"Grammar consists of the patterns through which such units are combined to form constructions or symbolic assemblies of increasing size and complexity.

Rather than viewing lexicon and syntax as separate concerns, CG views the two as a continuum of symbolic structures of varying complexity" (qtd. in Harrisson et al. 2014: 3).

Here, symbolic assemblies refer to Langacker's theory that languages consist of three types of linguistic units - semantic, phonological, and symbolic, with symbolic being a combination of phonological and semantic units that got incorporated into the common use. Symbolic units are also often referred to as 'conventional pairings of phonological and semantic units'.

An individual speaker of language acquires these conventional linguistic units and then gradually assembles their own structured inventory forming grammar:

“A speaker’s linguistic ‘knowledge’ is procedural rather than declarative, and the internalized ‘grammar’ representing this knowledge is simply a ‘structured inventory of conventional linguistic units’” (Langacker 2016: 16).

Cognitive Grammar, as Langacker and his followers view it, is therefore ‘usage-based’.

In order for a production (a word, a phrase, any linguistic expression) to become a *conventional linguistic unit*, it has to undergo several stages, as described by Harrisson et al., based on Langacker 2008:

- 1) A production is used in *linguistic events*. These events are “instances of language use within a particular context” (Harrisson et al. 2014: 3), referring to anything an individual says or writes is considered in relation to the situation at that particular moment.
- 2) If the expressions are used in the same way repeatedly, “[the] complex structure undergo[es] *entrenchment*” (Harrisson et al. 2014: 4) in order to gain *unit status*.
- 3) The sets of units used by a group of individual becomes a *conventional linguistic unit*.
- 4) Then, when the conventionalised patterns of language use get generalised, they become *constructional schemas*. These schematic units are templates for construction and interpretation of new linguistic expressions.

It is necessary to note, that when a certain expression becomes a conventional linguistic unit, it cannot be applied as such outside of the register or the one certain group of individuals, where the process began (Harrisson et al. 2014: 4).

Poetry, especially the nonsensical kind, takes advantage with these conventional linguistic units as well as constructional schemas to evoke a certain atmosphere, thought process, and questions in the reader, by challenging him during the reading process.

Elzbieta Tabakowska, one of the prominent figures in the current field of Cognitive Linguistics and Poetics, and a follower of Ronald Langacker, elaborates further on the link between CG and cognitive abilities, by maintaining the idea that for CG, human cognitive abilities and processes are the organising principle of linguistic structures: “Langacker and his followers claim repeatedly that the nature of natural language cannot be understood in abstraction from general processes of human cognition” (Tabakowska 1993: 28, 29).

According to Langacker’s theory, language and grammar is interconnected with human experiences to such extent that it cannot be considered separately. Productions are created as a result of concepts and structures of mind. Tabakowska further explains the basic notions of Cognitive Linguistics with declaring that “a verbal expression has no autonomous existence and therefore must be considered against a wide background of the actual knowledge and general cognitive abilities of human beings involved in the act of communication” (Tabakowska 1993: 15), as she notes on Langacker’s approach in her *Cognitive Linguistics and Poetics of Translation*.

The CG approach develops that grammar is formed based on the way our minds are structured, which reflects on contextualised linguistic choices, meaning how, for what purpose, and on what occasions we use language. Through the structure of how these contextualised linguistic choices are formed, are then observable the structures of thinking and thought concepts, which are a direct reflexion of cognitive structures.

“The organisation of language in grammar suggests a mean of accessing this cognitive structure, providing an insight into our minds and mental experiences” (Harrisson et al. 2014: 2).

One of the ways CG focuses on the contents of certain text element, is taking in account the idea of conception. A conception is a subjective way or idea a person has of something. Other linguistic theories often overlook this basic notion of mind, projecting to language. As Langacker points out in the Foreword of *Cognitive Grammar and Literature*, “a key point (often missed) is that conception, instead of being insular, is a primary means of interacting with the world, including other minds” (Harrisson et al. 2014: XIV).

Mental experiences are consequently organized in a form of either abstract schematic structures that are referred to as image-schemas, or in the form of concrete, particular images which are expressed as rich mental images (Tabakowska 1993: 22).

The image-schema theory was first introduced by Mark Johnson in *The Body and Mind* in 1987, where he explains image schemas as a mental structure that organises and connects certain notions together, based on real embodied experience. An example of such image schema might be *going to the gym*. Due to the image schema the producer of such expression disposes of, it is clear that by *going to the gym*, he means travelling to the gym, changing to the appropriate clothing, working out, showering, changing back, and leaving the gym, as well.

Image schemas are considered to be acquired, as contrary to innate (Evans, Green 2006: 178). Hence, image schemas reflect the differences in socio-cultural environment in the language, since there are differences in the experiences the individuals participate in each culture and in each social environment.

Image schemas are a special kind of concepts - they represent “abstract concepts consisting of patterns emerging from repeated instances of embodied experience” (Evans, Green 2006: 179). Johnson gives an example of a CONTAINER schema, which - he claims - is “grounded in embodied experience” (Evans, Green 2006: 180).

The CONTAINER schema expresses itself as something with which can be bound the prepositions *in* or *out*. That includes not only actual containers such as a jar, or a box, but also abstract ‘containers’ such as sleep, as Johnson notes in *The Body and Mind*: “You wake out of a deep sleep” (qtd. in Evans, Green 2006: 179).

Image schemas create an important link between language and cognitive structures, and show that language indeed cannot be considered separated from its meaning, or the producer’s surroundings and experience, and “because image schemas derive from interaction with the world, they are inherently meaningful” (Evans, Green 2006: 184).

The notion of image-schemas and conceptions helps literary analysis and translation by determining the gist of the original text in a large and small scale at the same time. It uncovers the structure behind the entire work, and then points out the individual concepts behind each word or production. Then, the cognitive structures can be identified, which consequently makes recreating and capturing of the crucial notions of the original easier to translate, and therefore easier to transmit the experience of the reading of the original to the reader of the translation.

## **Cognitive Phonology**

One of the aspects of language that Cognitive Grammar - as well as this thesis - focuses on, is the phonological one, examined by Cognitive Phonology.

“Since conception is taken as encompassing anything we experience, and sounds are apprehended and mentally represented, phonological structure is included in

conceptual structure. An expression's phonological shape is therefore a facet of its overall meaning" (Harrison et al. 2014: XV).

The phonological aspect is crucial especially when analysing nonce words that are not derived from any existing word or phrase, and therefore the sound is usually the only thing one can grasp on when carrying out a literary analysis and back-tracking the possible translator's process. A certain level of obstruction poses older literature, since certain phonetical structures evoked different conceptions to readers at that time than they do to current reader, and therefore even translators approach the issue differently.

## **Cognitive Poetics**

Cognitive Poetics (CP) is concerned with studying literary reading from the cognitive angle. The name is attributed to Reuven Tsur, dealing with applying CP to rhyme, sound, metaphor, translation theory, and many other areas. Amongst the other influential CP linguists is Mark Turner, Peter Stockwell, Elzbieta Tabakowska, and many others. Each of the figures listed above has a slightly differing approach and theories, focusing on different areas of CP, and developing different findings.

That can be said as well about the connection of Cognitive Poetics to Cognitive Linguistics, Cognitive Grammar, and other fields, since even though the core idea of language being an inseparable part of human cognitive structures, there are major differences in the approaches of the linguists within CL and CP, and many disagree with each other's claims quite profoundly.

Although Cognitive Poetics is linked to other relatively newly formed fields in such extent, and CP itself is a newly formed fields, its history can be traced back to rhetorics:

"Cognitive poetics is still relatively new as a discipline, though it makes clear reconnections back to much older forms of analysis such as classical rhetoric"

(Stockwell 2002: 8).

One of the other fields with which is CP heavily interconnected, is stylistics. In CP can be in fact found so many similarities to the point, when Cognitive Poetics is sometimes referred to as Cognitive Stylistics:

“Within the different sub-disciplines of literary criticism, cognitive poetics is most closely connected with stylistics (sometimes called ‘literary linguistics’), and you might even see it called ‘cognitive stylistics’” (Stockwell 2002: 6).

There are still, however, essential differences between the focus of stylistics and CP. In order to determine the frame of the core of CP, it is necessary to determine the meaning of each of the two words - *cognitive* and *linguistics*.

The term *cognition* nowadays addresses “all information-processing activities in brain (...) includ[ing] such processes and phenomena as perception, memory, attention, problem-solving, language, thinking, and imagery” (Tsur 2002: 279), while *poetics* can be described as “the particular regularities that occur in literary texts and that determine the specific effects of poetry; (...) the human ability to produce poetic structures and understand their effect (...) [might be called] *poetic competence*” (Bierwisch qtd. in Tsur 2002: 279).

Tsur is basically saying, that poetry disposes of some type of specific element allowing it to have a certain type of impact on the reader, who in order to understand and receive the impact of the type of specific element needs to dispose of some particular qualities as well.

When put together, Cognitive Poetics manages to apply the dealings of cognitive sciences and the hypotheses produced by the fields - with focus on the ones relevant to particular types of subject, namely to imagery - on the characteristic genre of poetry. Cognitive Poetics - amongst other things - might address the question emerging from the idea mentioned above, that there are concrete elements poetic competence in

cognitive structures, as well as particular aspects of poetic language requiring the specific poetic competence, that can be identified and further studied.

Reuven Tsur, poses a hypothesis in his 2002 *Aspects of Cognitive Poetics*, that “the reading of poetry involves the modification (...) of cognitive processes, and their adaptation for purposes for which they were not originally ‘devised’” (Tsur 2002: 280). Such claim proposes, that poetry in fact is capable of changing the reader’s cognitive processes.

When reading for instance a poem such as *Jabberwocky*, in order to understand it, the reader needs to engage in the reading process by attempting to back-track the elements of the lexical blends, or by searching for the essence behind the nonce words. It could be presumed, that Lewis Carroll himself wanted the reader to invest some time in decoding the poem, since he does not offer the explanations right away, but rather he waits and the reader gets at least the first stanza somehow explained by Humpty Dumpty. It is also important to stress, that Humpty Dumpty not only elaborates on the final meaning of the word, but also instructs Alice and the reader on how the words were created, so that the reader himself can uncover the meaning of the uncommon words of the rest of the poem. It can be said, that Humpty Dumpty attempts to transmit the thinking, the cognitive structures behind the creation of the words.

Clearly, *Jabberwocky* poses a problem for traditional literary analysis, who often misses the main point when analysing the poem, as well as for the translation, as will become apparent. Precisely for that reason it shall be the exemplary work to show the benefits of CP for not only literary analysis, but for translation as well.

CP not only focuses on the author, but also on the reader and the social and cultural environment. When translations are discussed, CL focuses on the translator as well,

taking in account the time when the translation was being made as well as the reader of the translation (Rojo, Iraide 2013: 6).

“Each of those systems [of structural schematization, helping to express space, time, perspective...] correlates with linguistic devices that operate within a given language, but because the process of conventionalization of imagery is conditioned by cultural, social and historical factors (cf. Tomaszewski 1986: 163), particular devices differ for different languages” (Tabakowska 1993: 29).

Basically the ways how all the attributes containing information about time, space, point of view, and such are expressed, differ because they are different languages with different cultural background, and therefore perceiving them only from the angle of arbitrarily established components of language is in principle flawed majorly.

# Jabberwocky

First, the methodology and tools used for the analysis will be established, and then each of the words will be compared with each of the three Czech translations, based on the attributes they bear (time, manner, etc.) as well as considered on the contextual level.

The translations will be analysed in order according to the year they've been published in, so that eventual cases of influencing each other would be apparent.

For the purposes of this thesis I've chosen three published translations of *Jabberwocky*. *Jabberwocky* along with *Through the Looking Glass* was first translated in 1988 by Aloys and Hana Skoumalovi, and then again in 2004 by Josef Císař.

The first two translations of *Jabberwocky* were published as part of the full book, *Through the Looking Glass*, however the last one, which was made in 2008 by Pinkava, is an isolated translation printed in a collection of poems *The Hunting of the Snark*, leaving us without Humpty Dumpty's commentary. The translation is used for its apparent usage of onomatopoeic elements combined with word-for-word translation, which allows to analyse the translator's intention even though Humpty Dumpty's explanations are missing.

For the purpose of showing the approach of literary analysis using Cognitive Poetics, and in order to treat the original and chosen translations to the required depth, only the first stanza of *Jabberwocky* will be analysed, here.

Since almost all the words in *Jabberwocky*, prepositions and pronouns aside, are lexical blends, it is crucial to uncover and isolate all the components of each word, analyse their role in the blend and find the meaning of each of the word.

Useful tools for analysis will be the commentary of Humpty Dumpty, a character in the book *Through the Looking Glass*, as well as Carroll's commentary on spelling, which

he provides in the foreword of the book, and the explanation that Carroll added to the 1855 issue of *Mishmash*, where he first published the first stanza of *Jabberwocky*. This commentary is available via Martin Gardner's *The Annotated Alice*. Although the average reader will probably not have the commentary in *Mishmash* at hand while reading the poem in context of *Through the Looking Glass*, it is important to incorporate it, because many translators used it to decode the poem and build their transcreation on it, and that way it influences the reader of the translated version.

It also needs to be mentioned, that in those 16 years in between appearance of the first stanza in *Mishmash* and the publishing of the poem in the finished book, Carroll changed the meaning of certain words and therefore Humpty Dumpty's explanation differs from Carroll's 1855 commentary.

### **Carroll's *Jabberwocky*, Skoumalovi's *Tlachapoud*, Císař's *Žvahlav*, and Pinkava's *Hromoplkie***

The title of the poem, *Jabberwocky* is a lexical blend containing the word *jabber* and *wocky*. As Carroll explained in periodical *Mishmash* which first published the first stanza of his poem *Jabberwocky*, *jabber* means "excited and voluble discussion" (Gardner 1970: 195) and *wocor* or *wocer* "signifies *offspring* or *fruit*" (Gardner 1970: 195), giving the blend meaning "the result of much excited discussion" (Gardner 1970: 195).

The blend has a very important phonetical level, since *jabber* is an onomatopoetic word, as the Oxford Dictionary explains: "Jabber (Late Middle English) imitated the sound they described." *Jabber* and *wockie* is a nonce word, and Císař and Pinkava tend to translate nonce words with visible inspiration from the phonetic form of the original.

Skoumalovi translated the title as *Tlachapoud*, blending the verb *tlachat* which roughly means to chat and adding the suffix of *strakapoud* (a great spotted woodpecker).

*Tlachapoud* even has a phonetic similarity with the same amount of syllables and the identical placement of the /a/ sound. With the suffix *-poud*, Skoumalovi immediately assign an ANIMAL attribute to *Tlachapoud*.

Císař's *Žvahlav* is another blend, this time of the verb *žvanit* (to blab) and *-hlav* from the word *hlava* (head). Possibly he found inspiration in the death's head moth which is *smrtihlav*, ending with *-hlav* same as *Žvahlav* does. Another possibility is, that Pinkava connected the attribute JABBER with head as in "to jabber a hole in one's head" (common Czech phrase "vyžvanit díru do hlavy").

The translation Pinkava provided, *Hromoplkie*, is probably another blend, starting with a word *hromo-*, which possibly derives from *hrom*, a thunder.

JABBER is this time represented by *plkat* (to babble). In Pinkava's translation is a visible phonetical similarity of the second part of the lexical blend *-kie* with the original *-ky*.

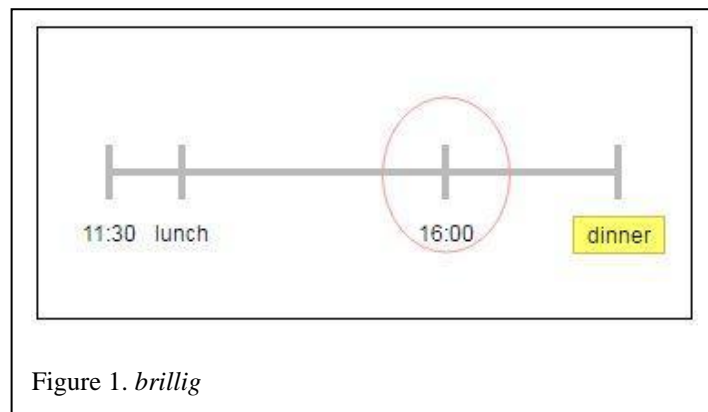
The similarity gets even more apparent in the third stanza, where *Jabberwock* is translated as *Hromoplk*. Notable fact is, that the suffix *-kie* is quite apparently not a Czech one, which hints a deliberate creation of the phonetical resemblance to the original.

Each of the three translations use different verb to express JABBER. The difference is not surprising, since it would be highly controversial for two translators to translate one word the same way, however in a highly onomatopoeic concept such as JABBER, it can be said that there probably is a single Czech equivalent that is more suitable than perhaps the other ones, that the translators were forced to use since the most fitting one was already used in an already existing translation. "One consequence [of the phonological aspect playing a major role in the expression of a concept] is that there are

no true synonyms” (Harrison et al. 2014: 15). The concept, in the context of the poem, referring to JABBER.

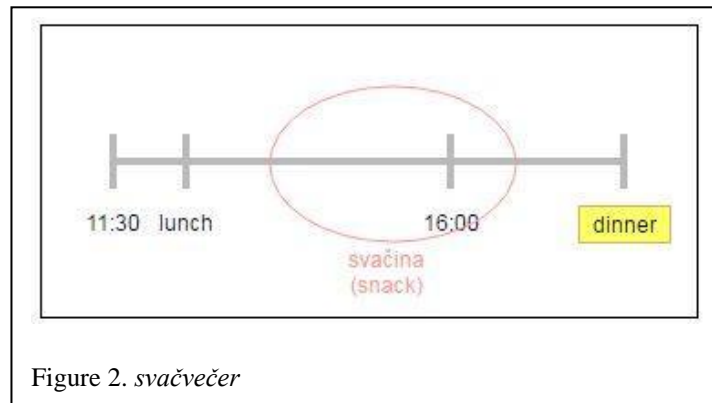
## Carroll’s *brillig*, Skoumalovi’s *svačvečer*, Císař’s *smažno*

The word *brillig* is, as Humpty Dumpty explains, “four o’clock in the afternoon, the time when you begin broiling things for dinner” (Carroll 1989: 163). That assigns the word *brillig* a TIME attribute of 4 p.m.



In the *Mishmash* commentary, Carroll states, that the word is derived from the verb *to bryl* or *to broil* (Gardner 1970: 195). *Broil* has a phonetic property of broiling evoking the sound similar to grilling with a boiling accent, which is reflected and enhanced in the word *brillig*, which “creates a feeling of the sound that food makes while broiling more brisk” (Lu et al. submitted). *Brillig*, therefore, carries a phonetic attribute, **BROIL**. The original version published in *Mishmash* featured *brillig* written with two cases of /y/ instead of both instances with /i/, making the word *bryllyg*. Skoumalovi’s translation of *brillig*, *svačvečer*, consists of the root *svač-it*, meaning *to snack*. In this form, it can also be the full word for imperativum *snack!* - *svač!* The blend ends with *večer*, the full word for *evening*.

*Svačvečer* is explained by Humpty Dumpty as the time after snack, when something good is being baked for the evening (Carroll, Skoumalovi 1970: 121). The conceptual domain of TIME changes from being ohraničený by an exact hour (4 p.m.) to



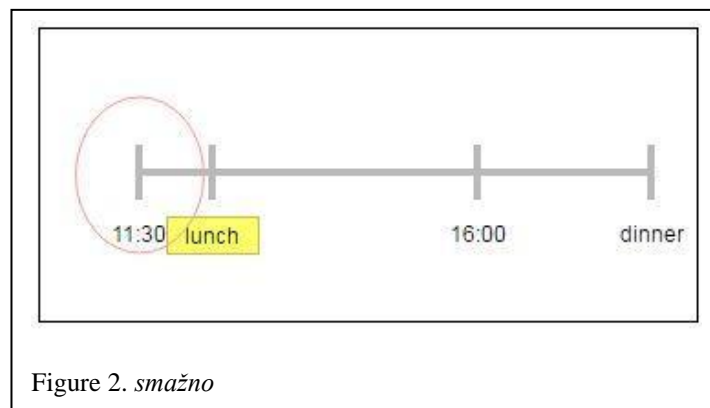
time after snack, without further specification.

The conceptual domain of BROIL is shifted towards *bake* rather than *broil* or *grill*.

The variant of Skoumalovi is closer to the original timewise, however there is no phonetic attribute for BROIL.

Císař translated *T'was brillig* as *bylo smažno*, preserving the past tense *bylo* meaning *it was* while shifting from *broiling* to *frying* with the root *smaž-it* and adding a suffix *-no*.

The *-no* suffix in Czech can be observed in expressing STATE the weather is in (*bylo*) *chladno* = (*it was*) *cold*, *deštivo* meaning *rainy*. The *-no* syllable also occurs in *ráno* (morning), but not afternoon, *odpoledne*, or evening, *večer*, with the last two being



more relevant than morning, so Císař probably used the suffix *-no* to express STATE rather than TIME.

In Císař's translation, Humpty Dumpty explains *smažno* as “half an hour to noon, time when things for lunch are starting to fry” (Carroll, Císař 1996: 219).

### **Carroll's *slithy toves*, Skoumalovi's *lysperzní jezeleni*, Císař's *lepě svihlí tklové*, Pinkava's *popasližná tklova***

In the phrase *slithy toves*, Carroll puts together lexical blend *slithy* and a nonce word *toves*. Here, Humpty Dumpty discloses to the reader, that *slithy* means “lithe and slimy” (Carroll 1989: 163) while *lithe* means “active” (Carroll 1989: 163) A slight change in meaning can be observed, when compared to Carroll's 1855 notes, where he notes that *slythy* represents “smooth and active” (Gardner 1970: 158), shifting from *smooth* to *slimy*. There is also an adjustment from *-y-* to *-i-*, as seen already in case of the word *brillig*.

The pronunciation of *slithy* is specified in the foreword, where Carroll instructs the reader to “pronounce *slithy* as if it were the two words *sly*, *the*” (Carroll 1989: 163) *Slimy* would seem like a better meaning to assign to *slithy*, since its sliminess on the phonetic level is instantly apparent to the reader. “The word is formed by combining fricative sounds /s/ and /θ/ as well as lateral /l/, giving the word a slimy sound“ (Lu et al. submitted).

The second word of the phrase, *toves*, are, as Humpty Dumpty clarifies, “something like badgers—they're something like lizards—and they're something like corkscrews.(...) also they make their nests under sun-dials—also they live on cheese” (Carroll 1989: 163). The explanation Carroll offered 16 years earlier, however, differs quite majorly. According to Gardner, Carroll explained *toves* as “a species of Badger.

They had smooth white hair, long hind legs, and short horns like a stag; lived chiefly on cheese” (Gardner 1970: 158).

There are several characteristics, which might influence the final form of *toves* - badgers, lizards, corkscrews, their habit to nest under sundials, and their cheese preference. However, none of the concepts listed above reflect on *toves* morphologically and therefore it is clearly a nonce word. Here, the translators approached the issue in two ways - Skoumalovi got clearly inspired by the characteristics of the animal, while Císař and Pinkava followed the phoneticity with translations *tlové* and *tklova*.

Skoumalovi transcreated the phrase as *lysperzní jezeleni* with the explanation that *lysperzní* is a lexical blend of the words *lysý* (bald) and *čiperný* (chipper).

After excluding *lys-* since that is assigned to *lysý*, we have either left *-perzní* or *-erzní* if we decide to assign *-p-* to *čiperný*. The only part of the blend that hasn't been assigned to its original word is *-z-*, which can be either explained with the translators' intention of giving the final word even slimier feeling, since */z/* is often associated with *slimy* due to its occurrence in *sliz* (slime), or its occurrence can be explained by back-tracking where do similar constructs appear. The only word occurring in Czech language featuring construct *-perzní* is *disperzní*, a word meaning *dispersed*, and the only word featuring *-erzní* is *inverzní* meaning *inversed*. Since neither *dispersed* nor *inversed* is connected to the original meaning in any way, it is probable that Skoumalovi added the *-z-* infix as a way of giving the final form a slimier sound. Another possible reason for adding *-z-* might be to avoid confusion with *perný* (*exhausting*, used in context of *exhausting day*).

The second word, *toves*, is translated as *jezeleni*. *Jezeleni* is not a nonce word, as in the original, but a lexical blend consisting of *jezevci* (badgers) and *jeleni* (deers).

The translators visibly wanted to take advantage of the identical initial syllable *je-* that both words share, even if it meant that they have to omit *lizard*, even though in Czech the word *lizard* is *ještěr*, starting on *je-* as well. Their usage of *jelen* (deer) instead of *ještěr* (lizard) hints that Skoumalovi decided to follow the earlier explanation Carroll offered in *Mishmash*, where Carroll liken *toves* to stag when saying “short horns like a stag” (Gardner 1970; 161), instead of to a lizard as in Humpty Dumpty’s explanation. In contrast to Skoumalovi, who based their translation on the meaning of *toves*, Císař clearly finds his inspiration in the phonetical level of the word, translating the full phrase *slithy toves* as *lepě svihlí tklové*, translating *slithy* using two words - *lepě* and *svihlí*, and *toves* as *tklové*.

*Lepě* is a non-existing adverbium probably derived from the adjective *lepá* meaning *beautiful* or *pretty* (used only in relation to women) describing the adjective *svihlí*, which is in masculine form. *Svihlí* is described as another lexical blend of *svižní* (swift) and *štíhlí* (slim, lean).

*Tlové* is a nonce word phonetically inspired by the original *toves* and are described by Humpty Dumpty as all the animals ending at *-tl*. Other than that, Humpty Dumpty’s description of the animal is identical in Císař’s translation.

On phonetical level, *tlové* adopts *tove*, adding /l/ to make the nonce word appear more Czech, and prolonging the final *-é* to indicate plural.

In both/two of the translations the translators adopt /l/ and /s/ and incorporate them in their translations.

## **Carroll's *gyre and gimble*, Skoumalovi's *vírně vrtáčeji*, Císař's *batoumali***

As Humpty Dumpty explains, the verb *gyre* is to “go round and round like a gyroscope” (Carroll 1989: 193) In the 1855 side notes, however, Carroll presents *gyre* as “derived from *gyaour* or *giaour*, a dog,” with the word meaning “to scratch like a dog.” (Gardner 1970: 161)

“The Oxford English Dictionary traces *gyre* back to 1420 as a word meaning to turn or whirl around. This agrees with Humpty Dumpty's interpretation.” (Gardner 1970: 161)

The word *gimble* Humpty Dumpty describes as to “make holes like a gimlet” (Carroll 1989: 193) The meaning of *Gimble* in Carroll's *Jabberwocky* remained basically the same since 1855, with a spelling change - as in the cases of *brillig* and *slithy* - where the -y- occurring in the original form *gymble* is exchanged for -i- forming *gimble*.

In the foreword, Carroll elaborates on the pronunciation of /g/ in *gyre* and *gimble* stating, that they have to be pronounced as hard sounds. Skoumalovi got inspired by the particularity Carroll insisted upon with the hard /g/ and transcreated the two words into (*se*) *vírně vrtáčeji* adhering the hard sound/consonant at the beginning.

Skoumalovi translated *gyre* and *gimble* as (*se*) *vírně vrtáčeji* one verb using an adverb to specify the final phrase so that it would correspond the MOVEMENT of *gyre and gimble*. In their version, Humpty Dumpty explains it as “swirl (*vířit*), drill (*vrtat*) and spin (*otáčet*) like a gimble (*nebozez*) Carroll, Skoumalovi 1970: 121). Therefore (*se*) *vírně vrtáčeji* is one nonce word *vírně* and one lexical blend *vrtáčeji*. *Vírně* adopts the first syllable and the root from *vířit* (to swirl) with the adverbial suffix -ně showing the word is depicting a certain quality.

*Vrtáčeji* consists of the one-syllabic root *vrtat* (to drill) and the rest of the blend is from *otáčet* (to spin) and suffix *-jí* containing information that the verb is in plural form and present tense.

Císař translates only *gyre* as *batoumali*, which, as Humpty Dumpty explains, was created from blending the words *batoliti* (to toddle along) and *cloumati* (to jerk) creating a verb capturing walking like a small child, twitching from time to time (Carroll, Císař 1996: 219). Císař completely changes the MOVEMENT - from spinning and drilling movement to more chaotic toddling and jerking movement.

Císař added another explanation of his transcreation of *gyre* having Humpty Dumpty state, that some experts (on the meaning of the word/poem) claim, that the word *batoumati* came from the French word *bateau* (ship) and therefore the word means to waddle like a dromond, but Humpty Dumpty then adds that this interpretation is false (Carroll, Císař 1996: 219).

### **Carroll's *wabe*, Skoumalovi's *v mokřavě*, Pinkava's *v trávavě***

The word *wabe* is explained by Humpty Dumpty as “grass-plot round the sun-dial” (Carroll 1989: 193) with a further explanation of the origin of the word as “it goes a long way before it and a long way behind it.” (Carroll 1989: 193) The words *way*, *before*, and *behind* are blended together using the first two letters of *way* - here Carroll plays with pronunciation, since it would be pronounced identically with and without *y* (with being *waybe* and without *wabe*) - and the rest is *-be*, which is the first syllable of *before* as well as *behind*.

According to Gardner, however, Carroll's original commentary from 1855 states *wabe* to be “derived from the verb to swab or soak” with the word meaning “the side of a hill (from its being soaked by the rain)” (Gardner 1970: 158) This explication heavily

influenced Skoumalovi, who translated the lexical blend *wabe* as *mokřava* (swamp).

Skoumalovi not only have not translated *wabe* based on the explanation Alice offered, which Carroll in the end chose to be the one determining the final meaning of the word, but also used an already existing word *mokřava*, ignoring completely the blend properties of the original.

*Mokřava* is a lawn around sun-dials, which is wet (*mokřý*) - as Alice suggests - because it rains a lot over there on the hillside (Carroll, Skoumalovi 1970: 122).

The concept of DISTANCE is expressed only in “over there” hinting that it is far, and the main role of DISTANCE is exchanged for WETNESS.

Císař transcreated the word as *dálnice*, noting that it's called that because it expands far ahead (*daleko dopředu*) and far behind (*daleko dozadu*) (Alenčina 219), which is basically identical with the explanation offered in the book.

The word *dálnice*, however, already has a common meaning - a highway, and that's why Císař used *dálnice* with the preposition *v*, which is used in the phrase *v dáli* (in a far-away place) and the preposition *na* which is used in the phrase *na dálnici* (on highway).

### **Carroll's *mimsy*, Skoumalovi's *roztruchleni*, Císař's *chrudošni***

In Carroll's original, *mimsy* means “flimsy and miserable” (Carroll 1989: 193) making it a lexical blend of the first syllable of *miserable* and the last two letters of *flimsy*.

Based on the 1855 notes, Gardner remarks Carroll explained the word to come from “*mimserable* and *miserable*” meaning “unhappy” (Gardner 1970: 158)

The effect *mimsy* had on readers was also influenced by the fact, that there was a similar word in common use, *mimsey*. As Gardner elaborated, “in Carroll's time, according to the Oxford English Dictionary, *mimsey* (with an e) meant ‘prim, prudish, contemptible.’

Perhaps Carroll had this in mind.” (Gardner 1970: 162) Carroll, of course, could use the similarity with *mimsey* as a ground base which would help evoke in readers a certain type of word, and then he would continue further with more subtle adjustments in the meaning as well as the form, when omitting *-e-* from the word, gaining the final form *mimsy*.

Skoumalovi translates *mimsy* as *roztruchleni*, using the slightly archaic verb *truchlit* meaning *to mourn* with the prefix *roz-*, creating an unusual lexical blend.

Císař translates *mimsy* as *chrudošný*, explained by Humpty Dumpty as “a very old word meaning rough, rude, whimsical, and lazing about” (Carroll, Císař 1996: 219). Then Císař again adds another extra piece of information saying, that the name *Chrudoš* is derived from the *chrudošný*.

*Chrudoš* is an old and now rare Czech name, which is often connected to a Czech legend arguing about two men arguing. The ruler, which was a female, adjudicated them, reaching a compromise, so that both would be satisfied. However, *Chrudoš* denied the ruling since the ruler was a female and he protested against being ruled by a woman. Perhaps by evoking this traditional legend, Císař wanted to get closer to the used archaism of *mimsey*.

## **Carroll’s *borogoves*, Skoumalovi’s *vetchaří hadroušci*, Císař’s *borolové***

Carroll makes Humpty Dumpty describe *borogoves* as “a thin shabby-looking bird with its feathers sticking all around - something like a live mop” (Carroll 1989: 193). In the 1855 side notes, Carroll specifies a *borogove* slightly differently, as “an extinct kind of Parrot. They had no wings, beaks turned up, and made their nests under sundials: lived on veal” (Gardner 1970: 158).

The word *borogoves* don't contain the information that it would be a bird in itself in any morphological or phonological way. "The word *borogoves* does not look at all like a blend and cannot be broken down to component constructions, not even after Humpty Dumpty's explanation, so the nonce construction has no association with any existing linguistic convention whatsoever" (Lu et al. submitted).

Lu, Shurma, Kemmer, and Rambousek propose analysing the form *borogoves* using concept BIRD and MOP, saying that the word *borogoves* don't contain or evoke any of these two concepts, but the translations do. Out of the three Czech translations discussed, two of them are inspired by the phonetic form of the original - *borolové* (Císař's translation) and *bokřavova* (Pinkava's translation). Neither of the two translations remind any type of a bird or the concept MOP in any way.

*Borolov* (singular form) is described by Humpty Dumpty as a small, unsightly, and scruffy-looking bird, who has feathers sticking everywhere from his body - something like a plucked out duster (Carroll, Císař 1996: 220).

As for the translation of *Skoumalovi*, Nývltová proposes, that *vetchary* is a lexical blend of *vetchý* (shabby) and *chary* (archaic and virtually unused word meaning paltry - a newer similar-sounding equivalent of *chary* is *chatrný* which an average reader would be able to understand, unlike the word *chary*). (Nývltová 2011: 29)

## Conclusion

In order to carry out a literary analysis covering all aspects of the text, and translation capturing and transferring the main notions of the original, the original as well as the translation has to be treated not only from the angle of traditional literary analysis, but from the linguistics' angle as well. It is, however, unusual, for a literary critic or a

linguist to be capable of both. That is where Cognitive Poetics comes in. CP's unique combination of fields allows the researcher to go to the very core of the text by deconstructing it until he gets the underlying concepts formed by cognitive structures. These, then, can be transferred into the context of the language of the translation. That way, the meaning and the socio-cultural properties of the production will be preserved, granting the reader of the translation the reading experience closest to the reading experience the reader of the original gets.

There is an apparent conceptual shift between the original and the translation, which is due to the different possibilities and limitations of each language. These differences come to exist due to the different socio-cultural context, as well as the chronological one, since the translations were created in different time than the original. The strength of CP, amongst other instances, stands in its focus on the context.

The focus on the context springs of the basic tenets of Cognitive Linguistics and Cognitive Grammar, which claim, that language cannot be isolated from its meaning, for language is embodied and situated. Embodied, meaning being determined by human body, as in the case of abstract structures of metaphors, which are to a certain extent determined by our physical neural structures, and situated, signifying language shaping and being shaped by the surrounding environment. Such findings are possible to be developed due to the interconnectedness of Cognitive Linguistics with other scientific fields, such as Cognitive Psychology, Neurolinguistics, and Anthropology.

Cognitive Semantics, one of CL's areas of study, rejects arbitrarily established components of language, such as syntax, or analysing language by separating its levels of phonology, morphology, syntax, pragmatics, and so on. CS proposes approaching language as a whole, which allows it to observe the conceptual structures and the socio-

cultural context. CS, therefore, has a great impact on literary analysis and translation, for its perception of the text as a whole.

Cognitive Grammar, another area of study of CL, proposes the idea of language being a structured inventory of conventional linguistic units formed by general cognitive processes, making language a system that is not innate, but rather acquired, and therefore determined by the socio-cultural environment, as well as human experience and general cognitive abilities. This theory can be observed in practice in the translation process, where the text including the conceptual structures, has to be translated into the context of conceptual structures comprehensible in the language of the translation, which often differs. Each language is used to express slightly different concepts, and therefore there cannot exist a completely accurate translation.

Concepts, including image-schemas, are crucial tools for analysis from the CG approach. Image-schemas offer a direct link between language and cognitive structures, which can be easily observed in a original text and then translated. Concepts are especially valuable in analysis and translation of nonce word, to which it often offer the only possible way of a meaningful analysis. Concepts cover, amongst other, phonological aspects of productions, which would otherwise be grasped only with difficulties. That way, it is possible to deconstruct a translation and observe the mental processes behind the transferring. An example of such application would be onomatopoeic words, or lexical blends with a meaningful phonological aspect, such as *slithy*, conveying a slimy sound.

Poems like *Jabberwocky* challenge the reader to decode the words, deconstruct them in order to understand the conceptual structures behind it. Through Humpty Dumpty, who explains the nonce words and lexical blends, Carroll alters the cognitive structures of the reader by introducing a new way of expressing concepts.

Carroll perceives the common linguistic structures, and deliberately creates unusual ones, to express the unusuality of the world in which the poem was created.

*Jabberwocky* therefore carries the socio-cultural aspects of the Wonderland.

On the analysis of the chosen words from the first stanza of *Jabberwocky* is shown the usage of the concepts, as well as their translatability. There is an apparent interconnection between the phonological and semantical aspects, which is often transmitted from the original to the translation.

An interesting trend is, that translators repeatedly shown tendencies to follow the explanations that Carroll provided in the 1855 commentary in *Mishmash*, even though there was seemingly no reason for it, except to create a more concrete lexical blend, rather than use a phonologically based nonce word.

Noteworthy is the shift in the conceptual expression of TIME in the translations of *brillig*, which in the Czech versions ranged from evening to mid-day, as well as the shift from BROIL to FRY, as in the case of *smažno*.

Overall, it is quite apparent that in order to analyse and translate a poem like *Jabberwocky*, there is a dire need of approaching the words from a conceptual level that Cognitive Grammar and Cognitive Poetics offer, instead of the traditional literary analysis, which struggles with many aspects. The analysis of *Jabberwocky*, as well as the analysis of its translations definitely requires more space than the thesis allows, and it would most certainly produce interesting result to compare the Czech translations with the Ukrainian ones.

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# Summary

The thesis discusses the Cognitive Poetics' perspective on literary analysis, and translation. Its focus on the process of the reading of the text in to context of cognitive structures, is a gateway to understanding language without omitting any of the aspects that influence its creation, such as the socio-cultural context, concepts, forming conceptual structures, the influence of human body on the ability to create abstract concepts, and many more. This thesis sets its aim to describe systematically the theoretical and practical use of Cognitive Poetics on literary analysis with focus on translation and its reconstruction.

First, there is an introduction to Cognitive Linguistics to put the field to perspective of the linguistic theories, then a description of the main tenets of Cognitive Semantics, Cognitive Phonology, Cognitive Grammar and Cognitive Poetics is mentioned, followed by a detailed example of a practical usage of the Cognitive Poetics' approach to literary analysis and translation, with the focus on the transfer of conceptual structures.

# Resumé

Bakalářská práce pojednává o náhledu Kognitivní poetiky na literární analýzu a překlad.

Kognitivní poetika se zabývá především na proces čtení textu v kontextu kognitivních struktur, díky nimž lze lépe porozumět jazyku, aniž by došlo k vynechání jakéhokoli aspektu ovlivňujícího jeho tvorbu, jakým je například společensko-kulturní kontext, koncepty, formování konceptuální struktur, vliv lidského těla na schopnost tvorby abstraktních konceptů, a mnohé další.

Tato práce si dává za cíl systematicky popsat teoretické a praktické využití Kognitivní poetika na literární analýzu se zaměřením na překlad a jeho rekonstrukci.

Nejdříve je uveden obor Kognitivní lingvistiky, který je zasazen do perspektivy lingvistických teorií, dále následuje popis hlavních bodů Kognitivní sémantiky, Kognitivní fonologie, Kognitivní gramatiky, a Kognitivní poetiky. Práce je zakončena detailním příkladem praktického užití Kognitivní poetiky na literární analýzu a překlad, přičemž se zaměřuje především na konceptuální struktury.