

## PARTICULARITIES OF POETICAL TRANSLATION

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Poetry is art. It is so difficult phenomenon because of its rhythmical organization, rhyme and special images. Translation of poetry is not just reflection of semantical meaning of words but it must express author's message, his idea, images and it must be rhythmically and emotionally identical to the original, so according to identifications of translation (functional, structural and semantical) in translation of poetry functional and structural identifications are more important than semantical one.

To put poetry translation and its quality in a rough way, we use this vivid way to depict it. But this does not give the idea what a translator should do. In reality, what should be preserved when translating poetry are the emotions, the invisible message of the poet. When we talk about the translation of poetry we could not but mention some of the numerous problems encountered during this process [1].

Firstly, we would like to draw the attention to the form of a poem. This is probably the first thing that the reader notices before reading. The translator should try to be as close to the original as he/ she can. For example, if haiku has to be translated, the short meaningful and condensed form should be preserved, because an author chooses deliberately the form and the structure of the poem as an inseparable part of the overall message that should be transferred to the readers. Thus for instance sonnet (fourteen lines) cannot turn into a villanelle (five three-line tercets and a final four-line quatrain), or an elegy (a lament for the dead) into an ode (devoted to the praise or celebration). Types of poetry are also important. It is necessary for the translator to understand whether he/she deals with a narrative or a lyric poetry because of the difference between them. Narrative poems stress story and action, and lyric poems stress emotion and song.

The second thing to discuss is the shape of a poem. A pictogram is visually concrete and has special shape. For example Lewis Carrol's "The mouse's tale" taken from Alice's Adventures in Wonderland" is transformed into Armenian with a shape of a mouse's tale. And here the choice of the translator is reasonable. The shape of poetry is also in its stanzas. The translator can invert the stanzaic form of a poem in the process of translation if it is impossible to save the first form. But it is better to

translate from the couplet (a pair of linked verses) into a couplet, from a tercet (three successive lines bound by rhyme) into a tercet, from quatrain (a stanza of four lines) into a quatrain, from a quintain (a five line stanza) into a quintain, and from sestets (a six-line stanza) into a sestets, etc. (septet, octet, Spenserian, seven-, eight- and nin-line stanzas respectively) [2].

The third range of problems that arise while translating poetry are the nuances of word's meaning. The translator can be confused in two ways. On the one hand he/she can misunderstand the meaning of the word the author has used. On the other hand, he/ she can fail the proper equivalent from the target language to use.

Poetry has always been closely related to music. It "is an art of rhythm but is not primarily an effective means of communication like music". It, as well as being something that we see, is also something that we hear. "There remains even now a vibrant tradition of poetry being delivered orally or "recited"; and even the silent reading of poetry, if properly performed, should allow the lines to register on the mind's ear".

As for the sound structure of poem the first thing to mention is rhyme, which can be defined as the matching of final vowel or consonant sounds in two or more words. Robert Frost, who wrote in traditional rhymed styles, affirmed that writing without rhyme is like "playing tennis with the net down". It is a little strict, because many rhymed lines look and sound better in an unrhymed shape. In fact, sound is connected with sound cultivation including rhyme, rhythm, which refers to the regular recurrence of the accent or stress in a poem, assonance or the repetition of vowel sounds, onomatopoeia, which implies that the word is made up to describe the sound, alliteration or the repetition of the same sounding letters, etc. As Newmark (1981: 67) states, 'In a significant text, semantic truth is cardinal meaning is not more or less , whilst of the three aesthetic factors, sound (e.g. alliteration or rhyme) is likely to recede in importance – rhyme is perhaps the most likely factor to "give" – rhyming is difficult and artificial enough in one language, reproducing line is sometimes doubly so.'

On the other hand, the translator should understand where the beauty of a poem really lies. If it lies more on the sounds rather than on the meaning (semantic), the translator cannot ignore the sound factor.

The cultural differences can also cause problems in translation. I would like again to refer to Osers's article "Some Aspects of the Translation of Poetry". Words or expressions that contain culturally-bound word(s) create certain problems. The socio-cultural problems exist in the phrases, clauses, or sentences containing word(s) related to the four major

cultural categories, namely: ideas, behavior, product, and ecology. The "ideas" include belief, values, and institution; "behavior" includes customs or habits, "products" include art, music, and artifacts, and "ecology" includes flora, fauna, plains, winds, and weather [3].

So, the translation of poems is a difficult process. It is not only just duplicating of another text but it is hard work connected with transformation in structure of sentences, changes of some words by synonyms to improve sound of text in another language. Keeping of identical rhythmical organization and the same emotional effect as in source-poem is very important for the target-poem.

1. Czeslaw Milosz, "The Witness of Poetry", Harvard University press, London, 1983.
2. John Strachan and Richard Terry, Poetry, An introduction, New York University Press, 2000.
3. Oser, Some Aspects of the Translation of Poetry, 1994

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