



## DIFFICULTIES IN POETRY TRANSLATION

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### Abstract

This article discusses some problems and difficulties in translating poems. While translating poems into another language we must keep keep the meaning of the poem in its translation in another language as it was in the original one.

**Keywords:** Poem, Poetry, meaning, express, translation, aesthetic, literary, collocation, interpretation, structure, alliteration, rhythm, word order.

### INTRODUCTION

Poetry is a separate world where the feelings of a poet and his or her heartfelt expressions reside. It means the correspondence of meaning, word choice, rhyme, rhythm, and some other poetic devices in the poem a poet intends to express his or her ideas of a certain thing or a situation, experiences they or other people had, humane feelings such as love, revulsion, admiration, friendship, faith as well as descriptions of certain things or some circumstances they may experience. Poems could be written in different languages throughout the world but they carry certain meanings and purposes which are tended to be universally understood regardless which language they were written in. In this case we need the help of a translator who can keep the meaning of the poem in its translation in another language as it was in the original one. Nevertheless, many translators face difficulties and have problems when translating a poem.

### MAIN PART

According to some ideas, poetry translation should be semantic translation for a poem is typically rich with aesthetic and expressive values. A translator of poetry may face the linguistic, literary, aesthetic as well as socio-cultural problems during his engagement in translation. Linguistic problems may include the collocation and hidden logic which is also called to be non-standard syntactic structure. As for the translation of the collocations, the translated version of the poem should not look awkward to the reader: usually in the English language we say "to make a speech" and not "to say a speech" or "to run a meeting" not "to do a meeting" and so forth. One thing to keep in mind is that collocations do not really tend to be similar in different





languages; conversely, they are differently made and may be used in different ways to mean totally different expressions.

However, it also differs in the English language also. For instance, the word "run" can give several different meanings, such as in the collocation "to run a company / inn/cafe", etc. the interpretation is not something like "to get engaged in a physical activity like running" but it will be correct to say "to govern or to own a company /inn/cafe".

Another point to consider in term of linguistic matter is the obscured or hidden (non-standard) syntactic structures. Such kind of structures may be written in a poem on purpose as a part of the expressive function of the text. For this reason, these kinds of organizations should be rendered as closely as possible.

The first step to deal with this problem is to find the deep (underlying) structure. The useful procedure is to find the logical subject first, and then the specific verb. The most important matters are these factors only. Once we discover those two elements, the rest will fall into place. After that the translator can reconstruct the structure in the target language as closely as possible to the original structure. And we also have some facts, that some certain factors that cause hardship in translating poetry are aesthetic and literary problems. They are related to poetic structure, metaphorical expressions as well as sounds. These aesthetic values do not carry an independent meaning, but they are correlative with the various types of meaning in the text. This means that if the translator destroys the word choice, word order, and the sounds, he or she spoils the beauty and the expression of the original poem. Gracefulness, gentleness, for example, will be ruined if the translator provides unsophisticated alliterations for the original carefully-composed alliterations.

There given some tips on Translating Poetry by Jennifer Liddy. She says that there are some rules to respect when we translate a poem:

**Stay to close to the Poem:** Read the poem again and again until the words become second nature on your tongue. By doing this, you will be able to feel the rhythm of the poem.

**Know the poet:** The more you know about the poet and his or her life, the better able you are to understand the nuances of the poem.

**Go for Grace:** When you translate a poem, your job is to stay as close to the meaning as possible.

**Be wary:** You have to put heart and live language on the poem

**Take a Deep Breath:** Translating a poem is a lot like writing a poem itself. Putting poems into another language is one of the best ways to share culture, honor poets. [3]





The most famously good translator is Edward FitzGerald, whose universally -known rendering of the Ruba'iyat of Omar Khayyam reads as if it were originally composed in English. In fact he re-wrote and re-ordered a selection of Khayyam's verses, and sacrificed the original (rather obscure) meaning to fluency, thus creating not just a new poem in its own right, but an uniquely visionary poem of genius.

There is no doubt that rhythm is one of the most important aspects of poetry. It has often been stated that the rhythmical structure of a poem is retained by the reader as a basic scheme which forms the background of listening to poetry. The rhythmical organization of verse is inseparable from its "poetic content".

## CONCLUSION

It is therefore absolutely necessary for a translator of poetry to convey the rhythmical structure of the original, with all its finest shades and distinctions, into the target language. It doesn't mean however that rhythm can be transposed mechanically from the original into the translation. Every national poetry has its own traditions: one and the same meter or clause may have different associations in different languages. A functional approach to the rendering of rhythm seems to be the only correct one. It presupposes not exact, but functional correspondence of rhythmical elements in the translation to the original.

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