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## PROBLEMS OF POETIC TRANSLATION IN THE MODERN ENGLISH LANGUAGE

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## ABOUT ARTICLE

**Key words:** poetry, poetic discourse, translation, equivalent.**Received:** 09.06.2023**Accepted:** 14.06.2023**Published:** 19.06.2023**Abstract:** Poetry is characterized by special rhythm, melody. Poetry conveys to us not only information in general, but above all aesthetic information, which allows to make a poetic text not like any other artistic text. The contemporary poetic discourse is an independent type of discourse. To date, many scientists and linguists pay special attention to this term, since modern poetry is represented by poetry, which has its own characteristics, rethinking, features. The modern reader does not always manage to understand and completely penetrate the depth of the work, because he/she is not prepared for many interpretations that exist in modern poetry. Translation of modern poetry is one of the most complex translation types. Translators working in this field should have a great deal of knowledge not only in the ability to beautifully transfer the original to the original language, but also be able to keep all the mood, color, rhythm, expressiveness of the poem. Translators set themselves the task of creating a poetic equivalent of the original.

## INTRODUCTION

Poetic discourse is an independent type of discourse. "From the standpoint of discursive comprehension, poetry is a communication of a special kind, saturated with deep emotional experiences and expressed in aesthetically marked linguistic signs". Poetic discourse is the interaction of the components "author — text" and "reader – text", in which the text is a link connecting the aesthetic activity of the producer and the reporter into a heterogeneous whole of poetic discourse. Modern poetic discourse has its own special rules and patterns. The process of the reader's perception of poetic discourse involves decoding its linguistic and extralinguistic components. At the same time,

the reader not only decodes poetic texts, but also extracts meanings not intended by the author, which is due to a multiple set of factors.

The signs that distinguish modern poetry from traditional poetry are connected, first of all, with the peculiarities of the functioning of the artistic word. When analyzing the language of modern poetry, as N. Fateeva rightly notes, "it is necessary to revise the linguistic definition of the word itself ... since the very idea of the structural formality of the word and the impossibility of punctuation marks and pauses within it becomes relative." Words lose their boundaries, words (morphemes) are combined / separated using punctuation marks, spaces, brackets, font selections. Each language sign acquires independence and special significance, "builds a special visual line of meaning on the page".

In the modern world, which is characterized by the tendency of blurring and loss of authorship characteristic of postmodernism, multiple remakes have emerged – a kind of processing of the original poetic text in a new key with some modifications. Despite the fact that in modern culture poetry is presented as a written text, it has its own sound model. In the oral – the original form – the poem is not looking for a mediocre connection with the song as the genre of speech that gave rise to it. Here, the manner of the poets themselves to read poetry, which is different from the actors' reading, deserves attention. The phonetics of the poem has a proper semantic meaning. According to the famous poet and translator Daniil Chkoniy, "poetic translation is undoubtedly a creative work, and its purpose is noble. Poetry needs to be protected from those idiots who do not understand the essence of the poem. In the West, this practice is common". Many poets – translators claim that poetry cannot be translated at all. Also, Dante wrote about the impossibility of translating poems. The translation of poetry is not magic itself, but a story about this magic. However, there is an opinion that it is difficult to translate only classical poetry, so modern poetry is without a framework. It is so simplified now that translators do not face special difficulties – the main thing is to convey the meaning. Due to globalization, poetry of different countries loses its uniqueness and acquires a certain similarity, which does not require translators to delve into the history and culture of a particular country in order to translate a foreign poem according to its traditions and features. Speaking of self-translations, poets rarely translate themselves. But sometimes they are forced, however, to set themselves a very unusual and difficult goal – to write one poem twice, making various necessary changes to it so that the poem does not lose its meaning. When working on a poetic work, the translator should be as attentive as possible to all the features of the author's text. But there are some obstacles in the translation process, for example, the discrepancy between the systems of versification of the original language and the target language, as well as their phonetic, lexico-stylistic and grammatical structures.

If we turn to the history of translation, the theory of translation began to develop in the 1950s. Many believed that the translation of poetry could be attributed to literary translation. According to L.S. Barkhudarov, "The question of means and ways to achieve the adequacy of poetic works is one of the least developed in the theory of literary translation. The strict restrictions imposed on poetic works, due to the specifics of the genre itself, the need to convey in translation not only the content, but also the rhythmic-melodic and compositional-structural side of the original, more than in prose, the dependence of a poetic work on the peculiarities of the language in which it is written – all this makes the translation of poetry one of the the most difficult areas of translation activity. It is all the more important to present, from the point of view of both theory and practice of translation, an analysis of the best examples of translation of poetic works in order to establish ways and means of achieving adequacy used by experienced and talented translators".

Speaking of poetry, which belongs to the highest style, creates special difficulties in translation. First of all, a translator must be not only a translator, but also a poet when he translates poetry. On the one hand, he should preserve all the norms of the poem, on the other hand, he should preserve all the aesthetic and emotional coloring of the translated poem. I.S. Alekseeva has developed the following basic requirements for preserving the components of the poetic form and the system of images: 1) preservation of size and stopness; 2) preservation of cadence, that is, the presence or absence of the stressed part of the rhyme, since the replacement of a female rhyme with a male rhyme changes the musical intonation of the verse from energetic, decisive to melodious, indecisive; 3) preservation of the type of alternation of rhymes: adjacent – for the song warehouse, cross – for the plot narrative, encircling – for the sonnet form; 4) preservation of the entire or mostly sound recording; 5) preservation of the number and place in the verse of lexical and syntactic repetitions; 6) search for a close analogue to the system of versification of the original; 7) adequate transmission of the means of expression of the system of images (stylistic, syntactic, morphological, nature of tropes, lexicology, usage and codification). It should be concluded that the most important task of a translator is to correctly convey the form of a poetic work.

There is an opinion that when translating a poetic work, it should be approached from the point of view of the philological tradition, since it is necessary to consider the poem not only from the side of poetic characteristics, but also from the point of view of the language as a whole. "The comparison of poetic translations with the originals gives an idea of the depth and variety of transformations that the original images undergo". During the translation of a poetic work, we observe a really huge variety of translation transformations. Every attentive translator-poet strives to plunge into the depths of the poem, to penetrate it with his whole body and soul, so that in the end a beautiful and adequate translation will turn out, which will be understandable and interesting to the reader.

Conclusion. It is also important to note such an aspect as the semantic equivalence of the texts of the original and the translation, which is an important condition of the translation process. L. S. Barkhudarov noted that this equivalence is not only between the individual parts of the original and the translation, but also between these texts as a whole. Within the text, various permutations are very important, in other words, "translation transformations". Such translation transformations as substitution, omission, addition and compensation help to create a text in the target language that most fully reflects all the functional characteristics of the original text. The task of the translator is, first of all, to clearly and qualitatively convey all the mood of the original into the source language. Often, many translators deviate from the original so far that the original version of the translated text turns out to be a completely new work. Therefore, the translation of poetry is one of the most difficult translations for a translator.

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