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PECULIARITIES OF LITERARY TRANSLATION FROM BELARUSIAN INTO ENGLISH BASED ON RYHOR BARADULIN'S POEMS

Poetic translation is one of the most difficult types of literary translation, since in addition to conveying the meaning, it is necessary to recreate the poetic atmosphere of the poem, to convey its sound form. The translator should not only understand and interpret, but also be ingenious not to turn a natural and harmonious verse into an awkward «not a verse» in the target language.

Literary translation, on the one hand, requires a great degree of aim and effect interpretation. However, the literary translator is frequently more concerned with identifying a corollary mood, tone, voice, sound, response, and so on than with

exact transliteration. This is particularly true with Belarusian poetry, which offers a striking illustration of how the human mind may be expressed through language and its role in culture and history.

Translating poetry, especially from a language with unique linguistic and cultural characteristics like Belarusian, requires a deep understanding of the original text's nuances and a thoughtful approach to preserving its authenticity in the target language. The use of free word combinations as metaphors in the English translation can be a powerful way to capture the essence of the original Belarusian poetry.

Preserving the authentic character of the poems in translation is essential, and making changes to convey the original work's meaning, style, and cultural context is an inherent part of the process. By carefully selecting words and phrases that capture the spirit of the original text, translators can effectively convey the beauty and depth of Belarusian poetry to English-speaking audiences.

Types of literary translation include translations of poems, plays, novels, and short stories. Each of these forms presents unique challenges and opportunities for the translator to convey the original work's style, tone, and meaning in a new language. Literary translation techniques vary depending on the specific work and the translator's approach.

If done correctly, literary translation calls for extraordinary talent and careful attention to detail. Throughout the work, a competent translator must demonstrate abilities in creative problem-solving and decision-making, making adjustments as needed while maintaining the author's voice and purpose. Regardless of the kind of literary translation being translated, this is its primary significance. Literary text translation is very different from other types of translation. The greatest difficulty a translator faces, for instance, is translating poetry into a new language without sacrificing any of the beauty or meaning that the original piece conveyed. The translator has to try further with suitable words and phrases until the ones that best fit the writer's intended meaning are discovered in order to get beyond these translation obstacles. When translating a literary work, there may not always be a perfect solution to overcome obstacles; yet, there are instances when compromises must be made in order to preserve the original sense of the work. If nothing else, this aids in solving issues with literary translation.

One of the most common types of tropes is a metaphor. Metaphor draws attention to some similarity between two or more objects. It generates or implies a certain view of the subject, and does not express it openly. Metaphor, by making some literal statement, causes one object to be seen as if in the light of another.

In poetry the use of metaphors is purposeful and intentional. Metaphors are used to point out resemblances between two phenomena. Metaphors are sometimes absurd and outrageous, which can aid the reader in memorization. A metaphor creates beautiful language and necessitates «reading between the lines». Thus, it can make a poem enjoyable and sometimes humorous. It can animate a poem.

The stylistic device of metaphor gives power to poetic language by appealing to the imagination and promoting the reader's understanding of the poem. Metaphors make imagery in poetry more vivid. The compared objects can be associated with each other and mental pictures are created. Metaphors can provoke readers to think beyond the literal sense of a poem. Metaphors indeed serve a dual purpose of enhancing the reader's understanding by drawing comparisons to familiar concepts, as well as creating artistic and evocative imagery. This duality allows writers to convey complex ideas in a more accessible manner while also adding depth and beauty to their writing.

The analysis of Ryhor Baradulin's poems provides an opportunity to explore the specific challenges and creative choices involved in translating Belarusian poetry into English. It offers a valuable contribution to the field of literary translation and helps to enrich the representation of Belarusian literature in the English language.

The talent of Ryhor Baradulin is one of the most significant and original in contemporary Belarusian poetry, his poetry is deep and meaningful.

Ryhor Baradulin had a rare, distinctive talent to perceive the world around him emotionally, visually, plastically, multi-colored and reproduce its uniqueness in his work. For this purpose, he often used metaphorical imagery, he knew how to find and aptly apply meaningful, expressively clear and meaningful metaphors.

Ryhor Baradulin's metaphor is associative: it connects two images, phenomena or objects, and the memory of one also evokes the idea of the other. Often, the poet's metaphors are based on an unexpected, bold convergence of seemingly distant and dissimilar phenomena, objects, and images. Associativeness, metaphoricity help vividly and memorably embody complex feelings and experiences of the poet and his lyrical hero. Sensitive hearing, sharp vision of the artist of words allows us to call his poetry lyrical painting. Auditory associations in poems are often combined with visual, specifically emotional ones.

Words of poetry are not just informative, but descriptive, that is, they have the ability to give a particular subject a characteristic that is additional to those of its features that are already assigned to a given vocabulary unit and recorded in dictionaries. Strengthening the expressiveness of speech is achieved by various means, primarily the use of tropes, the so-called lexical means of creating imagery. The trope is based on a kind of comparison of two concepts that seem to be close in some respect.

It has been found out that the main task of a translator is to achieve semantic equivalence between source and target texts. To gain it, various translation transformations are required as well as at the level of component equivalence, transformations affecting the grammatical structure of the utterance. The reason for grammatical transformations lies in the fact that each language has its own peculiar structure, and the translator must take this into account. It is the differences in the structures of the source and target languages that force the translator to use different transformations. When translating metaphors, the translator needs to convey not only the form, but also the content.

When translating metaphors, the addition/omission technique is less common, which is used in cases where the measure of implied similarity in the source and target languages is different, and either an explication of the meaning implied in the source text (appendix technique) is required, or, conversely, the implication of the verbally expressed in the source text (reception of omission).

Another less common technique associated with grammatical and verbal changes is the technique of structural transformation. Structural transformation is used when there is a difference in the traditions of the grammatical design of a metaphor in the source and target languages. This technique consists of a grammatical change (from a verb into a noun) or the use of the opposite voice (passive/active), generally to make the expression sound more natural in the target language. In English, for instance, the passive voice is used very often. To provide classroom learning with training metaphor translation in poetry texts, interactive exercises have been created (APPENDIX 1).

Thus, in order to convey the original metaphorical meaning in the poetic context, the translator should mind the traditional correspondence. Traditional correspondence is used in relation to metaphors of folklore, biblical, ancient origin, when different ways of expressing metaphorical similarity have developed in the source and target languages.

A powerful step towards ensuring equal access to information and education has been made. A multifunctional book has been published.

This printed book is supplied with an audio guide both in Belarusian and English, a version for people with disabilities that is written in braille and a video of a poem in sign language made by the author of the study.

The book offers equal access to all users so that they can gain more independence and control of their lives. It also designs inclusive education and provides a barrier-free educational environment (APPENDIX 2).

By providing multiple formats, such as printed text, audio and accessible versions for those with disabilities, inclusivity has been promoted. Individuals can be engaged with the content in a way that best suits their needs.

The role of metaphor in creative sign language is considered intriguing due to the fact that metaphors may operate at the sub lexical level, particularly in conjunction with global metaphorical reading. The careful selection and manipulation of parameters such as handshape, location, movement, and palm orientation can generate an iconic superstructure that underpins metaphorical the poetic context evokes or reactivates symbolic interpretation and highlights the dynamic and context-dependent nature of metaphor in sign language. This underscores the importance of considering the broader communicative and cultural context in understanding the metaphorical richness of sign language. Metaphorical value of a sign is either absent or not foregrounded out of context. The poetic context evokes or reactivates symbolic interpretation.

While translating metaphorical units, various techniques have been used that have been analyzed on the basis of their classification. Poetry translation may be defined as relaying poetry into another language. Poetry's features can be sound-based, syntactic or structural or pragmatic in nature. Apart from transforming text, poetry translation also involves cognition, discourse, and action by and between human and textual actors in a physical and social setting. Poetry translators are concerned to interpret a source poem's layers of meaning, to relay this interpretation reliably, and to create a poem in the target language which is readable and enjoyable as an independent, literary text.

So, translating a poem into another language – its content, its form, its tone – is, as almost everyone who has done it knows, a very complicated task. But it also brings enormous pleasure for both the translator and the reader. A translation of a poem may require an effort of imagination almost as great as the making of the original.

The study can popularize the Belarusian language and poetry. In addition, the interactive exercises for training lexical and translational skills on the topic of translating metaphors from Belarusian into English have been worked out. This material will contribute not only to the improvement of lexical skills, but also to the popularization of the Belarusian language through English.

Also, the results and conclusions obtained can be used in the practice of teaching and learning Belarusian and English, stylistics, lexicology of modern English, and can also serve as material for doing research.

Offering a barrier-free access to learning materials helps to bridge the gap and provides equal opportunities for all learners, regardless of their abilities. Furthermore, this initiative is aimed to create an educational product with a supportive environment that is accessible and usable by people of all abilities.

APPENDIX 1
Interactive exercises on the topic of translating metaphors from Belarusian into English
(Metaphors were taken from Ryhor Baradulin's poems)

Exercise 1. The task is to guess, whose translation it is: the professional translator's or google translator's
https://learningapps.org/watch?v=p36r3rqyt23

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Exercise 2. The task is to sort out the pairs of a metaphor and its translation into two groups: literal (full) translation and other methods of translation
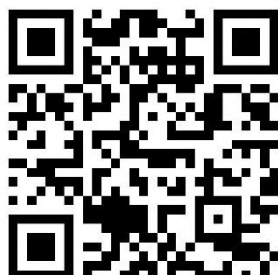https://learningapps.org/watch?v=pngmedpst23

Exercise 3. The task is to predict how the author translated the metaphor
https://learningapps.org/watch?v=pii5jn7va23

Exercise 4. The task is to choose the method of metaphor translation
https://learningapps.org/watch?v=pynm0uss323

APPENDIX 2
A multifunctional collection of poems
https://drive.google.com/file/d/1LwkhhQIRkjNEuaqA0dAMuJ3re4vDsO
ra/view?usp=drive_link

A video review of the printed version

https://drive.google.com/file/d/119zGFbzKoocrhcGZUVS7R-9m5Uo-kxpt/view?usp=drive_link

The video of a poem «The Red Church» in sign language

https://drive.google.com/file/d/1mivlKtXJ3rLP9HLknYNCRk1hgt4FI0g4/view?usp=drive_link