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ABSTRACT

of the dissertation for the degree of Doctor of Science

**STRATEGIES FOR CONVEYING SYSTEMS OF IMAGERY
IN POETRY TRANSLATION
(Maintenance of Adequacy in Azerbaijani - English Poetry
Translation)**

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analysis and criticism

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GENERAL OVERVIEW OF THE THESIS

Actuality of the topic and the degree of research.

Translation activity has been in the focus of the well-known thinkers since the ancient period of the history of civilization up to now, and the theoretical problems of translation and translation principles have always been the subject of discussion. It is connected with the function of translation in mutually enriching the cultures, creating the opportunity to investigate the problems of the complex system of the thinking activity of human being like language and thinking, word and its meaning, thinking and expressing it as a means of international communication, but not only with its social, historical and cultural value. Though the specific characteristics connected with the way of thinking, ethnocultural features, psychology and outlook, the difficulties coming from reflecting the national colour, and connotations, realias, theories on the possibility, or impossibility of translation, determining the translation norms and strategy, forming the models giving the description of the process of translation have been investigated in some directions there are more problems to be involved into research in the theoretical and applied fields of translation studies. Along with the actual theoretical problems of the contemporary translation studies investigation of the ways of expression of the imagery as a system in the whole, classifying the images on the basis of linguo-poetical analysis requiring literary and linguistic approach, the ways of presenting the image from the point of view of cognitive, pragmatic and cultural aspects, distortion, or cutback of the image in literary translation play important role in some cases of the applied translation studies.

Translation activity spreading over the world under the influence of expansion of the integration process turning into the important branch of literature creates a convenient condition for getting closely acquainted with the culture, science, values and traditions, history and mentality of the different nations, entering that environment at least virtually. Translations made from Azerbaijani language into foreign languages and vice versa pave way for the development of the Azerbaijani literature on the ground of the

national, literary values to enrich, enable these literary samples to be in mutual unity and relationship with their main objective laws of the development, aesthetic ideals, pathos of creativity, ideological direction of the literature of the world nations.

Literature, or verbal art, that has the richest literary devices among the other types of art and is able to reflect multi-sidedly the truth and information about one nation, or a person, is the most closed type of the art as well. So the language of music, painting, architecture is the same for all nations, whereas if a literary sample is not translated into another language, it is impossible to present the values it expresses to the reader of the target language.

Taking into account all these characteristics of translation special attention has been drawn to it since the ancient times and many works have been translated from Azerbaijani language into the languages of the different nations and vice versa.

Though the history of translation of the literary samples from and into Azerbaijani and English languages is ancient, it has been accompanied by the specific difficulties and challenges since the Soviet period. Training of the professional translators was not a priority, the opportunities of going beyond the ideological canons in the choice of the literary samples for translation and their publication were restricted. In a word, the choice of the literary works for translation was regulated by Moscow. Now we can understand those happenings after a long time. A concept like a unique Soviet literature created a special ideological restriction since Azerbaijan was the part of the Soviet Union.

Another problem of the Soviet translation studies was the fact that the Russian language, an intermediary language, had a key role in translation from and into Azerbaijani language. Accordingly, literary samples were translated from the English language into Azerbaijani mainly by means of the Russian language which affected the quality of translation. Analysis of all these above-mentioned problems has been done on the example of certain poetry translation in the thesis.

Many changes happened in the field of translation as well as in other fields in Azerbaijan that regained its independence in 1990.

Nowadays original works are translated from English directly into Azerbaijani, i.e. no intermediary language is used. The quality of translation works from Azerbaijani language into the foreign languages, including English, has been improved and the number of the professional translators has considerably increased.

This positive attitude to translation makes it necessary for translation studies to incessantly develop and improve scientific-theoretical researches. Researches done on poetry translation have also stimulated the development of translation studies as a whole. From this point of view maintenance of adequacy in poetry translation, investigation of the problems arising in achievement of the equivalency in translation, learning the complex and multi-sided process happening during the translation are very important issues.

Great number of researches have been done in the different years on the problems of translation of the literary samples into English and Azerbaijani and ways of solution of the problems met in this field have been suggested. Remarkable progress has been observed in this field within the last years except the scientific-theoretical literature published in the first decades after the Soviet period and Azerbaijan gained independence. Along with the monographs devoted to the different problems of literary translation like “Classical Poetry and the Literary Ties”¹, “Literary Translation: Theory and Practice”², “Some Problems of Poetry Translation: Textbook”³, “Problems of Translation of XX century Azerbaijani Poetry into English: Poetical Translation. Textbook”⁴, “The Principles of Literary Translation”⁵, the scientific-theoretical research works devoted to the different problems of literary

¹ Xəlilli, Ş. Klassik poeziya və ədəbi əlaqələr. / Ş.Xəlilli. – Bakı: Azərbaycan Milli Ensiklopediyası Nəşriyyat-poliqrafiya birliyi, – 2003. – 158 s.

² Nağıyeva, Ş. Bədii tərcümə: nəzəriyyə və praktika. / Ş.Nağıyeva. – Bakı: Çinar-Çap, – 2009. – 220 s.

³ Nağıyeva, Ş. Poeziya tərcüməsinin bəzi məsələləri. Dərs vəsaiti. / Ş.Nağıyeva. – Bakı: Azər nəşr, – 2011. – 207 s.

⁴ Hüseynova, Ə. XX əsr Azərbaycan poeziyasının ingilisdilli mənbələrdə dəyərləndirilməsi: /filologiya üzrə fəlsəfə doktoru dis./ – Bakı, 2007. – 146 s.

⁵ Əsgərli, F. Bədii tərcümə prinsipləri. / F.Əsgərli. – Bakı: ADPU-nun nəşriyyatı, – 2009. – 225 s.

translation entitled “Fizuli Stage in the History of Azerbaijan Literary Translation”⁶, “The Literary Expression, Means of Literary Description in the Classical English Poetry and the Ways of their Translation into Azerbaijani”⁷, “The Trend of Romanticism in American and Azerbaijani Literature: its Typology and History”⁸, “*Xəzər*” Journal Between the Two Stones and Notes on the Problems of the Field of Literary Translation”⁹, “Literary Translation: Lectures”¹⁰, “Shah Ismail Khatai in the English Sources”¹¹, “Love Topic in Fizuli’s and Shakespeare’s Poetry”¹², “Azerbaijani Literature in the Literary Environment of the USA”¹³ have been published.

Though the researchers like G.Turi, V.Komissarov, Y.Resker, A.Fyodorov, L.Barkhudarov, Zh.Munen, Ch.Nord, E.Naida, A.Shveiser, M.Svilling, G.Lakoff, Ch.Filmore, T.Kazakova, I.Even-Zokhar¹⁴ and some others have done researches on the theoretical

⁶ Mirzəyev, A. Azərbaycan bədii tərcümə tarixində Füzuli mərhələsi: / filologiya elmləri doktoru dis./ – Bakı, 2012. – 293 s.

⁷ Bənnayeva, V. Klassik ingilis poeziyasında bədii ifadə, bədii təsvir vasitələri və onların Azərbaycan dilinə tərcümə yolları: / filologiya üzrə fəlsəfə doktoru dis./ – Bakı, 2006. – 117 s.

⁸ Sabitova, A. Amerika və Azərbaycan ədəbiyyatında romantizm cərəyanı: tipologiyası, tarixi: / filologiya elmləri doktoru dis./ – Bakı, 2013. – 240 s.

⁹ Cahangir, Ə. İki daşın arasında. “Xəzər” dərgisi və bədii tərcümə sahəsində problemlərə dair qeydlər. // 525-ci qəzet. – Bakı, – 2009, 4 iyul.

¹⁰ Quliyev, Q. XX əsr ədəbiyyatşünaslıq konsepsiyaları. Dərs vəsaiti. / Q.Quliyev. – Bakı, – 2012. – 344 s.

¹¹ Məmmədova, M. Şah İsmayıl Xətai ingilisdilli qaynaqlarda: / filologiya üzrə fəlsəfə doktoru dis./ – Bakı, 2003. – 132 s.

¹² Məsimova, L. Füzulidə və Şekspirdə eşq mövzusu: / filologiya üzrə fəlsəfə doktoru dis./ – Bakı, 2009. – 134 s.

¹³ Məsiyeva, N. Azərbaycan ədəbiyyatı ABŞ ədəbi mühitində: / filologiya üzrə fəlsəfə doktoru dis./ – Bakı, 2010. – 135 s.

¹⁴ Toury, G. In Search of a Theory of Translation. / G.Toury. – TelAviv: Porter Institute, – 1980. – 159 p.; Комиссаров, В.Н. Современное переводоведение. / В.Н.Комиссаров. – М.: «ЭТС», – 2001. – 424 с.; Рецкер, И. Теория перевода и переводческая практика. / И.Рецкер. – М.: Прогресс, – 1974. – 133 с.; Федоров, А.В. Введение в теорию перевода. / А.В.Федоров. – М.: Литературы на иностранных языках, – 1953. – 334 с.; Бархударов, Л.С. Язык и перевод. / Л.С.Бархударов. – М.: МО, – 1975. – 240 с.; Мунэн, Ж. Теоретические проблемы перевода. Перевод как языковой контакт // Вопросы теории

problems of translation studies approaching them differently, there still exist urgent problems in this field to be solved in terms of presenting the system of the literary images in translation directly.

The dissertations have been written on the history of Azerbaijan-English literary ties and the problems of practical translation problems.

The researches done by E.Azizova, Sh.Atayeva, F.A.Magil, P.Aliyeva, A.Huseynova, A.Mammadova, H.Aliyev, S.Hamzayeva, S.Mammadaliyeva, E.Rahimli, Sh.Seyidova, M.Babayev, E.Asgarova, E.Abdullayeva and some others are within the field of interest from this point of view.

Brief analysys of all these researches show that translation of the units presenting national colour, problems of adequacy, equivalency, especially different aspects of poetry translation have not been investigated separately except the researches under the name of “The Ways of Translation of the Units Presenting the National Colour in dastan “Koroghlu” (on the copy of Paris) done by E.Abdullayeva and “The Problem of Adequacy and Equivalency in Translation of “Hamlet” by Shakespeare into Azerbaijani”. In general, the problem of maintenance of adequacy in the mutual

перевода в зарубежной лингвистике. – М.: МО, – 1978. – с. 36-42; Nord, Ch. Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis / Ch.Nord. Trans. from the German by Ch.Nord and P.Sparrow. – Amsterdam: Rodopi, – 1991. – 250 p.; Nida, E.A. Linguistics and ethnology in translation problems// Language in culture and society. – New York: Harper & Row, – 1964. – 208 p.; Швейцер, А.Д. Теория перевода: Статус, проблемы, аспекты. / А.Д.Швейцер. – М.: Наука, – 1988. – 215 с.; Цвиллинг, М.Я. Когнитивные модели и перевод: (к постановке проблемы) / М.Я.Цвиллинг. Перевод как когнитивная деятельность. – М.: МГЛУ, – 2003. – 132 с.; Лакофф, Дж. Женщины, огонь и опасные вещи: Что категории языка говорят нам о мышлении. / Дж.Лакофф. – М.: Языки славянской культуры, – 2004. – 792 с.; Филлмор, Ч. Фреймы и семантика понимания // Новое в зарубежной лингвистике. Когнитивные аспекты языка. – М.: Прогресс, – Вып. XXIII. – 1988. – с. 222-254; Казакова, Т.А. Художественный перевод: Учебное пособие. / Т.А.Казакова. СПб., ИВЭСЭП, – Санкт-Петербург: Знание, – 2002. – 112 с.; Itamar, Even-Zohar. Polysystem studies // Poetics today. International Journal for the Theory and Analysis of Literature and Communication, – Vol. 11. – 1990. No 1, p. 1-6

translation of Azerbaijani and English poetry has never been separately involved into research.

Many researches have been done on the study of the masterpiece of the Azerbaijani folk literature “The Book of Dede-Korkut”, but translation of the special names used in dastan into English has not been a special object of research up now. For this reason, the problems of transliteration of the special names used in dastan “The Book of Dede-Korkut” in their translation into English, the ways of presenting the toponyms in English as well have been analyzed in the thesis. Special attention has been given to the maintenance of the national colour expressed in the names of person and toponyms.

Besides, the problem of adequacy in the mutual translation of the Azerbaijani and English poetry have been put light on via the comparative analysys of the original and the translation of the poetical samples of the two languages. On the basis of the translation samples of the Azerbaijani and English literature maintenance of adequacy, keeping the individual style of the writer, taking the cultural factor into account while translating, maintaining the national colour and realias in translation have been involved into research. The original and translation of the poetical samples, even in some cases several translation versions of one and the same poem have comparatively been analyzed in the thesis to achieve the goal.

The object and subject of the research. The object of the research covers the literary samples of the Azerbaijani and English literature – original texts and their translation versions. The literary translation texts drawing attention with psycholinguistic, ethnic and linguocultural aspects from the point of view of reflecting the imagery, literary images organizing the important elements of the literary sample, the form of reflection and its characteristic features have been involved into the research.

The subject of the research is the translation versions of the contemporary Azerbaijani poetry and the ways creating the imagery in the classical and contemporary poetical samples translated into the Azerbaijani language in different times by means of the different language levels.

Besides, an experience on translation of the classical poets' works was dealt with, translation of the special names in the several translation versions of "The Book of Dede Gorgud" have been comparatively analysed.

The aim and objectives of the research.

The main aim of the thesis is investigating the problems of the mutual translation of the Azerbaijani and English literature, involving into the comparative analysis the problems arising in the process of translation, doing research on solving the problems of translation by finding out the specific peculiarities happening during translation. For this purpose, the certain translation samples are comparatively analysed with the original, even in some cases several translation versions of a poem are evaluated comparatively.

It is an undeniable fact that adequacy is the main factor for the success of translation and the approaches of the different researchers from the different aspects to this factor are being investigated. Relevant recommendations are suggested to arrive at a right conclusion and eliminate the divergences on this issue. On the basis of these recommendations the principles of translation of every literary sample chosen as an object of translation by the different translators by adding their own feelings and emotions, also, preserving the meaning of the original and benefiting the literary devices of the target language are emphasized in the thesis.

The achievement (solution) of the following objectives is put to the foreground in the thesis:

- to follow the dynamics of the changes taking place from the ancient traditions up to now investigating the time of formation and the history of development of the literary translation;
- to group the challenges arising in the literary translation by determining the ways of reflection of the system of images;
- to find out the ways of solution of the typical problems arising in translation of the phraseological units and realias;
- to emphasize the importance of the special names as a means of national colour;
- to show the difficulties and ways to solve them on the certain examples in poetry translation;

- to find out the specific sides in translation of the Azerbaijani folk literature;
- to draw attention to the role of cultural factor in poetry translation;
- to analyse the difficulties coming from the problems of the intermediary language;
- to investigate the applied problems of translation, the problems of translation strategy, translation norm and modelling of translation process;
- to have an experiment to determine the degree of adequacy in translation and analyse the results;

The research methods. The theoretical-methodological bases of the research contains scientific literature connected with the theory of translation, semiotics of the literary text and linguo-poetics. The method of linguo-poetics has been used as a leading method in the thesis. Besides, different literary samples have comparatively been analysed, the applied principles of the theoretical knowledges gained as a result of these comparisons have been shown. The certain literary samples have broadly been used during comparative analysis. The scientific outcomes and practices connected with the above-mentioned problems gained in Azerbaijan translation studies, the world translation studies as well have been used and the experiments, researches, analysis and observations have been generalized.

The main provisions for defense are:

- The history of the literary translation, a type of the literary creativity, is very old. For centuries the translation samples from this, or that language have been formed as a historical and literary necessity, and different, opposite views existed especially about the poetry translation. But poetry translation could protect its right of existence like a literary necessity and played its historical role in the enrichment of the of the world literature treasury and keeps playing this role nowadays.

- Poetry translation has its own specific characteristics and difficulties in comparison with prose translation. It comes from the differences in form, laconicity, different system of imagery of the source and target languages on one hand, and some other factors on

the other. For this reason a special approach is required to the poetry translation.

- Investigation of the problems arising during translation of the phraseological units and realias shows that it is often unavoidable to escape from the meaning and content distortions in the translation of these literary elements and elimination of these distortions serves to the maintenance of the adequacy in the literary translation.

- The special names play important role as a carrier of the national colour in the literary translation though there are different views on presenting the special names in literary translation. The correct presentation of the special names in translation is very important from the point of view of keeping the national colour.

- Keeping the ethnocultural, psycholinguistic, pragmatic and cognitive factors in the center of attention is one of the important principles from the point of view of not distorting the system of the literary images and eliminating the problems in this field.

- It is often unavoidable to escape the distortions during the translation of the samples of the Azerbaijani folk literature, especially poetical samples into English. And this is closely connected with not presenting the meaning of these samples correctly.

- The literary translation also serves to the development of the intercultural dialogue by establishing a bridge among the different cultures and nations. So, the differences arising during mutual translation of the literary samples presenting the different cultures create certain difficulties. For this reason considering this factor in translation has specific importance.

- The existence of the problem of intermediary language also creates certain difficulties in translation. It is very important to investigate the problem of the intermediary language in translation and show the ways of solving the problems rooted from this factor.

- The importance of the practical work and mutual collaboration of the experts-native speakers of the target and source languages in the poetry translation is an undeniable fact. Practice of collaborative translation connected with translation of certain literary samples, maintenance of content and meaning during translation,

keeping the adequacy to maximum extent may be considered useful for the contemporary translation theory.

- The level of adequacy is different in the literary translation depending on the translation norm the translator prefers, or chooses in accordance with his/her purpose.

Scientific novelty of the research work. Though there are numerous researches on the theoretical problems of the translation studies some aspects of this field, especially the applied problems of translation studies have not been broadly investigated, the concepts universally known, or having special shades have stayed out of sight. The problems arising in translation of Azerbaijani poetry into English and vice versa – maintenance of the national color, considering the cultural differences in translation, choice of meter in poetry translation, keeping the individual style of the poet, the role of the intermediary language in translation have not been separately investigated up now.

Along with the issues mentioned above the thesis has been devoted to a problem in translation activity not investigated specifically and broadly up to now- maintenance of adequacy in the mutual translation of the Azerbaijani and English poetry, presenting the system of the images and determining the problems in this field and working out the ways to solve them. Keeping the adequacy in translation of the works by the Azerbaijani and English poets of the different periods and writing in the different styles have broadly been involved into the investigation for the first time in the thesis. The ways of solving these problems have been comparatively analysed on the ground of certain translation samples, certain scientific outcomes have been arrived at to improve the literary translation activity. Translation models reflecting the process of translation have been analysed, new models of translation which have not been presented as a separate model have been put forward. The outcomes of the experiments realised to determine the level of adequacy in the literary translation have been generalized, the role of the translation norms in this process has been investigated.

The theoretical and practical value of the research. The thesis is important from the point of view of learning the history of

the Azerbaijani and English mutual literary relations, finding out the problems in the translation of the Azerbaijani poetry into English and vice-versa, determining certain methods and ways to eliminate the deficiencies existing in this field. As it is known, there are still more problems to be solved in the poetry translation and serious scientific researches are needed to be done in this field. Accordingly, the thesis may be an important teaching aids for the students having literary translation course at the universities.

The experts and researchers engaged in the practical literary translation can benefit from the research work.

Approbation and application. The author has been engaged in the theoretical and practical problems of the poetry translation since her young age. She improved her research on poetry translation by working collaboratively with the American experts in translation for 6 months at the East Carolina University, NC in 2003, and 4 months at George Mason University, VA, USA as a winner of the Fulbright Visiting Scholar Program. She has published a great number of scientific articles in the local and foreign journals on the problems existing in the mutual translation of the Azerbaijani and English poetry, and has been a participant of a number of scientific-practical conferences.

She gave talks in the topic of “The Role of Civil Society Organizations in the Development of Intercultural Dialogue” in the republic scientific-practical conference under the name of “XXI century Cultural Paradigm in the multicultural aspect” held in Baku on November 25-26, 2014. Her another scientific report entitled “Poetry at the Age of Internet” was in the IX International conference held in the Rubejnoe city of the Ukraine on December 29-30 under the name of “Religion, Religiosity, Humanitaristika: National and International Aspects in the Contemporary Information Space”. In 2015 she made a report in the II International scientific-practical conference under the name of “Vurtual Man: New Horizons” with the topic of “The Genre of Gazal in English Translation”.

Her article entitled “Does Poetry Lose, or Gain in Translation?” was published in the journal of “English Language and

Literature Studies” in Canada, “Maintenance of Meaning and Form in Poetry Translation” in the journal of “Austrian Journal of Humanities and Social Sciences”, “The Role of Cultural Factor in Literary Translation” in the journal of “Virtus” in Ukraine, “ Lyrical Motives in Natavan’s Poetry” co-authored by Aybaniz Ismayilova, “Trading Culture: Practical Background for Azerbaijani-English Poetry Translation” co-authored by Alison Mandaville in the journal of Khazar Journal of Social Sciences and Humanities, “Five Younger Women Poets from Azerbaijan” co-authored by Alison Mandaville in the journal of “World Literature Today”, “Ashik Basti: My Saz Wails for My Beloved” in Southeast Asian Review Of English in collaboration with the Malaysian experts on translation Amin Amirdabbaghian and Krishnavanie Shunmugam.

Along with all these in her monographs “Literary Translation: Theory and Practice” , “Special Names as a Means of the National Color”, textbooks under the name of “Some problems of the Poetry Translation”, “Poetry Anthology of the Women Poets of Azerbaijan”, scientific and theoretical outcomes gained and the analysis of the practical samples related to the topic of investigation have been reflected.

Also, the researcher has translated the poems “*Menim anam*” (My Mother), “*Men kompasam*” (I am Compass), “*Gizıma*” (To my Married daughter), “*Ortme pencereleri*” (Don’t Shut the Windows) by Bakhtiyar Vahabzade in collaboration with the American poet Peter Makuck and published in the literary journal “Tar River Poetry” of the East Carolina University, and translated the gazal* “*Gul ve bulbul*” (The Flower and Nightengale) by Khurshidbanu Natavan in collaboration with Alison Mandaville and published in the literary journal “Shadows and Echoes” of Pacific Lutheran University.

Name of the organization where the dissertation is performed. The thesis was approved by the Department of the Literature of the Foreign Countries and the Department of the Theory

* A form of poetry commonly consisting of between five and fifteen couplets, which are independent, but are linked abstractly spread in South Asia in 12th century due to the influence of Sufi mystics.

and Practice of Translation of the German Languages at Azerbaijan University of Languages.

The total volume of the dissertation with a sign including a separate volume of the structural units of the dissertation. The research work consists of the introduction, four chapters, the summary and the list of applied literature. The dissertation Introduction is 12 pages, Chapter I is 63 pages, Chapter II is 71 pages, Chapter III is 55 pages, Chapter IV is 61 pages, the Summary is 6 pages, and the total volume of the symbol is 422 360 characters.

THE MAIN CONTENT OF THE THESIS

The actuality of the problem which is being investigated is justified, the scientific innovation, theoretical and practical importance, the aims and objectives of the research, provisions put forward to defend, the subject and object of the research, the language materials and research methods are interpreted in the **“Introduction”** of the thesis.

The first chapter of the thesis is entitled **“On the Art of Translation”** and consists of three subchapters. Historically, various attitudes to the problems of the culture, language and way of thinking caused the issue of possibility, or impossibility of translation to become the topic of discussion. The theory of translation has passed through a number of steps beginning from Siseron’s prescriptive generalization, logical theory of the neoplatonists in the middle-age century, the concepts of functionalism and deconstruction of the XX century up to contemporary translation studies through its history of formation and development.

Translation as a process characterized by ethnocultural and psycholinguistic features on one hand reflects the function of a language, on the other it serves for establishing intercultural communication and provides mutual comprehension among the peoples belonging to the different cultures. The contemporary translation studies formed as an independent field of science is characterized by the different approaches to the problems of translation.

Perception of translation as “a speech process” requires a linguistic approach to it, whereas keeping the literary characteristics of the text, figurative meaning and images in the center of attention during the literary translation, preserving the literary value of the text in translation to present to the reader makes it actual to approach translation from the point of view of the literary studies and apply special methods and ways. Existence of the two approaches has led to the formation of the linguistic theories and the theories of the literary studies in the translation studies.

In subchapter 1 (chapter 1), entitled “*Different Theories on Translation: Direction of Literary Criticism and Linguistic Approach*” different views on translation are dealt with.

The views on the language and thinking were changed in the period of Romanticism (the end of XVIII – the beginning of XIX century) and this new thinking caused formation of the relativist view. According to this view translation is impossible for the language determines the human beings’ outlook, and every language forms a peculiar outlook different from each other...

This philosophical approach was reflected in the linguistic views of V. Humboldt who admitted the dependence of the thinking on the language and these ideas were reflected in “The Theory of the Relativity of the Language” known as Sapir-Whorf hypothesis. This theory that puts forward language as determining the “image” and picture of the world is valuable from the point of view of bringing the language and culture together for reciprocal investigation. According to this theory language not only perceives the mode of thinking, but also determines the direction of the process of thinking and its consequence.

Against the theory denying the possibility of translation N. Chomsky presents his view as a follower of “The Theories on Language” in the XX century. Supporting the idea about different ways of expression in different languages N. Chomsky admits that the process of thinking is the same with all normal people and writes:

*“there cannot be any principal difficulty in translation from one language into another”*¹⁵.

There are different approaches to translation as a poetic and aesthetic activity (R.Klepfer), an act of communication (W.Koller), transference of the culture(K.Ryce), a psychological process of analysis and synthesis (W.Wilss), and philosophical and hermeneutic process.

A representative of the researchers approaching the translation from the point of view of the theory of the literary studies Ch. Orr compares it with painting and writes: *“The artist describes more vividly the element, sketch of the landscape making more influence on him/her, doesn’t give description of every detail. The translator is also like it-he/she doesn’t rely on the letters of the original, prefers the tenderness his/her spirit represents”*¹⁶.

Gachechiladze, considering the translation a natural synthesis of the both national beginnings writes: *“Translation is reenlivening the unity of the form and content of the original work more brightly, on the whole, the reflection of the literary reality expressed in the original”*¹⁷.

The success of translation appearing as a result of a complex and multifaceted process is characterized by keeping several issues in the center of attention. All characteristic features of the translation text reflected in the original like environment and culture, the way of thinking, the level of presenting the ethnic and psychological factors, i.e. following the principle of adequacy are considered to be main indicators of the exemplary translation.

The second subchapter of the first chapter is entitled ***“Equivalency and Adequacy as the Indicators of Quality of Translation”***. Translation texts being a speech act with special features take a peculiar place in the system of language. The translation studies has a specific system of concepts like other

¹⁵ Хомский, Н.А. Картезианская лингвистика. Глава из истории рационалистической мысли. / Н.А.Хомский. – М.: URSS, – 2015. – с. 185.

¹⁶ Гачечиладзе, Г.Р. Художественный перевод и литературные взаимосвязи. / Г.Р.Гачечиладзе. – М.: Советский писатель, – 1972. – с.86.

¹⁷ Again there, – p.145-146

independent fields of science. Such interesting features in the texts of the translation that do not exist in the original texts, and are not the consequence of the linguistic connections are called translation universalis. The concept of “The theoretical translation universalis” was first used by I. Alekseyeva¹⁸ in Russian linguistics. The translation universalis reflecting the concepts connected with the theory and practice of the translation, belonging to all types of translation activities and accepted by all the experts are source text, translation text, equivalency of translation, invariation, information, translation styles, translation units.

Along with the common objective laws translation universalis cover the most important requirements of translation, the problems of equivalency and adequacy accepted as the indicator of quality.

The supporters of “Skopos” theory explain the terminology of “adequacy” as the correct choice of the style of translation*.

These terms express the two different demands for their meaning tenderness notwithstanding the fact that they are close in content. The principle of “adequacy” considers expression of all characteristic features of the original in the text of translation, even the ethnocultural elements which are strange for the recipient as much as possible. In general, the concepts of “faithfulness”, “transparency” in translation take main place in the Western literature. These concepts are not regarded sensitively in non-western literature. The problems of faithfulness and transparency in translation have been formed as “formal equivalency” and “dynamic equivalency” and this classification takes a special place in Nida’s concept of equivalency of translation¹⁹. “Dynamic equivalency” (or

¹⁸ Алексеева, И.С. Введение в переводоведение. / И.С.Алексеева. – М.: СПб., Издательский центр “Академия”, – 2004. – с.127.

* The theory of “Skopos” appeared after the book “The Common Principles of Translation Theory” by H. Vermeer and K. Reiss was published in the 80-ties of XX century. Its main principle is that the success of translation depends on how it fulfills its function in the environment it is received, but not its compliance with the original. According to this theory which focuses on recipient the translator is considered to be the author the text.

¹⁹ Nida, E.A. Linguistics and ethnology in translation problems// Language in culture and society. – New York: Harper & Row, – 1964. – p.123.

functional equivalency) means expressing the author's thought in the text of translation by translating the text literally if it is needed, keeping the word order, presenting active and passive voices of the verbs as they are given in the original. "Formal equivalency" (search by means of "linearity"), on the contrary, interpretes the author's text if there is need in accordance with the characteristic features of the target language.

In our opinion maintenance of the adequacy in the poetry translation is one of the main requirements in translation. An adequate translation means reflecting the original more accurately, and making the impression of a qualitative literary work on the readers of the target language. For this reason there are certain criteria about the adequate translation and the most important of them are grouped by the experts as follows:

- An adequate translation should make emotional impression on the reader equally as the original does;
- The translation sample should reflect the individual style of the author and the essence of the original work;
- The unity of the form and content should be felt in the text of translation;
- The text of translation should be adequate to the literary and historical reality expressed in the original work;
- The words in translation text should create association close to the original etc.

N. Mammadov supports the idea on translator's responsibility on the one hand to preserve the accuracy of the original reflecting the unity of the content and form, and on the other hand to stay away from the literal translation, vaporize the literary sample and destroy its spirit, take into account the objective laws of the language from which he/she translates. According to Mammadov, the translator should have innovative approach, creative investigation and courage for the translation work to be correct and modern, distinguished with its high quality and adequate to the original²⁰.

²⁰ Мамедов, Н. Поэтический перевод в контексте русско-азербайджанских литературных связей (1920-1980 гг.). / Н.Мамедов. – Баку: Маариф, – 2001. – с.36.

The author also mentions that the translator giving preference to the principle of adequacy doesn't simply "copy" different components of poetics of the original, but reenlivens it using the opportunities of the literary language and the idea-content characteristics of the literary sample.

Along with the beauty of the content and form in the poetry translation some nuances should also be focused on. The spirit of the poem, its aesthetic beauty, the issues of adequacy are of special importance in translation. The translator is required to keep the spirit of the poem and write a kind of poem close to the one in the original.

K.Abdulla considering "The Book of Dede Korkud" as a system consisting of two plans-expression and essence – writes in his work "The Secret Dede-Gorgud": *"The dastan has a visible plan of expression where some issues may seem dark on the one hand... On the other hand apart from the visible plan of expression the dastan has had a deep, invisible plan of essence. The weirdness, illogicalities seen in the plan of expression are dispersing like fog in the plan of essence, everything gets its accurate and natural case, i.e. the logical basis of the illogicalities begins to show up"*²¹.

It means that both the plan of essence and the plan of expression should be kept in the center of attention in translation of the literary work.

The fourth subchapter of the first chapter is ***"The Practice of Translation of the Azerbaijan-English Literary Samples"***.

Different from the original creativity there is a factor of dependence on the object in the literary translation in which the word acquires aesthetic essence. As a type of literary creativity literary translation is more closely connected to the literary creativity in comparison with the other types of the translation for its common features with it.

The peculiarity of translation is characterized by the reflection of two different features, closeness to the main text and necessity of taking the reader's thinking and perceptive characteristics in the text of translation. Along with perfect language features the correct

²¹ Abdulla, K. Gizli Dədə Qorqud. / K.Abdulla. – Bakı: Yazıçı, – 1991. – s.11.

choice of the literary styles, means of expression, the translator's artistic feelings determines the quality of translation.

One of the important principles for translation to be successful is closely connected with the translator's identifying the leading view expressed in the original correctly-on the contrary, the desired outcome will not be achieved.

Along with learning the Azerbaijani literary samples in the West and their translation into English many literary samples were translated from English into Azerbaijani in different years.

According to the experts the literary samples from the different languages were translated into Azerbaijani for the first time in the Middle Ages. Later much was done in this field in the XIX century. Beginning from this period the number of the literary samples translated from the Azerbaijani into English and from English into Azerbaijani has considerably increased. Even some researchers consider A.A.Bakikhanov to be a founder of the literary translation²².

M.F.Akhundzade approached the problems of translation sensitively and translated his work "The Eastern Poem Devoted to Pushkin's Death" into the Russian language. H.B.Vazirov translated W.Shakespeare's "Othello" tragedy into the Azerbaijani language in 1892 and staged it in Shusha in 1904. It is considered to be the first translation work from W. Shakespeare's creativity, on the whole from the English literature.

Later the Azerbaijani playwrights, poets and translators A.Hagverdiyev ("Hamlet"), J.Jabbarli ("Hamlet", "Othello"), A.Shaig (Macbeth), A.Javad (Romeo and Juliet, Othello), H.Nazarli, Kh.Ibrahim (Macbeth), M.Ibrahimov (King Lear, The Twelfth Night, or Whatever you Want), A.Sabri (Taming of the Shrew), T.Ayyubov (Sonnets, Hamlet, "Two Gentlemen of Verona", "The Winter's Tale", "Anthony and Cleopatra"), Anar (The Tempest) translated Shakespeare's works into Azerbaijani.

The attitude to the translation activity was different in Azerbaijan in the years of the Soviet regime. There were ideological restrictions in the choice of the literary samples for translation and no

²² Əsgərli, F. Bədii tərcümə prinsipləri. / F.Əsgərli. – Bakı: ADPU-nun nəşriyyatı, – 2009. – s.6.

special attention was paid to the preparation of the professional translators. For this reason, translation of the literary samples from English was done by means of the Russian language. After Azerbaijan gained independence almost all the literary samples began to be translated directly from the original languages including English. During these years the generation of the professional translators grew up. Zeydulla Aghayev, Shamil Zaman, Aziz Gozalov, Hamlet Goja, Charkaz Gurbanli, Vilayat Hajiyev, Sabir Mustafa, Alakbar Gubatov, Yusif Savalan made their great contribution to the development of the art of literary translation in Azerbaijan. S.Mustafa has translated a number of plays and all sonnets by W. Shakespeare into Azerbaijani language directly from the original.

New translation models were formed and different directions were observed though there was some experience of the mutual translation of the literary samples from Azerbaijani and English literature that had its certain way of development based on rich traditions, with the shaped principles and methods. In general, a new stage of translation of the literary samples that reflected closer relations between quantity and quality has been formed. Among the positive tendencies drawing attention to this stage are broadening of the experience of the collaborative translation, domination of the direct translation from the original (not via intermediary language), involvement of the practical and theoretical problems of the literary translation into the profound research in the context of investigating the ways of solution of the problems and questions arising in the process of translation.

The second chapter of the thesis is called **“The Ethnopsychological and Cultural Directions of Translation”**.

The problem of the mutual relations between the language and culture draws the attention as it has versatile and contrasting sides. Like the language, culture is one of the important terms for the formation and existence of the nation. This issue, covering language and thinking on the one hand, and the fields connected with the sociolinguistics on the other hand opens a way for solving a number of actual problems of the translation studies. As the ethnocultural

heritage of the people is reflected in the language, the translator should be aware of the elements of thesaurus connected with the cultures in the two languages to perform his/her function in establishing intercultural relations besides his/her knowledge of the language and his/her professionalism. One of the important issues to be taken into account in intercultural communication and translation process is the maintenance of social-cultural connotations. The national color in the literary work is created with the reflection of the national peculiarities and psychology. Accordingly, the maintenance of the national color in translation is one of the important problems of the translation activity. Every literary sample is created on a certain national ground. The literary sample that has lost the national peculiarity during the translation certainly loses its artistic merit, root, freshness and becomes colorless like the leaves of a tree torn down from its root. It is impossible to achieve success in translation of the literary sample if it has lost its national color. The maintenance of the national color in the translation of the poetical sample more closely connected with the national psychology is of special importance. The national color soaks up all the elements of the literary sample. It shows itself from the point of view of the form, lexical, grammatical, and semantical aspects on the one hand, and content and meaning aspect on the other.

However, making translation perfect presupposes preserving the harmony of the form and content specific to the original.

Among the elements reflecting the national color in verse the samples of the folk literature, proverbs, sayings, realias, special names, phraseology etc. are of great importance. That is why these features are separately investigated on the basis of the samples of our poetry into English in the I subchapter (II chapter) entitled ***“The Forms of Expression of the National Colour in Translation: the Strategies for Conveying the Cultural Connotations and Realias”***.

There is a special “code” reflected in every culture. This “code” is reflected in the cultural being, outlook, the forms of self-expression of the people. One of the important tasks of the translator to which he/she should approach carefully and sensitively is to learn this “code” and transfer to the carriers of the target culture. *“The*

*culture becomes understandable by throwing its initial language cover and getting a new linguistic appearance*²³.

We have made an attempt to keep the unity of the form and content in the translation of the poem “*Shair ne tez gojaldin sen?*” by famous Azerbaijani poet Samad Vurghun into English while doing research on poetry translation in one of the authoritative universities of the USA. Below is an extract from the translation of the poem written in syllabotonic verse form pouring into the human soul while reciting:

*Sach aghardi, anjag urak
Alovludur avvalki tak.
Sach aghardi, anjaq na gam
Alimdadir hala qalam.
Biliram ki, demayajak
Bir sevgilim, bir da vatan
Shair, na tez gojaldin san?*

Translation:

*Though my hair goes grey,
My beating heart has much to say.
I have my pen and forever
It will make me much braver.
My love, my land will tell never
What's happened? Aren't you young yet?
Early you got so old, poet!*

According to my American collaborator's view this translation sample as a poem does not make an influence on the reader like the original does though the rhythm, rhyme have been kept like it is in the original. In such cases along with being careful in the choice of a poem as an object of translation, identifying the mood in which the poem will be easily understood in the target language guarantees the successful translation.

The experience shows that the translator choosing the free verse form in translation of the poem without relevance to the original verse form gains success during the translation from

²³ Малахова, И.А., Орлова И.А. Цель перевода // Социокультурные проблемы перевода. Сб. науч. тр. – Воронеж: Изд-во ВГУ, – Вып. 8. – 2008. – с. 38.

Azerbaijani into English. As it is seen from its name the opportunities of expressing the thought reflected in the original is much broader in the free verse form. Published in “The Azerbaijanian Poetry Anthology” in 1970, Peter Tempest’s translation of this poem where he kept its rhyming scheme is as following:

*My head is graying, but my heart
Glow just as bright as at the start.
Although with gray my head be strewn
I know for sure that, come what may,
My wife and country shall not say:
"How come you've grown so old so soon!"*

This poetical sample has been translated into English not directly from the Azerbaijani, but through the Russian language. That is why the meaning expressed in the original has not been completely reflected in the translation text, even there are meaning distortions in some cases. The expression “saç ağarmaq” in the original has been given as “head is graying” which means “baş ağarmaq” in Azerbaijani language. Besides, the language of the translation text is heavier than it is in the original. The style of reflection, rhythm and rhyme in the original – all these elements taken together serve to present the feeling of regret for the poet’s hair going grey, i.e. his getting old so soon more vividly. This view has certainly not been expressed so vividly as it is in the original in the two translation versions of the poetical sample given above.

According to the main provisions of the translation theory translation means conveying the information presented in the text of the source language in the target language²⁴.

One of the specialties of the literary translation is that the reflection of the ethnocultural, psychological factors in every language should be taken into account and the subtleties of the target language should be kept in the center of the attention of the translator while translating. Every word in the texts about the literary style along with being lexical-stylistic means, having internal meaning

²⁴ Арнольд, И.В. Стилистика современного английского языка. / И.В.Арнольд. –2-е изд. – М.: Просвещение, – 1981. – с.160.

serves to form the common literary image by organizing elements entering a unique system. Taking into account all these features the translator should try to keep the intellectual and emotional influence the literary image creates in the original text.

One of the ways presenting the stylistic devices reflected in the literary style broadly and connected with the cultural outlook of every nation are connotations. The translator whose aim is to enable the readers of the translation text to experience the same feelings as the readers of the original text should make an attempt to present correctly the lexical-stylistic devices reflecting the national realities, cultural values and traditions used by the author²⁵. We should also take into account certain words and word combinations that have different meaning shades and maintenance of these words and word combinations in the translation as they are in the original will create funny and incomprehensible situation.

Translation of the poem “Wish for a Young Wife” by the American poet Theodore Roethke (1908-1963) is a good sample for us to support this idea:

*My lizard, my lively writher,
May your limbs never wither
May the eyes in your face
Survive the green ice
Of envy's green gaze;
May you live out your life
Without hate, without grief,
And your hair ever blaze'
In the sun, in the sun,
When I am undone,
When I am no one.*

Literal translation:

*Manim kartankalam, hayat dolu sevgilim,
Goy sanin oynaglarinin guju tukanmasin.
Goy sanin gozlarin paxil və soyuq baxishlardan uzaq
olsun;*

²⁵ Макарова, Л.С. Коммуникативно-прагматические аспекты художественного перевода: /Дис. доктора филологических наук / – М., 2006. – с. 98.

*Goy sanin hayatın nifratsız, kadsız olsun.
Va sanin sachların hamışə parlasın
Gunashın altında, gunashın altında
Man olmayanda,
Man bir kimsə olmayanda.*

Literary translation:

*Manim korpa quzum, san hayat sasım –
İncə ayagların heç budramasın.
Goy parlaq gozların gular chohrana
Nur sachıb qalbini oxshasın yena.
Boghsun xabisliyi darinliyində.
Omrunda na nıfrat, na kadar olsun.
Hayatın an ulvi maslakla dolsun.
Gunash shafaglari sachını yusun.
Mansız shar qarışib sokulanda dan,
Mansız oz atini chapanda zaman. (Sh.N.)*

The word “lizard” is translated into Azerbaijani like “kərtənkələ”. If we translate this word with its literal meaning, we would insult our beloved rather than pampering him/her. On the contrary, the word “quzu” may create incomprehensible situation in the English language environment. All these come from the intercultural differences. Besides, the thought expressed in the original have been translated into our language by using the rich literary devices as much as the Azerbaijani language permits.

In such cases it is advisable for the translator to use interpretations and explanations.

The realias are mainly translated in three ways:

Firstly, translation through transliteration. In this case the realia used in the original text is written with the alphabet of the target language.

Secondly, translation through creating a new word, or word combination.

Thirdly, usage of the word in the target language close in meaning to the realia used in the original text. In this case either a word, or a word combination presenting its meaning appropriately in the target language is given.

Presentation of the realias through transliteration serves to preserve the specific shade of meaning of the original word in the target language. That is why this translation style has broadly been spread in translation practice. Applying this style of translation in translation of the Azerbaijani poetry into English has enabled the translator to keep the national meaning shade of the words of the Azerbaijani poets. The maintenance of the national peculiarities of the original text is of special importance in the comparative analysis of the literary translation. The national peculiarities of the original is reflected in the shade of meaning along with poetical form, national colour, realias etc. All of these are the indicators confirming the importance of the cognitive approach in the process of translation along with emphasizing the priority of reflection of the national thinking and style of thinking in the literary translation.

The second subchapter of the II chapter is called ***“The Cognitive Approach as a Method of Expression of the Imagery”***.

The problem of literary image in the translation along with approaching the issue versatile, requires associative and figurative thinking, more sensitive approach to some delicacies connected with the comprehension of the world as well. As a continuation of W. Humboldt’s philosophical approach to the language F.Boas, E.Saphir, B.Whorf directed the researchers’ attention to the reciprocal investigation of the cultural issues, way of thinking and speech at the beginning of the XX century. The researches done in this field determined the directions of learning the speech activity from the cognitive aspect. As G.Palmer mentioned, the authors of theory of “the language relativity” outstripped some main provisions put forward by the cognitive linguistics²⁶.

B.Whorf drawing attention to the leading role of the grammar in the human being’s percieving has investigated the reflection of the space and quantitative relationship in the lexics, characteristic features of the form and meaning on the basis of the provisions of the gestaltpsychology.

²⁶ Palmer, Gary B. Toward a theory of cultural linguistics. / Gary B.Palmer. – Austin, TX: University of Texas Press, – 1996. – p.12.

The reciprocal investigation of the culture, thinking and speech issues has shown its influence not only on linguistic researches, but also on the other fields of humanitarian sciences, the formation of the theory of intercultural communication as well. As the preference is given to the antropocentric direction in the contemporary researches the common cognitive features are also kept in the center of the attention in the functionality of the languages.

Presenting the literary image in the process of translation is one of the issues directly connected with the cognitive processes and the author's and translator's outlook. If we take into account that the *"the formal aspects of the linguistic researches are a part in constructing the model of thinking"*²⁷, the imagination on the role of the common cognitive models in the process of translation becomes clearer. As A.E.Kubrick mentions, that *"depending on what degree, to what direction the language form is directed it reflects the cognitive structure standing behind it"*²⁸.

The cognitive approach is of great importance in presenting the meaning in the original text and interpreting the mechanism of its comprehension. The experience shows that investigation of the process of translation is not possible without benefiting from the achievements of the different fields of science. The change of the status of the translation is connected with its having inter-disciplinary characteristics. Formation of the cognitive approach reflecting the synergetic style of research in this direction may form a unique independent scientific direction by using linguistic, psycholinguistic, linguo-cultural, linguo-semiotic facts efficiently.

The third subchapter of the second chapter is entitled ***"The Pragmatic, Psycholinguistic and Antropocentric Aspects of Translation"***. Depending on the content of the translation text the operations and styles the translator will choose should be distinctive.

Maintenance of the pragmatic equivalency between the texts of translation and original is one of the important terms in translation of

²⁷ Лакофф, Дж. Лингвистические гештальты // Новое в зарубежной лингвистике. – М.: Прогресс, – Вып. X. – 1981. – с.365.

²⁸ Кибрик, А.Е. Лингвистическая реконструкция когнитивной структуры // Вопросы языкознания, – 2008. № 4, – с.53.

the texts having the aim of making pragmatic influence through information.

Following the previous experience the translator should choose as the first receptor the most important elements of the information in such kind of texts (mostly it refers to the texts written in scientific style – Sh.N.) and then should replace his/her role of receptor with that of the source transferring the information by protecting the equivalency as much as possible and try to follow the target meant in the first text. The pragmatic aspects of translation cover the concepts like pragmatic adaptation, pragmatic attitude, the pragmatic potential of the text.

The weight of the text from the pragmatic point of view may be in a certain parts of the text, or on the whole text. It may depend on the goal the author has set and the characteristic features of the text.

Taking into account the fact that “*Pragmatic targets are subjective and directly belong to the person speaking*”²⁹ and the target the author means is one of the main characteristic elements of the process of communication the translator should be more careful and sensitive in this direction. Keeping this issue in mind the translator should focus his/her attention on the common content and formal-structural features. As the translation is not meant for the “crowd” addressed in the original text, the translator should have the operation of adaptation and should create condition for the “acceptance” of the text in terms of pragmatic and psychological aspects. Adapting the translation text to the original is very difficult process for the translator since she/he should make choice in accepting certain decisions in this process. One can observe including both abbreviations and additions into the translation text, and interpreting some unclear situations, i.e. the translator acts as an active interpreter of the content of the original text.

The end of the XX century is characterized as learning the language and human being in mutual relationship³⁰, the mutual

²⁹ Степанов, Ю.С. В поисках прагматики (проблема субъекта) // Прагматика и структура текста: (сб. Статей). – М., – 1983. – с.326.

³⁰ Серебренников, Б.А. Роль человеческого фактора в языке: язык и картина мира / Отв. ред. Б.А.Серебренников / Б.А.Серебренников, Е.С.Кубрякова,

investigation of the language and thinking as well. After this period, according to the widely spread anthropological approach, the factor of human being was put forward, and the language was presented as his/her important feature, a factor confirming his/her existence. Thinking of the human being cannot be imagined without language. Keeping in the focus the issues of connection of language with thinking have led to the development of the directions like cognitive linguistics and linguoculturology. Investigation of the translation that combines these two directions – either a cognitive, or a cultural event from the point of view of antropocentric aspect – creates opportunity for it to be approached from the different prisms.

The fourth subchapter of the II chapter is entitled “*The Problems of Translation of the Phraseological Compounds*”.

The literary translation, the most complex type of translation demands a literary, conscious and creative approach from the translator. Along with the lexical, semantic and grammatical adequacy, presentation of the aesthetic function-reflection of the system of images in the literary translation is of great importance. Another aspect of the literary translation demanding a special approach is the translation of the phraseological units. It is not always possible to achieve adequacy in the translation of the phraseological units having the national meaning shade and figurative sense. The translator should have the theoretical knowledge of phraseology and be aware of ethno-thinking and cultural characteristics of the target language. On the contrary, the translation text will cause to create wrong imagination in the readers of the target language about the culture, lifestyle and history of the people of the source language.

Notwithstanding the fact that Y.Resker, V.Komissarov, L.Barxudarov, S.Florin and other experts of the translation studies eventually touched the problems on the translation of the phraseological units there are many problems waiting for solution. Mainly, three views exist in the ways of presenting the phraseology in translation: the accurate translation of the phraseology as they are

В.И.Постовалова [и др.], АН СССР, Ин-т языкознания. – М.: Наука, – 1988. – с.113.

taking into account their content and connotative features, replacing the phraseology with their semantic equivalents and translating the phraseology as ordinary word combinations taking into account their content, i.e. presenting only their content. The latter is used when there is not an equivalent of the phraseology to be translated in the target language. In this case the content is kept, but expressiveness, stylistic shades are not protected.

As a rule, translation of the proverbs, sayings, idiomatic expressions, phraseology etc. cause difficulties for the translator. As it is known, majority of these expressions are closely connected with the specific features of the lifestyle and cultural development of the people in their essence. Such kind of words and expressions which seem to be clear, understandable, native and natural may not create appropriate association in the process of translation. Sometimes the translator cannot find equivalent of an expression in Azerbaijani language while translating and gives its literal meaning. And in most cases it makes strange impression in the speech of the personages. It means the phraseological units may be translated in different ways, on the different principles depending on the semantics, in the place of usage and on the context. It requires from the translator the feeling of creativity and great sensitivity to the language of translation. *“The position of the translator is not stable in the process of translation, he/she cannot always fall back on a single principle in the translation of the realias”*³¹.

It is necessary to translate the proverbs and sayings that have no national features by giving equivalents. The proverb “Birds of feather flock together” the literal meaning of which is “The birds the feathers of which are similar flock together” in Azerbaijani language are translated into Azerbaijani like “*su axar chuxurunu tapar*”, or “*tayli-tayini tapmasa, gunu ah-vayla kechar*” literally meaning of which in English is “water runs and finds its groove”, “If a person doesn’t find his/her best match his/her life will pass by crying”³².

³¹ Səmədova, L. M.Y.Lermontovun “Zəmanəmizin qəhrəmanı” romanının Azərbaycan dilinə tərcüməsi tarixindən // “Tərcümə sənəti” toplusu. – Bakı: Elm, – 1990. – s.209.

³² Rza, Ə. Milli kolorit // Ədəbiyyat və incəsənət. – Bakı, – 1967, 13 may.

The practice of finding the word combinations in the target language the most appropriate to the context in the source language, changing some parts of the phraseological units, or replacing them with the adequate phraseological units of the target language is applied as well. The imagery and national colour expressed in these combinations are not always protected in translation into the Azerbaijani language. Naturally, all these are connected with the specifics and national meaning shades of the phraseology in the Azerbaijani language. Accordingly, it is very useful to keep the meaning shade, more precisely, the meaning they express.

In translation of the phraseological units the equivalence of which is not possible to find the translator should either give additional explanation about them, or use the word combinations not carrying national colour, having common features with those of the source language. There are literary devices like epithets, comparisons, exaggerations, etc. in the literature of every nation specific to that nation.

But the literal translation of a metaphor widely used in the language of any nation into other languages creates misunderstanding.

The fifth subchapter of the second chapter is entitled ***“The Traditions and Contemporary Tendencies in Translation of the Special Names”***.

The onomastic units of the literary text along with having special importance on presenting and enlivening literary image, also serve to create national colour. From this point of view the onomastic units draw attention with these features: the words expressing names that have universal characteristics in terms of being comprehended in the different languages make the national and ethnocultural layer of the composition of the dictionary of the language with their connotative meaning.

The words denoting the names of the human being, or space have a number of “secret” features along with reflecting the characteristic features connected with time and social life as an element of the image in the literary work: *“The name of any character has a number of understandable connotations along with*

the additional information connected with only condition”³³. So, the problem connected with the onomastic units may seem simple at first glance, but it demands from the translator special attention and sensitive approach.

Besides, it should be considered that the special names acquiring figurative meaning (used as a metaphoric and metonymic device) cause to arise specific problems in the translation of the text. Though there are common onomastic units in the related languages it is necessary to pay special attention to the phonosemantic meaning. So the names that sound similarly in the languages of different nations may have different connotations: for example, the name Aleksey in the Russian language means “his/her own”, “widely spread”, “simple”, in the Bulgarian language – “strange”, “Russian”³⁴.

The principles of conveying the meaning of the special words carrying the national colour are of great importance. As a rule, presenting the special names in the translation doesn't cause serious problems. The transcription of the special names is written with the alphabet of the target language. One may think that there cannot be any meaning distortion in translation of such kind of words damaging the quality of the translation. But the experiences show that the translators do not always achieve the correct translation of the special names, so sometimes they damage the national spirit of the original by not presenting the special names incorrectly. Generally, *“the role of the special names in organization of the text in form and content has not been sufficiently investigated”*³⁵.

And the tendency to approach the special names apart from the context has negative influence on the quality of the translation.

As we mentioned above as a rule, the special names are written with the letters of the target language, i.e. the transcription of the

³³ Гюббенет, И.В. К проблеме понимания литературно-художественного текста. / И.В.Гюббенет. – М.: Изд-во Московского Университета, – 1981. – с.7.

³⁴ Сипко, Й. Этнокультурный базис русско-словацких переводов. / Й.Сипко. – Преšov: Наука, – 1999. – с.35.

³⁵ Ермолович, О.И. Имя собственное в тексте. // Сб. научн. трудов МГПИИЯ им. М.Тореза. – М., – Вып. 278. – с.105.

special name (transliteration) is given. At first sight one may think that there cannot be a serious problem in the translation of the special names. But the comparison of the practical translation samples proves that there are some difficulties in translation of the special names with transliteration as well. It should be taken into account that the usage of the personal names serves to create image in the literary works. First of all, the personal names (antroponyms) carry the nominative function in the language of the literary works: the author names the personage to differ him/her from the others. But the personal names also have aesthetic influence in the literary works. Sometimes aesthetic function of the personal names is moved to the foreground: the name of the hero plays the role of a literary device to determine the character, the name reflects the character: if we mean the literary sample that is in the foreign language, the person's name may play the role of strengthening the national colour. The translators translating the Azerbaijani poetical samples into English basically have done their best to follow these principles. It can be naturally explained by the aim of conveying the national colour reflected in the poems to be translated for English-speaking readers as it is.

Conveying the special names as a means of expression of the imagery depending on the figurativeness they carry in translation is one of the tasks of the translator to keep in the center of attention. So, sometimes "the key" of the system of images of a literary sample depends on the styles of presentation of the special names reflecting the style of figurative thinking.

The third chapter of the thesis is called "**The Methods of Expression of the System of Imagery in Poetry Translation**" and consists of four subchapters. The text of the original is filtered through the translator's thinking in the source language and reflected in the text of translation in terms of taking into account the content on the whole and all elements and details of translation which is a complex psycholinguistic process. Different from the other types of translation (scientific translation, translation of legal documents, etc.) there is necessity of keeping in the focus some delicacies and different aspects in addition to presenting the information accurately

in the literary translation. It is for this reason that experts of the translation studies think it to be praiseworthy for approaching the process of literary translation as the process of art and creativity.

The first subchapter of the chapter III is called ***“The Problem of Image in the Literary Translation”***.

The literary image –one of the main and complex categories of the art makes the art different from the other profiles – scientific, pragmatic, religious views reflecting the reality.

According to R.Aliyev³⁶ who supports the idea that the important advantage of the literary image is its showing the world in the time limit *“The image is created by means of the words and language in literature. For this reason, analysis of the specific nature of an image is closely connected with the theory about the origin and essence of the language”*³⁷.

The process of the literary translation being a special type of translation activity is giving a new life to the literary work by means of the literary devices of the target language. And in this process not the existing objective world, but the problems like the information about this world, its reflection in the thinking of the people are focused on as the main object. The main difficulty in literary translation is not in presenting the content of the literary sample, but in presenting the individual style of the author, aesthetics, richness of the language units, the mood, humour, the characters as well. As mainly the separate elements at the different language levels(stylistics, phraseology, semantics) creating the image – like metaphor, okkazonalizm are focused on, but not the text on the whole during the discussion of the actual problems of reflection of the literary image in translation it is difficult to evaluate the functionality of the text from the point of view of imagery.

According to another theory connected with identifying the internal structure of the image, all images are created on the basis of either elementary, simple, or complex comparison. According to the other universal theory, the most complex images are formed via the

³⁶ Əliyev, R. Ədəbiyyat nəzəriyyəsi. / R.Əliyev. – Bakı: Mütərcim, – 2008. – s. 245.

³⁷ Again there, s. 238.

system of bringing them face to face and it is possible to interpret any system of images on this model.

Thus, literary image is an entire system of thinking reflecting the complex and different sides of life rich from the aesthetic point of view. Image is a special form and style of comprehension of the reality characterized by the communion of the meaning and feelings. Undoubtedly, difference of a literary text from the other texts is reflection of reality by means of the system of images used in it. The fact that a human being has logical and figurative thinking makes it possible for him/her to comprehend life figuratively along with him/her logical-scientific look at it. It is essential to present information in the logical-scientific texts, whereas the main purpose in literary texts is to make influence. *“The internal structure of a literary text, its integrity, completeness of syntagmatic relations among its elements, as well as the uniqueness of the literary images can be seen vividly in the comparative analysis and interpretation of the source and target texts”*³⁸. In translation of the literary text the translator should “acquire” the main content and the system of the source text, adapt it to the culture and literature of the language he/she translates into along with keeping the main characteristic features of the literary texts.

The features characterized with the structural-systematic and cultural factor of the original text should be taken into account to eliminate the problems in presenting the system of images, metaphorical transformations in the literary translation, the linguo-cognitive asymmetry in translation of poetical texts. There should be certain closeness and adequacy between the conceptual and poetical outlooks of the author and translator. The translator should get acquainted with the whole creative activities of the author, approach to the system of images through the context of the author’s creativity not only through the author’s literary work in order to achieve the more adequate translation of the “text” he/she is translating. Along

³⁸ Близнюк-Бискуп Е.В. К вопросу модификации художественного образа в переводе. // Карповские научные чтения: сб. науч. ст. Вып. 7: в 2 ч. Ч. 2 / редкол.: А.И.Головня (отв. ред. и др.) – Минск: «Белорусский Дом печати», – 2013. – с.7.

with adapting the original text with the translation text on the whole, it is necessary to focus on keeping the adequacy of the system of images of the original text in translation text. Sometimes literary image is presented partially different, or completely different from the original in the process of translation, the reason of which is the author and translator with different talent have different poetic conception, poetic system and literary traditions because the source and target languages are different. But comprehension of the image by the translator and the role of psychological characteristics in interpretation are undeniable in presentation of the images.

From the functional point of view a translator, along with choosing the adequate image, should try to use the version that does not break the common conceptual program of the text. This approach requires linguo-cognitive adequacy between the author and translator. Remetaforation, i.e. the process that is connected with choosing free strategy in the translator's presentation of the image in the way he/she understands it, adequate to the impression made by the image on him/her and leads to disparity between the original and translation. In this case the translator does not pay any attention to the language units connected with the national colour of the original, as a result the meaning in the literary work is distorted. This situation may be explained either with the translator's world outlook different from the author's, or his/her not having poetical talent. Undoubtedly, in this case the image is not clear for the reader and the general conceptual structure is broken.

Demetaphoring is connected either with removing the image, or cutback of the image, or choice of the neutral version not expressing the image. This style of translation should not be considered adequate. As a result of this kind of translation quite different translation work might be created.

It is required to follow the principle of functional analogy, but not general aesthetic adequacy for achieving a harmonious, adequate translation.

The second subtitle of chapter III is called ***“Two Branches of the Literary Translation”***.

The literary translation is divided into two branches. The prose translation is accepted like a literary necessity and means of mutual literary enrichment and has been protecting its right of existence throughout the centuries. In fact, there is no serious divergence in discussions about prose translation. When prose translation is discussed, this genre is presented as a literary sample that is simple and can be translated easily. If the prose work is classical according to its style, descriptive according to its essence, symbolical according to its aim, its translation may be said as difficult as the poetic translation. Undoubtedly, the translator's skill is of great importance in both-prose and poetry translation.

The number of views on the necessity of poetry translation is much more than the views on necessity of prose translation. There is no need to mention them. Because no matter how many different and contrasting views there have been throughout the centuries the interest to the poetry translation has not decreased. If this type of translation did not exist, the universal views of Shakespeare, Khayyam, Pushkin would not have been included into the treasury of the literature of all nations of the world. The literature of peoples of the world would not have been able to mutually enrich one another. It is true that poetry loses its quality when it is translated. But we have to come to agreement on this 'loss' for the advantage we get from the literary sample translated into another language and turn a part of national literature of that language by means of translation.

The third subtitle of chapter III is called ***“The Factor of Creative Approach in Poetry Translation”***.

Different from the prose translation, poetry translation is a more difficult form of literary creativity. There are many factors causing this difficulty. Difference in form, rhyming scheme, more laconic expression of the view and some other factors make poetry translation more difficult. According to Robert Frost, *“poem begins in delight, but ends in wisdom”*³⁹. It is not always possible to convey this enjoyment and wisdom in the target language.

Tvardovsky mentions that when poetry is discussed, the concept “translation” pushes the reader aside. As if conventional

³⁹ <http://www.mrbauld.com/frostfig.html>

portrayal of the beauty of the original work that is out of reach is in front of you⁴⁰.

It is noteworthy to conclude the views on challenges of poetry translation with the following quote by Liza Katz: “*Something is gained, rather than lost, in translated poetry*”⁴¹.

It means that the translated poetry has more opportunities to be spread and read, and the author seems to be quite right. The researches done on the practical translations prove the fact that changing the form of the poem completely for the sake of rhyming, presenting the meaning expressed in the original indirectly lowers the level of quality of translation. It is possible to be more faithful to the individual style of the author, the way it is said in translation by expressing the idea of the original in a more laconic and fluent way.

The fourth subtitle of chapter III of the thesis is entitled “***The Methods of Conveying Imagery in Translation of the Folk Literary Samples***”.

According to the well-known translation experts, translation, especially poetry translation, is very challenging and responsible work. If a sample of folk literature is meant as a translation material, the problem becomes more challenging. The sample of folk literature that reflects the soul of any people, that has been polished and acquired a certain form throughout the years, is doomed to suffer more loss in translation in comparison with the other genres. And in some cases translation of a folklore sample, rich with national colour, into other language is impossible and considered not to be advisable. Because this literary sample loses more than gains in the result of translation. From this point of view, the translators should be careful when choosing material for translation. Translation of bayatis, proverbs, that have passed through the test of the years, requires a special attention from the translator, as they are distinctive from the point of view of rhyming and rhythm and are quite specific. For example, the proverbs “İshlamayan dishlamaz”, “Yakhshi

⁴⁰ Твардовский, А. Статьи и заметки о литературе. / А.Твардовский. – М.: Советский писатель, – 1961. – с.68.

⁴¹ <http://www.poetryinternationalweb.net/pi/graphics/pir.png> Sunday 2 November 2003 Katz, Lisa 2003: In Favor of Difference. Views on Translation.

başlanğıj ishin yarısıdır”, “Vakhtında gorulmuş ishdan gul iyi galır” in Azerbaijani language have their equivalents in English like “No Pain, no Gain”, “A stitch in time saves nine”, “Well-begun is half done” which makes the translator’s work easier.

Antoine Berman supports the view that *“the proverbs should be translated as they are, it is not necessary to seek equivalent for them, let the target language enrich with the expressions of the source language.”* *“Would the English proverb “All bread is not baked in one oven” better be translated into Azerbaijani with its direct meaning “çörəyin hamısı bir kürədə bişməyib”, or “beş barmağın beşi də bir deyil”, or like “hamını bir arşınla ölçmək olmaz?”*⁴²

The IV chapter of the thesis is called **“The Applied Problems of Translation: “Modeling and Experiment”**.

The applied aspect serves to the common problem- working out the information acquiring special importance in society by covering the different fields of human activity. The graphic reflecting the different aspects of language having a wide field of application, the method of learning foreign language, lexicography have more ancient history whereas orthography, transliteration, terminology are relatively new. But these fields have achieved great success up now.

Along with general translation studies having theoretical, and descriptive directions as a separate field of interest the applied translation studies of great importance at the present moment is on the way of development. The corpus linguistics could be mentioned among the fields included into the coverage of the applied translation studies investigating the actual problems of preparation of translation experts.

The applied translation studies cover translation didactics, translation lexicography, translation policy and translation critics. Along with reflecting the methodology of preparation of translation experts the translation didactics also focuses on the didactic problems of translation as a process. If we take into account that didactics-one of the sections of pedagogics “prepares regulatory requirements to

⁴² Abasquliyev, T. İngilis atalar sözləri və onların Azərbaycanca, rusca qarşılıqları. / T.Abasquliyev. – Bakı: Elm, – 1981. – s.29.

organize the process of education effectively”, modeling the process of translation, determining the strategy and the problems connected with the norms of translation can be included into the sphere of research of the applied translation studies.

Preplanning the process of translation is one of the necessary principles to get the expected results. It is important for modeling of translation and choice of right ways along with keeping in focus the ethical issues of translation.

The first subchapter of chapter IV is called “***Modelling of Translation Process***”.

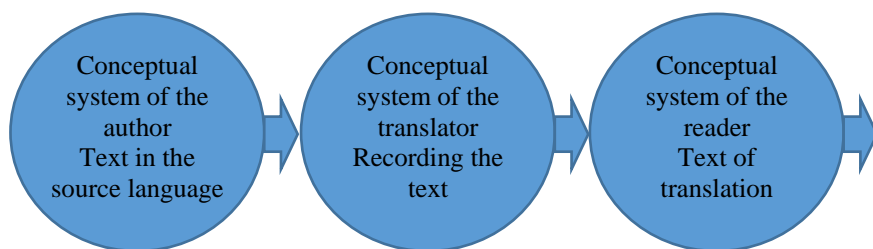
One of the main tasks of contemporary linguistic translation theory in the process of translation is to describe the operations performed by the translator beginning with the analysis of the original text up to having the translation text ready. Naturally, it is not easy to give a description of this process. As some operations take place in the translator’s conscience. Accordingly, for the purpose of giving the full description of the process we can get the expected result by having the experiments that take into account every step and view of the translator in translation.

The translation activity is divided into two main stages, one of them being the operation connected with the original text and the other work on the text of translation. The most important part of this process are the “invisible”, unobserved operations taking place in the translator’s mind. The method of introspection, the way of “voiced thinking” and the method of establishing the theoretical models of translation (modelling) are used to investigate this stage called by M.Beloruchev “abstract”, “*impossible to guess by sense of perception*”⁴³. Undoubtedly, if we take into account the fact that this process is not observed and the factor of translator is guessed by the individual characteristics in translation, modelling carries conventional character. The main task of modelling is to give a general description of the process of translation and show the sequence of the operations performed in the original text up to the translation text.

⁴³ Миньяр-Белоручев, Р.К. Теория и методы перевода./ Р.К.Миньяр-Белоручев. – М.: Московский Лицей, – 1996. – с.152.

There are different approaches connected with modelling of the process of translation in the contemporary translation studies. The linguistic model based on the thesis *“the process of translation should not be under the vigilant control of linguistics”*⁴⁴ plays a leading role in the modern era. This model developing on the debates connected with the role of the linguistic methods in translation concept considers the legal replacement of the text in the source language and replacement of the text to be translated in the target language based on transformation.

Notwithstanding its positive sides, from the point of view of modern approach to the process of translation, linguistic model creates condition to leave psychological and cognitive factors aside in translation that is a special speech act for it doesn't consider the role of the subject-translator in this process. Broadening the ontological imagination in the science, development of the anthropocentric and cognitive aspects led to the creation of a new model-psycholinguistic model in translation studies. According to this model translation is presented either language and culture, or the process of speech and thinking in which thinking and psychological factors are reflected. Along with reflecting the role of translator in this process this model, considering the interpretative method satisfactory in the process of translation also creates condition for determining the translation styles and strategies of a number of ethno-cultural categories reflected in the language.



⁴⁴ Якобсон, Р.О. О лингвистических аспектах перевода // Вопросы теории перевода в зарубежной лингвистике. – М.: Международные отношения, – 1978. – с.17.

Along with the mentioned models in translation studies regular interactions situational-denotative, transformative, semantic model have widely been spread.

The second subchapter of the fourth chapter is called ***“The Importance of Collaborative Work in Poetry Translation”***.

After Azerbaijan gained independence great achievements have been gained in the fields of culture and literature like in all other fields and the attention to training of professional translators as a result of multi-sided care of government has increased. Consequently, the number of translation works has been increased, and the quality of translation works has been improved.

We are going to offer certain suggestions- a different translation model to enhance the quality of translation based on the analysis of the samples translated from the Azerbaijani poetry into English, and on our practical translation experience as well.

In our opinion, one of the most reliable ways providing quality assurance in translation may be collaborative activity of the translator speaking source language with the experts of the target language. The two researches done in the two influential universities in the USA in the different years by me have played great role in arriving at this conclusion.

Poetry translation serves to spread the feelings, emotions, poetical way of thinking belonging to the human being among the different nations with differing languages. And the nations' benefiting from each other's culture, literature help the people to come together which leads to mutual comprehension. Poetry translation can be considered a part of the universal activity. To eliminate the shortcomings in this field the translation experts of the source and target languages should collaborate during the translation of the poetical samples. In this case there will not be unforgivable mistakes in the text of translation doomed to having some loss from the point of view of maintaining the form of the poem. The factor whether the sample has been translated directly, or via intermediary language plays a great role in being successful in poetry translation.

Though the translation by the intermediary language has not been presented as a separate model in translation studies, it can be considered a method widely spread enough in the world practice.

The third subchapter of the fourth chapter of the thesis is entitled ***“Translation Strategy and the Factor of Intermediary Language in Poetry Translation”***.

In the process of translation happening in the form of exchange of cognitive and information structures right choice of strategy is of great importance. According to V.Gusyev translation strategy is the style of regulation of translator’s self-activity in the process of translation⁴⁵. The translator’s choice of strategy reflects his/her active participation in the process, stepping to the result planned ahead in stages. As it is impossible to convey all expressed in the text of source language in translation, before beginning the translation the translator sorts the features he/she considers to be more important by grouping them, “makes up a plan” depending on the purpose which is called a strategy.

Though the translation by the intermediary language has not been presented as a separate model in translation studies, it can be considered a method widely spread enough in the world practice.

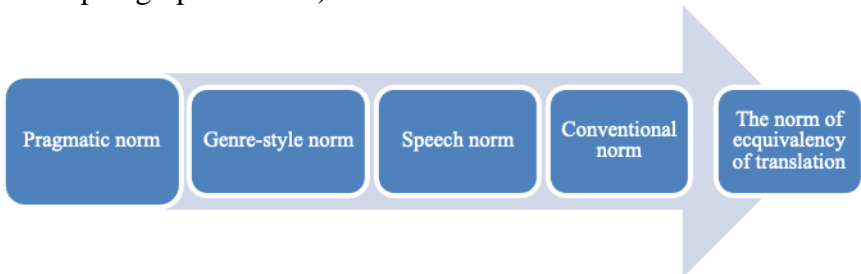
The fourth subchapter of chapter IV is entitled ***“Experimental Research: Translation Norm and Determining the Level of Adequacy in the Literary Translation”***.

In the modern period the issues within the field of interest in translation studies more than anything else are investigated for its being an act of communication. In the process of translation that is investigated on the basis of interactive approach with the use of the achievements of cognitive science, psycholinguistics, semiotics intercultural communication the translator who plays a role as intermediary has to keep either the language elements, or psychological and cultural factors in the focus approaching this work creatively.

⁴⁵ Гусев, В.В. Эмпатическая модель в формировании стратегии перевода // Перевод как когнитивная деятельность. – М.: Тр. МГЛУ, – Вып. 480. – 2003. – с.28.

Though it is not possible to observe some moments of the process of translation one can “follow” the mental operations performed by the translator, hypothesize about the process, determine the psychological moments of translation process by analysing its results. As we mentioned before, translation is a complex process consisting of different stages. The style of activity determined by the translator in this process accompanied by an active choice of the subject of translation, psychological and cognitive operations is of great importance.

Not depending on the method the translator chooses his/her approach to the literary sample as a whole system is one of the main principles for the text of translation to be successful. Besides the requirements put before translation as an act of speech, it is necessary to adjust it to a system of special rules- translation norms. In fact the above mentioned norms remind the problem of modeling of the process of translation.(We have dealt with this broadly in the previous paragraphs. Sh. N.)



Determining the quality of translation reflects a complex operation for it requires multi-sided approach to the process of translation. As we are interested in the level of adequacy in the literary translation giving preference to the different translation norms of the same text we set a goal to determine in which translation norm of the text the level of adequacy is at a high level regarding the source and target languages.

For the experiment several methods have been used:

- Independent associative experimental method;
- Introspection method
- Confronting-comparative method;
- Complex analysis;

A passage from the novel “Dəli Kür”(Wild-Crazy Kur) by Ismayil Shixli have been taken for an experiment (113 words). This text(source text) has been translated into English giving preference to different translation norms (pragmatic norm, genre-stylistic norm, speech norm and the norm of equivalency of translation) with four different forms in the first stage of translation.

Five professional translators of different age and work experience have taken part in the experiment as informants. The informants evaluated the level of adequacy in the four texts of translation with the original text. In the last stage the results have been analysed through the way of statistical calculation, grouped and generalized. According to the results the level of adequacy in the literary text was higher in the version in which pragmatic norm prevailed over and it is lower in other versions in which the norm of semantic equivalency was used.

The theoretical researches in literary translation, and the achievements gained in the practical translation show that this field which is of special social importance has been developing more dynamically compared to the traditional practice.

The following outcomes have been achieved as a sum of research entitled “Strategies for Conveying Systems of Imagery in Poetry Translation: Maintenance of Adequacy in Azerbaijani - English Poetry Translation”):

1. Literary translation being a form of literary creativity is one of the most important means of enrichment of the cultures and literatures and maintenance of adequacy is the main principle in this process.

2. Changing the form of the poem completely in translation for the sake of rhyming and conveying the meaning indirectly are not recommended as it lowers down the level of translation. Rhyming could be maintained when it is possible and some changes could be done in the form of a poem by keeping the full meaning. Though keeping the form of the original is important in terms of reflecting the national colour, perfectness of translation depends on keeping the adequacy of form and meaning of the text specific to the source language in the target language. So, achieving the unity of form and

content in translation is of great importance. As poetry of every nation is reflected in different poetical rules, metric and rhyming schemes and it is impossible to maintain the traditional forms acquired throughout the history the translator should present the original text in unity of the form and content within the capacities of the target language.

3. Investigation of translation which is either cognitive, or cultural, or psychological event from the antropocentric point of view and involves connection of language and thinking process creates opportunity for approaching it differently and from the different angles.

4. Some of the sayings, proverbs have pure national characteristics and they are connected with the names of places of the countries they belong to (names of river, mountain, sea etc.), historical identities and way of thinking of these nations.

5. During translation of phraseological units the practice of finding the most adequate equivalent in the context they are used in the target language, the practice of changing some parts of the phraseological units, or replacing them with the adequate phraseological unit of the target language is also used. The imagery and national colour expressed in these phraseological units in the source language are not always maintained in translation into English. Undoubtedly, it is connected with specificity of the phraseologism and its quality of bearing pure national features .That is why it is necessary to maintain the meaning shade, i.e. the full meaning expressed in them in translation of these units. In this situation the literal translation is not absolutely acceptable. The translator should replace the meaning shade, compactness expressed in the original with the adequate phraseological units of the target language. In translation of the phraseological units of which there are not equivalents in the target language the translator should either give its original with explanation, or use a phraseological unit expressing general meaning.

6. In translation of similes, phrases used in the Azerbaijani poetry the translators should deeply be aware of the national colour, stylistic characteristics specific to the Azerbaijani poetry and take

into consideration the serious differences and traditional comparisons between the Azerbaijani and English languages.

7. There are certain words in the Azerbaijani language like in all other languages denoting certain objects, concepts called realias in the theory of translation, translation of which is impossible. Maintenance of these words in translation is one of the essential factors in terms of maintaining the national colour of the original.

The following ways are offered for translation of realias:

– Through the method of transliteration. In this method realia used in the original text is written with the alphabet of the target language in translation text.

– Through the way of creating a new word, or word combination replacing realia.

– Through the way of using the words in target language close in meaning to the realia of the original language. In this case a word or, a word combination presenting the original meaning of realia is used adequately.

8. Literal translation of any literary devices, similes and comparisons leads to meaning distortion. That is why it is necessary for translators of the Azerbaijani poetry into English to acquire all meaning shades of the words of this language. It is impossible to present the whole meaning of the original text without comprehending what meaning comparisons, or exaggerations (or any other literary devices) convey, or, for what purpose they have been used.

9. The translator should also take into account the factor that usage of personal names in the literary works also serve to create imagery and accuracy in conveying them in the translation text. He/she also shouldn't ignore the fact that translating the special names apart from context could make negative influence on the quality of translation.

10. Special attention should be focused on the characteristic features establishing obstacles for keeping the adequacy in the process of mutual translation of the Azerbaijani and English poetry. Though much attention is paid to keeping rhyming in the Azerbaijani poetry, it doesn't play great role in translation of the English poetry

in many cases. For this reason, the attention should mainly be focused on presenting the meaning and content of the original in translation.

11. Sometimes translation of some words expressing the attitude of the representatives of one nation to certain problems may give quite different meaning and create negative emotion and reaction in the readers of the target language. For this reason, it is very important to take the cultural factor into consideration in translation of such kind of words.

12. Though in the history of mutual translation of the Azerbaijani and English poetry translators used intermediary language, it creates difficulties in presenting the spirit of the poetry and maintaining the adequacy since it affects the quality of the translation. Collaborative work of the experts of the two languages-source and target languages in translation could be very important to overcome all these difficulties.

13. Translation models – modelling of translation process reflecting the different directions of translation process along with internal rules of language, the process of language and thinking, linguopsychological moments help the translator to plan his work ahead as a result of which the quality of translation is enhanced. So learning this process may be useful for the establishment of new models.

Relying on my research experience in poetry translation in different years at the two US universities of high reputation the method we have presented like collaborative activity model can be considered one of the best methods providing the adequacy in translation.

14. Besides the requirements put on translation, the process of translation should also be adapted to the special system of rules-translation norms as an act of speech. Giving preference to the different translation norms profoundly affects the results of translation. Thus, according to the results of the experiments conducted for the purpose of determining the level of maintenance of adequacy in presenting the system of imagery this indicator is higher in translation version in which pragmatic norm is prevailed over,

whereas it is lower compared to others in translation version performed with semantic equivalency norm.

15. As the literary image is based on metaphorical models rooted from the outlook, way of approach of the author to all happenings around him/her, poetical way of thinking, imagination and outlook of the translator and the author should match the translation text to be adequate to the system of imagery of the original.

The main content and scientific provisions of the dissertation are reflected in the following books and articles by the author:

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