# Poetry Translation as a Means to Intensify Sound Communication Between People of Different Cultures. (P.B.Shelley "Ode to the West Wind" From English into Albanian)

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**Abstract** *When the universe was created, the Word attached to its creation, since the word could serve as a tool that builds, coordinates, interprets, or destroys, confuses and disrupts any contact between people, events or a combination of the two. Every individual or event needs the word to bring about these processes or specifically to communicate. Communication is like a "galaxy" of endless "constellation" chain-linked, which creates around it a muddled "vortex", which in turn reels up all the "stars" in a magnetic bewitching breast. Thus, galaxies would be the world composed of people of different cultures (Pleiades) within which human knowledge develops (Vortex), which in turn reels up in its breast as if by magic all the communicative ways and norms between people (stars) . It is as beautiful process as it is complicated of individuals who share ideas, messaging etc. - whether expressed through voice or in writing. In fact, we recognize oral, written, visual, electronic, and last a form called non-verbal communication. However, all these forms of communication invented by man or not have as proof, the Paper; everything is recorded in them for their existence. Writing as a form of communication has several forms and one of them is Poetry. Poetry has been written since in the ancient times by writers who have contributed in various countries, subsequently it has also been translated. In England, the period of Romanticism, records one of the most typical writers: Percy Bysshe Shelley. In this paper, we will treat the lyric poem "Ode to the West Wind" and the Albanian version "Odë për Erën e Perëndimit" to highlight the value of poetry as a way to intensify sound communication between people of different cultures.*

## Introduction

Translating a literary work is difficult because of the latter's aesthetic and expressive values. The aesthetic values lie in the choice of words, figurative language, metaphors, similes, imagery, and sounds. Meanwhile, the expressive values represent the writer's thoughts, emotions, and beliefs. And the translator must transfer these specific values into the target language.

Poetry, as a form of art in which language is used for its aesthetic and evocative qualities in addition to, or in lieu of, its ostensible meaning, contains something special compared to the other literary genres. Poetry often uses particular forms and conventions to expand the literal meaning of the words, or to evoke emotional or sensual responses. Devices, such as assonance, alliteration and rhythm, are sometimes used to achieve musical or incantatory effects. The use of ambiguity, symbolism, irony and other stylistic elements often leaves a poem open to multiple interpretations. Similarly, metaphor and simile create a resonance between otherwise disparate images, a layering of meanings, forming connections previously not perceived. Kindred forms of resonance may exist, between individual verses, in their patterns of rhyme or rhythm. Poetic diction describes the manner in which language is used and refers not only to the sound but also to the underlying meaning and its interaction with sound and form. Many languages and poetic forms have very specific poetic dictions. Thus, poetic translation needs greater caution and more efforts than prose translation. This paper will present our individual experiences in translating Percy B. Shelley's "Ode to the West Wind" into Albanian.

## Translational Process

### Stage 1: Identifying the core message

"Ode to the West Wind" displays the author's intention to gain transcendence because his thoughts, like the "winged seeds" (Line 7) are trapped. The wind acts as a driving force for change and rejuvenation in the human and natural world. The author views winter not only as the last phase of vegetation but also as the last phase of life in the individual, the imagination, civilization and religion. Being set in autumn, he observes the changing of the weather and its effects on the internal and external environment. By examining this poem, the translator will see that the author can only reach his sublime by having the wind carry his "dead thoughts" (Line 63), which, through an apocalyptic destruction, will lead to a rejuvenation of the imagination, the individual and the natural world.

**Stage 2: Identifying the translation clues**

The author begins his poem by addressing the "Wild West Wind" (line 1). Then he introduces the theme of death, comparing the dead leaves to "ghosts" (line 3). The imagery of "Pestilence-stricken multitudes" makes the translator aware that the author is addressing to more than a pile of leaves. His claustrophobic mood becomes evident when he talks of the "wintry bed" (line 6) and "The winged seeds, where they lie cold and low / Each like a corpse within its grave, until / Thine azure sister of the Spring shall blow" (lines 7-9). In the first line, the author uses the phrase "winged seeds", which presents images of flying and freedom. The only problem is that they lay "cold and low" or unnourished or not elevated. He likens this with a feeling of being trapped. The important word is "seeds" because it shows that even in death, new life will grow out of the "grave". The phrase "winged seeds" also brings images of religions, angels, and / or souls that continue to create new life. Heavenly images are confirmed by his use of the word "azure", which, besides meaning blue sky, is also defined as an "unclouded vault of heaven" (See Webster's Dictionary). The word "azure", coupled with the word "spring", helps the translator understand the author's view of rejuvenation. The word "spring", besides being a literary metaphor for rebirth, also means "to rise up". In line 9, the author uses soft sounding phrases to communicate the blowing of the wind. This tercet acts as an introduction and foreshadow of what is to come later.

The author goes on to talk of the wind as a "Destroyer and Preserver", which brings to the translator's mind religious overtones of different cultures, such as Hinduism and Native Indian beliefs. The poem now sees a shift of the clouds, which warns of an upcoming storm. This helps the translator understand that the author has begun to work towards a final climax. He then writes of the mourning song "Of the dying year, to which this closing night ' Will be the dome of a vast sepulcher / Vaulted with all they congregated might" (lines 24-26). Again, the translator feels somewhat claustrophobic. The "closing night" feels as if it is surrounding the author as he writes and the translator as he translates. The "closing night" is also used to mean the final night. The translator understands that the author shows how he cannot have transcendence even in an open sky because even the sky is a "dome". The "sepulcher" is a tomb made out of rock and his imagination and the natural world will be locked and "vaulted" tight. But in following lines the author writes how this "sepulcher" will "burst" (line 28). In that sense, "vaulted" takes on the meaning of a great leap and even a spring. The translator should understand that the author uses the phrase "congregated might" not just to mean a collaborative effort, but to represent all types of religion. The author seems to use obtuse phrasing to frighten the reader and to show the long breath of the wind. The author wants the reader to visualize the "dome" as having a presence like a volcano. And when the "dome" does "burst", it will act as a "Destroyer and Preserver" and creator. The use of the words "Black rain and fire and hail..." (line 28) also helps the translator to prepare for the apocalyptic climax, which the author intended.

As the rising action continues, the author talks of the "Mediterranean" (line 30) and its "summer dreams" (line 29). In the dream, the translator finds the sea laying "Beside a pumice isle in Baiae's bay / And saw in sleep old palaces and towers / Quivering within the wave's intenser day" (Line 32-34). The translator should understand that the author implants the idea of a volcano with the word "pumice". The "old palaces and towers" stir vivid images of ancient Rome and Greece in the translator's mind. The author also uses these images in the sea's dream to show that the natural world and the human social and political world are parallel. Again, he uses soft sounding words, but this time it is used to lull the reader into the same dream-like state of the Mediterranean. The "pumice" shows destruction and creation for, when the volcano erupts, it destroys. But it also creates more new land. The translator should understand that "pumice" is probably the author's best example of rebirth and rejuvenation. The word "quivering" is not just used to describe the reflection of images in the water. It is also used to show a sense of fear, which seems to be the most common mood and emotion in this poem.

In the final stanzas, the author has the wind transforming from the natural world toward human suffering. He pleads with the wind: "Oh! Lift me as a wave, a leaf, a cloud!" (line 53). He seeks transcendence from the wind and says: "I fall upon the thorns of life! I bleed" (line 54). The translator should understand that the author shows Christ not as a religion, but as a hero of sacrifice and suffering, like the poet himself. He again pleads for the wind: "Drive my dead thought over the universe ... to quicken a new birth!" (lines 63-64). He asks the wind to "Scatter, as from an unextinguished hearth / Ashes and sparks, my words among mankind! / Be through my lips to unawakened Earth" (66-68). The translator should understand that the words "unextinguished hearth" represent the poet's undying passion. The "hearth" is also at the centre of the earth, which helps to make the connection between humanity and nature. Both are constantly trying to reinvent themselves. When one scatters "ashes", it's at one's death, and that person becomes one with the earth. When one scatters "sparks", it is these sparks that create new fires of creation and destruction. These new "sparks" arise when the "dome" explodes and abandons old ways. Can one ever escape the roots of creation? The translator should understand that the author has many Blakean overtones of creation and destruction in the final tercet of this poem. He says that his lips are the "trumpet of prophecy" (line 69). Again, he uses biblical sounding words to add drama and

importance to his prophetic vision. And it definitely helps to achieve the author's intended climax when he asks with hope: "If Winter comes, can Spring be far behind?" (line 70).This sentence could be rewritten substituting the word "death" for the word "winter", and the word "rebirth" could take the place of "spring".

## Stage 3: Identifying the poetic form

The poem consists of five stanzas. Each of them contains a sonnet with a closing couplet. It is written in iambic pentameter in terza rima formation. The rhyming pattern follows the form ABA BCB CDC DED EE.

We have preserved almost the whole poetic form of the source text in the Albanian translation, changing only its rhyming pattern into ABA CDC EFE GHG 11. Based on the Albanian typical metric system, such a modification has strengthened the rhythm, making it resemble the wind speed fluctuations.

## Stage 4: Final translation product

Having gone through these three stages, we have come up with the following Albanian version of the poem, which I kindly invite you to listen to. I would also ask you to use the poetic melody of the translated text to judge whether our efforts was worth making.

## Conclusion

We have used the method of semantic translation in order to reproduce the precise contextual meaning of the original poem by taking full account of the aesthetic and expressive values of the original poem. In short, we have tried to make the content and the beauty of the original poem ready for the Albanian readership. This is the very first attempt to bring a lyric poem of these dimensions in Albanian, the first time Shelley's *Ode to the West Wind* is translated into Albanian.

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