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ECHOES OF EMOTION: NAVIGATING THE INTRICACIES OF POETIC TRANSLATION

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ABSTRACT

This research addresses the challenges of poetic translation, focusing on Aco Shopov's poem "Eyes" and its English translation by the author. It analyzes issues related to translating emotional expressiveness, which is created by means of lexis, imagery, symbols, and figures of speech. The paper draws on various theoretical frameworks, such as communicative vs. semantic translation, foreignization vs. domestication, and dynamic vs. formal equivalence in the translation process. The analysis of this specific translation illustrates how translators can navigate the complex task of transferring poetic meaning across languages while preserving the poem's aesthetic and emotional integrity by skillfully combining the aforementioned approaches and concepts.

Keywords: poetic translation, emotional essence, translation strategies, theories of translation, imagery in poetry, Aco Shopov

INTRODUCTION

The process of writing poetry has always been accompanied by another equally important process – translation of poetry. Translating poetry, in fact, has been a universally accepted practice for more than 2000 years (Neshkovska, et al., 2021).

Poetic translation represents the concept of translating one poem into another language with a focus on and an intention of recreating or restoring back its beauty, meaning and form of poetry. In contrast to the literary translation of other literary genres, poetic translation involves taking into account the deeper levels of meaning in the use of language, as well as sound, rhyme, and imagery that is an essential component of the poem (Bassnett, 2013).

Translating poetry presents several key challenges. One major obstacle is retaining aesthetic features like rhyme, meter, and line breaks, which can be difficult due to differing metrical systems in other languages (Attridge, 2004). Conveying emotional resonance is also challenging, as poets use specific lexis and rhythms to evoke feelings that must be replicated in the target language. Additionally, culture-specific references and idioms may require different translation strategies, affecting the poem's understanding (Munday, 2016).

Knowing multiple languages offers significant benefits in literary translation. Multilingual translators can capture the rhythm, style, and emotional nuances of poems more accurately, understanding where translation might falter while preserving the poem's essence (Venuti, 2017). This linguistic proficiency also provides insight into intercultural differences, aiding in the effective translation of cultural references and phrases (Hogan, 2003).

Various strategies can address challenges in poetic translation. Creative adaptation modifies poetic devices in the target language to preserve the poem's rhythm and spirit. Consulting fellow translators, poets, or cultural experts can also be helpful, as can using an incremental approach to improve the translation's emotional and artistic qualities (Attridge, 2004).

Translating poetry is a complex process that extends beyond linguistic accuracy; it requires careful attention to emotional resonance, cultural context, and aesthetic form. The research, at hand examines this balance throughout Aco Shopov's poem "Очи" (*Eyes*) and its translation in English.

Utilizing frameworks like Nida's dynamic equivalence and Venuti's foreignization and domestication, this study explores the challenges of preserving the poem's emotional depth, imagery, and rhythm while ensuring meaningfulness in the target language. Ultimately, this research highlights the vital role of poetic translation in fostering cross-cultural communication and deepening literary appreciation across linguistic boundaries.

THEORETICAL FRAMEWORK

This section discusses the foundational theories and concepts that guide the analysis and interpretation of poetic translation within this research. This framework provides a structured approach to understanding the challenges and methodologies involved in translating poetry, focusing on translation fidelity, emotional resonance, and cultural adaptation.

Translation fidelity refers to the degree of accuracy with which the original text's meaning, tone, and style are preserved in the translation. It involves maintaining the integrity of the source material while adapting it to the linguistic and cultural norms of the target language. In poetry, maintaining fidelity is particularly challenging due to the need to preserve both the literal meaning and the poetic form. Researchers examine how different translators navigate these challenges, choosing between a more literal or more adaptive approach depending on the specific requirements of the poem (Nida, 1964).

Emotional resonance in translation refers to the ability of the translated text to evoke similar emotions and responses in the target audience as the original text does in its audience. This concept is crucial in poetic translation, where the emotional impact of the poem is often as important as its content. Attridge (2004) argues that literature's power lies in its singularity—the unique way it engages with readers through language and form.

Cultural adaptation involves modifying elements of the source text that are culturally specific to make them understandable and relatable to the target audience. This process is essential in poetic translation, where cultural references, idiomatic expressions, and symbols often carry significant emotional and thematic weight (Munday, 2016).

TRANSLATION THEORIES AND POETIC TRANSLATION

The theoretical framework establishes the foundational theories for analyzing poetic translation, focusing on translation fidelity, emotional resonance, and cultural adaptation. Fidelity ensures the original text's meaning, tone, and style are preserved while adapting it to the target language, a challenge in poetry where both form and meaning matter. Cultural adaptation addresses culturally specific elements to enhance relatability (Munday, 2016).

Nida's dynamic equivalence (1964) prioritizes the emotional impact over strict adherence to form, while Nida & Taber's theory (1969) helps translators balance fidelity and cultural relevance in poetic translation. Formal equivalence, on the other hand, focuses on closely translating the form and content of the source text, emphasizing syntax, morphology, and vocabulary. In poetic translation, this approach preserves language, format, and rhetorical features like rhyme and meter.

However, literal translation may result in a text that sounds unnatural or less fluent, potentially affecting the poem's aesthetic value. Thus, for instance a poem's rhyme scheme or meter might be replicated in the target language, even if it changes the literal meaning (Nida & Taber, 1969).

In practice, translators apply both dynamic and formal equivalence. For example, they use formal equivalence on such aspects as rhymes and tunes and dynamic equivalence for such aspects as moods and themes. (Nida, 1964)

Poetic translation requires attention not only to meaning but also to imagery and emotion, as highlighted by Newmark's theory of communicative and semantic translation, and Venuti's foreignization and domestication strategies.

Communicative translation prioritizes the impact on the target audience, ensuring the poem feels natural and emotionally resonant, sometimes adapting cultural references (Newmark, 1988). Semantic translation, on the other hand, emphasizes fidelity to the original text's meaning and style, even at the expense of accessibility (Newmark, 1988).

Venuti (1995) contrasts foreignization, which preserves the source's cultural characteristics, with domestication, which adapts content to be more relatable but potentially loses cultural nuance. Translators often blend these approaches to balance authenticity and impact.

Balancing communicative and semantic approaches, as well as foreignization and domestication, is crucial in poetic translation. Each approach has its strengths and limitations, and the choice of strategy often depends on the specific goals of the translation and the characteristics of the original poem.

Many translators use a combination of communicative and semantic strategies, as well as elements of both foreignization and domestication. This approach allows them to balance fidelity to the original text with the need for readability and cultural relevance. (Nida & Taber, 1982)

On the basis of the theoretical framework discussed in this section it is safe to conclude that translators may adapt their approach based on the poem's context, audience, and purpose, ensuring that the translation preserves both the emotional impact and the original's stylistic features.

EMOTIONAL ESSENCE IN POETRY

The emotional essence of poetry captures the intricate feelings and moods a poem evokes, forging a connection between the reader and the poet. In translation, preserving this essence is key to conveying the emotional impact of the original poem (Munday, 2016). The challenge lies in ensuring that the translated version resonates with readers in the same way as the original, maintaining both personal and universal emotional depth (Nida, 1964).

According to Attridge (2004), the emotional essence of literature, including poetry, is tied to its singularity and uniqueness. Attridge (2004) argues that literature's capacity to evoke emotions is not merely a matter of its content but also of its form and style. The interplay of linguistic elements, rhythm, and imagery creates a distinctive emotional experience that is central to the literary work's impact.

Nida (1964), as mentioned previously, is the key figure in developing the theory of dynamic equivalence in translation, which emphasizes the importance of conveying meaning and emotional essence in the target language. According to Nida (1964), the success of a translation should be measured not only by the accuracy of the linguistic form but also by its impact on the target audience.

Newmark (1988), who offers an insightful look into communicative and semantic translation, particularly emphasize the unique challenges of translating poetry. He points out that translators must not only convey the literal meaning but also capture the emotional depth and subtle nuances of the original text, all while preserving its key poetic qualities.

Bassnett (2013), in her work on translation, discusses how the structure of poetry, including rhyme, meter, and stylistic devices, presents significant challenges for translators, who must balance between form and meaning to retain the emotional intensity of the poem.

Leech (1969), in his research on the linguistic aspects of poetry, examines the use of symbolism and imagery, and how these elements form the foundation of a poem's emotional impact, which poses a critical challenge for translators to convey in another language.

In poetry, emotional essence stems from language, rhythm, imagery, and symbolism working together to evoke specific moods (Bassnett, 2013). Imagery creates vivid mental pictures, while symbolism conveys deeper meanings beyond literal words. Both enhance emotional depth and help readers connect with the poem on multiple levels (Leech, 1969).

Translators face challenges preserving this when cultural or symbolic references lack equivalents in the target language. Maintaining the poem's form, such as rhyme and meter, is also essential for preserving its emotional and aesthetic impact (Bassnett, 2013; Leech, 1969). Translating rhyme and meter is challenging as it requires preserving musicality while maintaining meaning. Rhyme schemes add coherence, and finding equivalent words in the target language can disrupt the original sense. Similarly, replicating meter demands careful attention to syllable counts and linguistic differences.

Bassnett (2013) notes that translators often balance between preserving form and conveying meaning, sometimes adapting the structure to suit the target language's cultural and linguistic context.

ACO SHOPOV'S POEM „ОЧИ“ (EYES)

Aco Shopov is one of the most important figures in Macedonian literature. He was born on 20th December 1923, in the city below the Istar – Shtip¹. Shopov was a prominent poet, translator, and member of the Macedonian Academy of Sciences and Arts. He is considered a pioneer of modern Macedonian poetry and played a crucial role in shaping its literary tradition. His work is known for its emotional depth, powerful imagery, and exploration of themes such as love, death, and the human condition. Shopov's contribution to Macedonian literature is immense, as he helped establish the foundations of Macedonian poetic expression and brought the nation's literary voice to the forefront of the global stage²

The poem *Eyes* by Aco Shopov is famous for its deep analysis of the emotional experience and social battle in the period of World War II. Under the influence of war hardships, it reflects excited struggle, partisan against fascism, emphasizing in such motifs as sacrifice, pain, and enduring hope. Dated to the 1940s, it denotes occupied Macedonia and tells about the collective sorrow and determination of those who were members of this very resistance movement. At the core of his narrative is, of course, the imagery of carrying a fallen

¹ "In Aco Shopov's Literary Universe" (2024). Translation Project done by the students at the Faculty of Education, at the University "St. Kliment Ohridski" in Bitola.

² acosopov.com

comrade, bringing into stark view the sorrow of loss and the spirit of resistance. Shopov portrays the eyes of the fallen warrior as symbols of undying courage, in as much resonance as the Macedonian quest for independence and identity.

The poem *Eyes* was dedicated to Vera Jocich, a young female partisan who tragically lost her life in the battle against the fascists. The poem was written in Belgrade in 1945. The first version was published in the magazine *New Day*, and shortly thereafter in the collection titled *Poems*, which also featured contributions from Blazhe Koneski, Slavko Janevski, Gogo Ivanovski, and Lazo Karovski. The first collection by Shopov in which the poem *Eyes* appears is *With Our Hands* (1950). In Serbo-Croatian, it was first published in the Anthology of Post-War Macedonian Poetry by Dimitar Mitrev in 1960³.

Eyes is a lyrical poem by Aco Shopov, expressing mournful feelings for something irretrievable or lost. It consists of eight stanzas and uses various forms of verse, including twelve-syllable and eleven-syllable lines with four rhythmic feet. The poem employs a cross rhyme scheme, with sound correspondences between lines. The language is rich in imagery, emotional resonance, and intricate structure, reflecting themes of loss and longing (Petkovski, 2013).

RESEARCH METHODOLOGY

The purpose of this section is to outline the research design and methods used to conduct the study on the translation of the emotional essence in poetry, with a particular focus on Aco Shopov's poem *Eyes*. This section will describe the selection criteria for the poem and translation analyzed and the analytical techniques employed to examine the emotional resonance and cultural adaptation in poetic translation.

As mentioned previously, this study analyzes Aco Shopov's poem *Eyes* due to the fact that it is a powerful Macedonian poetry, which vividly conveys profound experiences of the characters depicted in it. The poem explores themes of pain, loss, and resistance, focusing on the protagonist's journey of carrying a fallen comrade in harsh weather conditions for three days.

The poem, a true translation challenge, is characterized by its vivid imagery and symbolic language, capturing the emotional burden of the situation in Macedonian. Reproducing this intensity while maintaining the poem's tone and mood is a challenging task. The translation of *Eyes* in English that is analyzed for the purpose of this study is part of a translation project of a group of English majors from the Faculty of Education in Bitola in 2024, under the supervision of Prof. Silvana Neshkovska, PhD, on the occasion of the 100th anniversary of the birth of the famous Macedonian poet, Aco Shopov.

The original Macedonian version of the poem and the researcher's own translation are central to the analysis (see Appendix).

The analysis employs a detailed examination of the original text and its translation in English, focusing on word choice, imagery, symbolism, and other literary devices, all of which assist in evoking the deep emotional experiences in the poem. The study explores the cultural and historical context of the original poem and its translation, highlighting the translator's choices and their impact on the translated text's emotional resonance.

³ acosopov.com

Detailed Analysis of Aco Shopov's Poem *Eyes* and Its Translation in English:

Lexical choices in the original and the translation – key to creating strong emotional resonance

In the original Macedonian verses (I), the lexical choice evokes both emotional and physical pain. The phrase *крвава жар* (*bloody heat*) combines the sensation of blood and burning, symbolizing deep suffering, while *рана* (*wound*) conveys both physical injury and emotional scarring, intensifying the sense of loss

(I) *and every drop from your wound
like bloody heat was dripping in my heart's blaze.*

(и секоја капка од твојата рана
ко крвава жар ми капеше в срце.)

The translation preserves this imagery, using *bloody heat* and *blaze* to connect blood and fire, making grief palpable. *Blaze* transforms the heart into a furnace of emotional pain, amplifying the sorrow.

From the perspective of translation theory perspective, this approach aligns with dynamic equivalence, focusing on replicating the emotional effect on the target audience rather than achieving strict literal accuracy. The words *blaze* and *bloody heat* reflect the intensity of the Macedonian original, ensuring the same emotional force in the target text. A communicative translation approach is also applied, prioritizing clarity and accessibility while maintaining the original's metaphorical richness. For example, *heart's blaze* conveys universal emotions of grief, making it relatable to readers without requiring deep cultural or linguistic familiarity. This dynamic equivalence preserves the poem's emotional and rhythmic flow, allowing readers to experience the same intensity as in the Macedonian version.

Balancing foreignization and domestication, the translation preserves key elements like *bloody heat*, which reflects the cultural weight of the metaphor in the original. The decision not to force an exact rhyme follows a foreignization strategy, maintaining the emotional tone and rhythm of the original poem. While *рана* (*wound*) and *срце* (*heart*) in Macedonian don't rhyme perfectly, they create a rhythm connecting physical pain to emotional suffering. The translation doesn't replicate the rhyme but retains the internal rhythm, such as between "bloody heat" and "heart's blaze."

(II) *the farewell whisper froze on your lips
(прошталниот шепот ти замрзна в усни)*

In the original (II) the word *замрзна* (*froze*) conveys a sense of time stopping and a moment of finality. The word *frozen* in this context adds a layer of emotional weight, indicating the abrupt cessation of life and speech. It also evokes the coldness associated with death.

Furthermore, in the English translation, *froze* similarly captures the stillness of the moment but carries the connotation of something left unsaid, suspended forever in silence. This particular word choice emphasizes the emotional and physical cessation — the freeze of both the voice and life. It perfectly aligns with the original, preserving the sense of eternal pause.

The verse (II) exemplifies dynamic equivalence by effectively capturing the emotional gravity of the original Macedonian text. The use of the word *froze* conveys a sense of suspension, suggesting that the farewell is not only an ending but also a moment frozen in time. This evokes a powerful emotional response from the reader, reflecting the intensity of loss and the bittersweet nature of farewells.

The translation maintains a literal accuracy by closely mirroring the structure of the original phrase while ensuring that the imagery and poetic quality remain intact. The word *уенот* (*whisper*) is translated directly, emphasizing the softness and intimacy of the moment. This literal approach preserves the essence of the original while allowing the English-speaking audience to grasp the emotional weight of the farewell.

The use of imagery in the original and the translation

In the line below (III), imagery is used to evoke a strong visual and emotional landscape. The original Macedonian line *со нивниот пламен и со клетва света* (*with their blaze and a sacred vow*) conveys a vivid image of the fallen comrades' spirit, symbolized by *пламен* (*blaze*), a metaphor for both their enduring memory and their fiery defiance.

- (III) *With their blaze and a sacred vow
to set an ambush together with my comrades, I set out.*
(*со нивниот пламен и со клетва света
на заседа тргнав сред мојата чета.*)

The *sacred vow* further emphasizes the solemnity and resolve that propel the speaker and his comrades forward. In the translation *With their blaze and a sacred vow*, the same imagery is retained, invoking the fire of their will and the weight of their oath. The fire here is not literal but symbolic of unrelenting determination, while the *sacred vow* underscores the deep emotional and moral commitment to continue the struggle. Together, these elements create an image of resilience, where the warriors draw strength from the memory and legacy of those who have fallen.

The verse *With their blaze and a sacred vow* reflects dynamic equivalence by maintaining the emotional intensity of the original. This approach balances between preserving the original's symbolic meaning and making it accessible to English readers, emphasizing the strength and unity of the comrades.

The rhyme between *света* (*sacred*) and *чета* (*comrades*) in the original strengthens the bond between the comrades' vow and their collective action. This connection enhances the transition from grief to action, where the speaker, driven by the memory of the fallen, embarks on a mission with his comrades.

- (IV) *But I knew that they would rise in flames again
and the warriors beneath them will flourish and grow*
(*Но јас знаев оти пак ќе вивнат в жарој
и борците под нив ќе цветат и раснат*)

The imagery of eyes *rising in flames* in (IV) conveys both literal and metaphorical meanings. The flame suggests a fiery, unyielding spirit that will continue to burn even in the face of death. It symbolizes rebirth and resilience, aligning with the theme of ongoing struggle and hope.

Even though there is no rhyme between *again* and *grow*, still this choice maintains the rhythm and enhances the musicality of the poem in English. This choice ensures that the translation preserves the emotional intensity and flow of the original.

In this translation, *rise in flames again* carries the emotional weight of the original metaphor, ensuring that the image of renewal and resilience resonates with the English audience.

The phrase *warriors beneath them will flourish and grow* uses communicative equivalence to make the metaphor of growth accessible to English speakers. The original metaphor about warriors blooming is retained, but made slightly more explicit in the translation to ensure that the image of regeneration and hope comes across clearly. The imagery of growth is linked to strength and survival, giving the verse a sense of continuity and rebirth despite adversity.

The use of symbolism in the original and the translation

Symbolism in the following verse (V) is shown throughout the words *blaze* and *sacred vow*, which represent the warriors' resilience and unbreakable commitment. The flame depicts the fire of passion, defiance, and tenacity that will propel the survivors ahead in the struggle. The commitment links them spiritually and ethically to their departed comrade.

- (V) *With their blaze and sacred vow*

(Со нивниот пламен и со клетва света)

Additionally, the semantic approach it is used, maintaining the literal meaning of *blaze* and *vow*, which are crucial to understanding the core symbolism. By preserving the literal sense, the emotional and symbolic power of the original Macedonian words are carried over.

- (VI) *Three days we carried you in our arms,
with sadness and pain in your icy gaze*
(Три дена на раце те носевме збрана,
со тага и болка во погледот срчен)

The phrase *three days* undoubtedly has symbolic significance. In many cultures, the number three is spiritually and ritualistically significant. It usually represents a period of sadness or the transition from life to death. This symbolic length emphasizes the grieving process and the emotional load borne by people who grieve (Fussell, 1975).

Furthermore, the verse *with sadness and pain in your icy gaze* conjures up vivid visual and emotional images. The icy gaze evokes up images of a dead or frigid stare, emphasizing death, mourning, and the inevitability of loss. It implies that the body has literally become cold, increasing the image of death. This metaphor conveys emotional coldness by depicting a sense of emptiness or remoteness in the deceased's look.

Figures of speech and other literary devices in the original and the translation

In poetic translation, beyond just finding the right words, translators must grapple with a range of literary devices that deeply influence the emotional and stylistic impact of the original text. Metaphors, similes, personification, refrain are all powerful tools used by poets to convey layered meanings and evoke emotions, and they present unique challenges when translating.

Also, retaining the literal sense in translation is crucial, especially in poetic works, to preserve the original meaning, imagery, emotional intensity, and cultural nuances embedded in the source text. This approach allows readers to experience the depth of the original work as closely as possible, maintaining the author's intended tone, atmosphere, and specific connotations (Venuti 1995).

- (VII) *with your eyes belching flames
you melted the steel grains...*
(со своите очи што ригаа пламен
ги растопи часкум челичните зрна...)

A metaphor directly compares two unlike things without using *like* or *as*. In translation, metaphors can be difficult because their meanings are often culturally specific. A literal translation may not resonate or could be misunderstood in the target language. For instance, (VII) *ригаа пламен* (*belching flames*) metaphorically conveys the intense emotional pain through fiery imagery. While translating this, capturing the force and violence of the image is crucial for maintaining its emotional impact.

- (VIII) *They were all light like birds and fast like deer.*
(ко елени брзи и лесни ко птица.)

Similes compare two things using *like* or *as*. While similes are generally more straightforward to translate than metaphors, the cultural context or connotations behind the comparison may vary across languages. For instance, (VIII).

- (IX) *And the farewell whisper froze on your lips*
(прошталниот шепот ти замрзна в усни)

Personification gives human traits to non-human entities, intensifying the emotional resonance of a poem. Translating personification can require adaptation since different cultures assign human qualities to objects differently. For instance, the use of the word *whisper* in (IX).

The whisper is represented as something that may literally *freeze*. A seemingly invisible whisper is given the human-like capacity to pause or freeze, bringing emotional depth to the farewell. This heightens the intensity of the emotion, as if the whisper is immobilized by the severity of the departure.

- (X) *And your eyes sparkled angrily
on their sultry, searing faces...*
(А твоите очи се искреа гневно
на нивните потни, распалени лица...)

Furthermore, (X) maintains the personification of the eyes *sparkling angrily* in order to highlight the emotional intensity in the description. There is another case where the description of the eyes *sparkling angrily* retains the literal sense from the original text, which can feel more foreign in tone, showing a semantic translation approach. This proposes the use of foreignization, an approach that seeks to maintain the source text's distinctive cultural or linguistic uniqueness rather than domesticating it to sound more natural in the target language.

- (XI) *Three days we carried you in our arms,
with sadness and pain in your icy gaze*
(Три дена на раце те носевме збрана,
со тага и болка во погледот срчен)

These verses (XI) appear at the beginning and at the end of the poem, forming a refrain, which stands as an example of a literary device. This technique heightens the emotional impact of the situation by placing the poem inside a cycle of mourning and emphasizing the enduring nature of the sadness and loss being described.

- (XII) *On the last night in the mountainous village*
(Последната вечер в планинското село)

The lines (XII) contain elements of culture which is regional in nature and suggest images related to the life and terrain of the Balkans. The translation does lose the rhyme of the original but makes up for this by keeping the rhythm and flow thus retaining the lyrical aspect. This loss of rhyme is an unfortunate but essential compromise in order to preserve the importance of the setting, which would otherwise be lost. Here, the translation manages to achieve the balance between the demands of a natural rendering and that of the faithfulness to the content, more in keeping with a communicative approach. Although the rhyme is missing, the consistency of rhythm makes sure that the emotional content and the prevailing mood stay the same.

CONCLUSION

In this research, we explored the intricate and delicate art of poetic translation, with a particular focus on the challenge of preserving the emotional essence of the original work. We used the translation of Aco Shopov's poem *Eyes* as a case study to demonstrate how crucial it is to maintain not just the literal meaning but also the deep emotional impact of the text, even when faced with linguistic and cultural differences.

Poetry, with its unique mix of language, rhythm, and imagery, resonates deeply with readers, creating echoes of emotion that transcend the barriers of language. In translation, these echoes must be preserved and faithfully rendered to ensure that the translated poem can evoke the same feelings and moods as the original.

This research is based on a variety of translation theories and approaches. Eugene Nida's idea of dynamic equivalence emphasizes that the translation should elicit the same reaction in the target audience as the original does in the source audience, whereas formal equivalence focuses on keeping the original structure and form. In contrast, Lawrence Venuti's idea of foreignization vs. domestication investigates whether a translation should preserve the original work's *foreignness* or adapt it to the cultural context of the target language.

Additionally, Peter Newmark's distinction between semantic and communicative translation is especially useful in poetry translation. In this research, semantic translation was used to preserve literal meaning and imagery while maintaining the cultural and emotional weight of the source material. However, in cases when literal translation may obfuscate the intended emotion, communicative translation was explored to provide clarity for the target audience while retaining the substance of the poetry.

Aco Shopov's *Eyes* is difficult to translate because of the emotional and cultural overtones of the work, which cannot be relayed using mere words. The word *Очи* (*Eyes*) itself symbolizes perception and depth of emotions. Cultural words such as *в планинското село* (in the mountainous village) have geographic and emotional connotations; translating it disrupts the original rhythm and musicality.

Retaining the emotional depth, imagery, and nuances is key in this research, as some Macedonian expressions cannot be translated literally. While the grief, sacrifice, and resilience are still present, the subtlety of the original emotions might be lost in translation. Such complexities in poetic translation demonstrate how the literal meaning may fail to capture the full emotional resonance of the original, requiring a careful balance to preserve the poem's essence.

In the end, this research emphasizes the crucial role of translators in interpreting emotions and ensuring the accuracy of translations. Translators bridge cultures, carrying the emotional weight of a poem across languages and borders, ensuring its essence remains intact. As we worked through this study, it became evident that poetic translation is much more than a linguistic activity; it is an art form that needs an extensive understanding of both the source and target languages, as well as the cultural circumstances that influence them. The emotional heart of poetry—its ability to stir deep, often universal emotions—must be carefully guarded so that the translated work resonates as powerfully with readers as the original.

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Appendix

ОЧИ	EYES
Три дена на раце те носевме збрана, со тага и болка во погледот срчен, и секоја капка од твојата рана ко крвава жар ми капеше в срце. Другарите беа и морни и гладни со згорени грла и свиени плеќи со тап бол се впија во очите ладни и жалеа оти не ќе пламнат веќе. Но јас знаев оти пак ќе вивнат в жарој и борците под нив ќе цветат и раснат, в студените утра ќе греат ко сонце и никогаш нема да стивнат и згаснат. Последната вечер в планинското село, кај борците беа во дрипава дреа, со пликови жешки на стапалки тешки, и смрштени чела – згасени, мразни ко нивните пушки уочени, празни, и нечујно, глуво, ко здушена река се точеше шепот од уво до уво: “Утре, друже, в зори, страшен бој нè чека, а ние сме малку – сал неколку души...” И кога ко игла ти прободу уши – ти растресе снага и размолска тага, со луњени очи широки и волни ги расече в ноќта здивените молњи!— Ко тогаш, ко тогаш, о другарко, помниш – в смрзнатата вечер на пролетта рана, кај нашата младост и првата радост ја косеше луто куршумната слана, а ти чело збрчка, ко тигрица рипна и летна во ноќта крвава и црна, – со своите очи што ригаа пламен ги растопи часкум челичните зрна... И после! И после – в последната вечер... Јас нејкам да мислам што потоа му стана! Сал помнам те изви крвавата рана, прошталниот шепот ти замрзна в усни, но гореа очи под веѓите густы! Со нивниот пламен и со клетва света,	Three days we carried you in our arms, with sadness and pain in your icy gaze, and every drop from your wound like bloody heat was dripping in my heart's blaze. Our comrades were tired and hungry with bent shoulders and burning throats they stared at your eyes turning cold deeply saddened that their flame was being dissolved But I knew that they would rise in flames again and the warriors beneath them will flourish and grow, in the cold mornings, they will shine like the sun and they won't ever fade away or disappear in sorrow. On the last night in the mountainous village, The warriors were wearing clothes that were torn. With heated blisters on their heavy feet and wrinkled foreheads – dull, cold like their weapons stale and empty, bold and quiet, deaf like a muffled river their whisper travelled from ear to ear: "A horrible battle, my friend, awaits us tomorrow at dawn, and we're not many - just a handful of souls..." And when as a needle you pierced our ears you cried in despair and shook your body with squinting eyes, wide and woolly Breathless lightning struck in the night, fully! And then, oh dear friend, do you remember how? in the frozen evening of early spring, our youth in its prime was slammed down by an angry bullet-riddled saltire frost and you furrowed your brow, jumping like a tigress you rushed into the dark, gory night with your eyes belching flames you melted the steel grains... And after! And then - on the last night... I don't even want to think of what happened next! I remember how the bloody wound bent you over

на заседа тргнав сред мојата чета. А утринта кога зрив чела ни спраши ти не беше веќе в редовите наши, но скипеа борци со одмазда жолчна, и видов! о видов – кога бојот почна развихреа сите со твојата сила – ко елени брзи и лесни ко птица. А твоите очи се искреа гневно на нивните потни, распалени лица... Три дена на раце те носевме збрана, со тага и болка во погледот срчен, а секоја капка од твојата рана ко крвава жар ми капеше в срце.	And the farewell whisper froze on your lips but the fiery eyes were burning still beneath your eyebrows thick! With their blaze and a sacred vow, to set an ambush together with my comrades, I set out. And when the cold morning thrust itself upon our foreheads, you were no longer among us however, the troops were smoldering with bitter revenge Yes, I saw them when the fight began Invigorated by thy mighty wish to persevere - They were all light like birds and fast like deer. And your eyes sparkled angrily on their sultry, searing faces... Three days we carried you in our arms, with sadness and pain in your icy gaze, and every drop from your wound like bloody heat was dripping in my heart's blaze. Translated by Besjona Jusufi Published: <i>In Aco Shopov's Literary Universe (Бо книжевниот универзум на Ацо Шопов)</i>, 2024
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