

## TƏRCÜMƏ NƏZƏRİYYƏSİ

### Translation: “Borrowed ingredients” and “the taste of another kitchens”

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**Abstract.** This article examines literary translation as a dynamic process of cultural negotiation and artistic re-creation, using the culinary metaphor of “borrowed ingredients” and “foreign kitchens” to illustrate the complexity of transposing texts across linguistic and cultural boundaries. It argues that translation is not a mechanical substitution of words but an interpretive act shaped by cultural, psychological, and linguistic factors. The discussion situates translation within key theoretical frameworks – Sapir’s relativity of language, Benjamin’s notion of translation as a new garment, Venuti’s ethics of invisibility, Nord’s functionalist perspective, and Vermeer’s skopos theory – emphasizing that translation is inseparable from culture.

Drawing on case studies from Robert Burns’s Romantic lyrics and the Azerbaijani ashig tradition, particularly the poetry of Ashig Alasgar and Ashig Basti, the article illustrates how imagery, metaphor, and rhythm are transformed in translation. It highlights the risks of cultural flattening and semantic distortion in relay translations mediated through Russian, contrasting them with the greater fidelity of direct Azerbaijani–English translations. Examples demonstrate how literal renderings often sacrifice poetic essence, while adaptive and poetical translations preserve rhythm, resonance, and national color through creative reimagining.

The analysis underscores that literary translation is both art and science: it requires linguistic mastery, cultural sensitivity, and creative adaptation to the poetic system of the target language. The study concludes that translation functions as both mirror and re-creation – a means of preserving cultural memory while enabling intercultural exchange. Direct translation emerges as vital for safeguarding authenticity, ensuring that literature, like a shared dish, carries both nourishment and flavor into new cultural contexts.

**Keywords:** Literary translation, translatability, cultural boundaries, poetic imagery, functional analogy

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### Tərcümə: “Borc alınmış inqridiyentlər” və “yad mətbəxlər”

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**Annotasiya.** Məqalədə bədii tərcümə dil və mədəni sərhədləri aşaraq “borc alınmış inqridiyentlər” və “yad mətbəxlər” metaforası ilə izah edilən mürəkkəb bir proses kimi təhlil edilir. Tərcümənin sadəcə sözlərin mexaniki şəkildə dəyişdirilməsi deyil, mədəni, psixoloji və dil amilləri ilə şərtlənən interpretativ fəaliyyət olduğu vurğulanır. Araşdırmada tərcümə Sapirin dilin nisbi xarakteri, Benjaminin tərcüməni yeni libas kimi

izahı, Venutinin tərcüməçinin “görünməzliyi” və etik məsuliyyəti, Nordun funksional yanaşması və Vermeerin skopos nəzəriyyəsi kimi əsas nəzəri çərçivələrdə müzakirə olunur.

Robert Berns-in romantik lirikasından və Azərbaycan aşıq poeziyasından – xüsusilə Aşıq Ələsgər və Aşıq Bəsti yaradıcılığından seçilmiş nümunələr əsasında göstərilir ki, obrazlar, metaforalar və ritm tərcümədə müxtəlif transformasiyalara məruz qalır. Rus dili vasitəsilə həyata keçirilən dolaylı tərcümələrdə mədəni çalarların zəifləməsi və semantik təhriflər müşahidə olunur; birbaşa Azərbaycan–ingilis tərcümələri isə daha yüksək dərəcədə sadıqlığı və poetik tutumu qoruyur. Nümunələr göstərir ki, hərfi tərcümələr tez-tez poetik mahiyyəti itirir, adaptiv və poetik tərcümələr isə ritm, emosional rezonans və milli koloritin qorunmasını təmin edir.

Təhlil nəticəsində müəyyən edilir ki, bədii tərcümə eyni zamanda həm elm, həm də sənətdir: o, yüksək dil ustalığı, mədəni həssaslıq və hədəf dilin poetik sistemə yaradıcı uyğunlaşma tələb edir. Araşdırma nəticəsinə görə, tərcümə həm güzgü, həm də bədii rekreasiya rolunu oynayır – mədəni yaddaşı qorumaqla yanaşı, mədəniyyətlərarası mübadiləni mümkün edir. Birbaşa tərcümə isə autentikliyin saxlanması baxımından xüsusi əhəmiyyət daşıyır və ədəbiyyatın “paylaşılan yemək” kimi həm qida, həm də ləzzətini yeni mədəniyyətlərə daşmasına imkan verir.

**Açar sözlər:** Bədii tərcümə, tərcüməyə yadımlılıq, mədəni sərhədlər, poetik təsvirlər/ obrazlılıq, funksional analogiya

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### **Introduction / Giriş**

Throughout history, every nation has shaped its own literature, not through arbitrary choice but as a natural response to moral and cultural necessity. These works form a treasury of values and ideals that communities regard as part of their collective identity. Much like treasured recipes guarded within a family, peoples often treat their literature as something to be protected, reluctant to share it with others. Yet, just as neighbors exchange ingredients and dishes, cultural coexistence demands interaction and mutual enrichment. From this necessity, translation emerges – an act that imports foreign ingredients or entrusts a foreign chef to prepare a dish in the kitchen of another culture. Literature, reflecting the worldview and style of its creators, thus makes the practice of translation both indispensable and profoundly demanding.

The process of literary translation has long been the subject of debate. Questions of translatability and the principles guiding translation have generated divergent views. Translation functions both as a means of cultural enrichment and as a field of inquiry into the intricate relationship between thought, language, and expression. It is not only a matter of historical or social value, but also a reflection of the human struggle to align word and meaning, thinking and articulation. Similar to how a cook adjusts imported ingredients to local tastes, translators must adapt cultural nuances, psychological contexts, and ethno-linguistic features while preserving the “flavor” of the original. Although much research has examined the transfer of national color, the handling of realia and connotations, and the formulation of translation norms and strategies, many theoretical and applied challenges remain – such as how imagery may be transformed, diminished, or reimagined in translation.

In today’s interconnected world, globalization has intensified the demand for translation, turning it into a vital branch of literary and cultural exchange. It allows readers to enter new cultural environments, at least virtually, and provides a taste of foreign traditions, values, and mentalities. For Azerbaijani literature in particular, translation has been the means through which national works engage with the aesthetic ideals and creative pathos of world literature, enriching both sides of the exchange – like kitchens sharing recipes that evolve with each adaptation.

Among the arts, literature is uniquely dependent on translation. While music, painting, and architecture often transcend borders without mediation, literature is tied to the specificity of words. Without translation, the “ingredients” of one nation’s literary heritage remain inaccessible to readers of another language. This explains why, since ancient times, translation has played a crucial role in bringing Azerbaijani works to the world and, conversely, introducing world classics into Azerbaijani culture.

This leads to a central question: does literary translation act as a mirror faithfully reflecting the original, or is it more like a dish prepared by a foreign chef, whose hand inevitably leaves its mark on the flavor? Scholars have approached this differently. Sapir [9] noted that no two languages express the same social reality. Walter Benjamin [2] likened translation to wrapping content in a new garment, noble yet alien. Venuti [12] emphasized the ethical responsibility of translators as invisible interpreters, while Nord [8] drew on ethnological definitions of culture to frame functional translation theory. Katan [5] described culture as a shared cognitive map guiding behavior and identity, and Vermeer’s skopos theory presented translation as culturally oriented action, shaped by purpose and recipients.

Despite these diverse perspectives, one consensus emerges: translation is inseparable from culture. As Nord argued, translation is essentially the comparison of cultures, while Venuti described it as a “zone of contact” between them. Seen through the culinary metaphor, translation is both marketplace and kitchen: the importation of ingredients, their transformation by foreign hands, and the creation of a dish that must satisfy the palate of a new audience. This delicate process requires not only linguistic mastery but also cultural sensitivity and creative reimagining. By drawing on the insights of leading theorists, translators can navigate these complexities, ensuring that literary works, like shared meals, cross boundaries and resonate with readers in new and nourishing ways.

### **Main part / Əsas hissə**

#### **Methodology**

Literary translation is an intricate process of transposing a text from its original language into a new one, enabling it to reach a wider audience. In some cases – such as with ancient works like *Gilgamesh* – translation is the only medium through which readers can encounter the text at all. This process may be likened to preparing a dish with ingredients sourced from a foreign market: the translator must identify, select, and adapt elements so that the final product is palatable in a different cultural “kitchen.”

Engaging with literary translation requires a multifaceted approach. It begins with a comprehensive understanding of the original work’s themes, cultural background, and stylistic nuances. Translators must attend to diction, tone, grammar, imagery, and idiom, drawing on creative skills similar to those of a writer. They navigate between the intentions of the original author and the expectations of the new readership, functioning as “double agents” who ensure that the foreign text can be both faithful and meaningful in its new environment.

There is no single “best” translation. Each version reflects distinct priorities – whether historical accuracy, poetic resonance, readability, or cultural fidelity. Supplementary features such as introductions, glosses, and footnotes often guide readers in interpreting the translation. Ultimately, the most effective translation is one that aligns with the reader’s objectives – whether literary enjoyment, scholarly inquiry, or cultural understanding. Biases or inaccuracies may appear, but reputable, scholarly editions typically safeguard fidelity.

In the contemporary context, with growing emphasis on anthropocentric and cognitive perspectives in language studies, the analysis of artistic images in translation has become

increasingly significant. The artistic image functions as a central category of literary discourse and plays a decisive role in shaping translation strategies, tactics, and adequacy. Preserving the integrity of the source text's system of images is therefore crucial, though inevitably subject to variation depending on the translator's perspective, cultural background, and interpretive lens.

The deliberate transformation of images is often necessary. Literary traditions, poetic systems, and linguistic aptitudes differ across cultures; consequently, imagery in translation may appear altered, truncated, or reimagined. The translator's psychological outlook also profoundly shapes the interpretation of images. Mere replication rarely succeeds; instead, translation demands creative adaptation to the target language's poetic system, crafting a new set of images that remain faithful in spirit but coherent in form.

This challenge is especially evident in poetry. If an image does not align with the poetic conventions of the target language, adjustments – sometimes even to meter or rhythm – become unavoidable. While the semantics of an image may remain constant, shifts in intonation or prosody can alter the reception of the poetic essence. The delicate interplay of semantics, intonation, and imagery has not yet been fully explored in translation theory, underscoring the creative and experimental nature of poetic translation.

The quality of translations can be measured through linguo-poetic analysis and comparative analysis, both of which examine how individual translation samples preserve or transform imagery. Susan Bassnett reminds us that “*the role of the translator as a cultural mediator cannot be overestimated. Translation is not a mechanical process: it requires a deep understanding of both the source and target cultures*” [1, pp.217-223]. Ethnocultural and psycholinguistic nuances, however, often resist direct transfer, producing partial loss of national color or imagery. The Azerbaijani folk song *Sarı Gəlin*, for example, carries layers of delicate sentiment and national resonance that are difficult to replicate fully in English, even as its broader cultural significance makes translation essential.

Within literary texts, linguistic signs serve creative and descriptive functions that shape imagery. As Kazakova [6, p.5] notes, poetic translation differs from literal literary translation in that it embraces unpredictability, transformation, and imaginative projection into the target language. The translation of metaphors, similes, and other figurative devices frequently relies on functional analogy, where structural equivalence is prioritized – metaphor rendered as metaphor, simile as simile.

The poetry of Robert Burns (1759-1796), for instance, abounds in dialectal expressions yet remains broadly accessible. His romantic imagery and musicality offer fertile ground for examining how artistic images shift in translation. Although his rural images are deeply rooted in the Scottish vernacular, translators across cultures have adapted his work by blending fidelity with creative transformation – much like chefs adjusting foreign recipes to suit local palates while preserving their original essence.

Let us look at the following example:

*Original:*

Had we never loved so kindly,  
Had we never loved so blindly,  
Never met or never parted,  
We had ne'er been broken-hearted [3].

*Literal meaning:*

Biz bir-birimizi heç vaxt belə mehribancasına sevməsəydik,  
Biz heç vaxt bir-birimizi belə kor-koranə sevməsəydik,  
Heç vaxt görüşməsəydik, heç vaxt ayrılmasaydıq,  
Bizim ürəklərimiz heç vaxt belə sınımadı.

*Poetical translation:*

Əgər kor-koranə sevməsəydik biz,  
Sevgilə dolmasa ürəklərimiz.  
Nə vüsal, nə hicran tapardı bizi,  
Nə həsrət yaxardı qəlblərimizi.

*(Translated by the author of this article)*

The literal translation provides semantic clarity but lacks rhythm and compression. The longer Azerbaijani lines expand Burns's compact quatrain, reflecting structural asymmetry between English and Azerbaijani poetic traditions. By contrast, the poetical version adapts rhyme and rhythm ("biz/ürəklərimiz" – "bizi/qəlblərimizi"), echoing the musical cadence of the original. The use of culturally resonant terms such as *vüsal* (union) and *hicran* (separation) introduces imagery familiar to Azerbaijani poetic tradition, ensuring emotional equivalence rather than formal replication. This example demonstrates how translation operates less as literal mirroring and more as re-creation, comparable to adjusting seasoning in a recipe while retaining the core flavor.

Now let us turn to another well-known example from Burns:

*Original:*

Should auld acquaintance be forgotten and never brought to mind,  
Should auld acquaintance be forgotten and days of auld lang syne.  
For auld lang syne my dear, for auld lang syne,  
Let's take a cup of wine yet [3]

Thus, the methodology of this study emphasizes the interplay of theoretical analysis, linguo-poetic examination, and comparative practice. Translation is understood not as mechanical substitution but as an act of cultural mediation and artistic recreation, where the translator carefully balances accuracy, creativity, and cultural resonance – crafting, in effect, a new dish from foreign ingredients, designed to nourish readers across linguistic boundaries.

Remetaphorization – the process of reinterpreting imagery based on the translator's understanding and impression – is often shaped by the translator's chosen strategy. While this flexibility can add creative value, it also risks inconsistency between source and target texts. A case in point is the English rendering of Ashig Alasgar's poem *Düşərsən* in the *Azerbaijani Poetry Anthology* [4].

*Original:*

Məğrurluq eyləyib ustadam demə,  
Elə an olar ki, bir yerdə dara düşərsən.  
Daş tülək deyilsən, çolpa balasan,  
Sərgərdan qalarsan, tora düşərsən.

*Translation by E. Felgenhauer:*

Now do not boast and say you perfect are,  
There is a chance in trouble you will get.  
You are a mote, you still a baby are,  
You'll lose your head, in trouble you get [p. 629].

*Literal rendering:*

İndi lovğalanma və demə ki, sən mükəmməlsən,  
Elə bir an olar ki, başın bəlaya düşər.  
Sən bir zərrəsən, hələ körpə uşaqsan,  
Başını itirib bəlaya düşərsən.

Here, *daş tülək* – literally “strong young bird” (a fledgling hardened enough to fly) – is reduced to “a mote,” drastically weakening the original imagery. Instead of portraying vitality and potential, the translation diminishes the figure to insignificance. This is not just a lexical slip but a case of mistranslated ingredients: the “strong chick” of the original kitchen became a tasteless crumb in the foreign dish. Such distortion alters both meaning and emotional tone, disrupting the balance between humility and warning embedded in Alasgar’s verse:

*Original:*

Alçaqda otur ki, çıxasan başa,  
Tülküsen aslanla girmə savaşa,  
Əlin vurma gücün çatmayan daşa,  
Götürə bilməzsən zora düşərsən.

*English translation:*

Begin below, if you would reach the height,  
If you are a fox, with bear you should not fight.  
Don’t lift a stone because you think it’s light,  
For if you fail, in trouble you will get.

*Literal rendering:*

Hündürə çıxacaqsansa aşağıdan başla,  
Əgər tülküsensə heç vaxt ayı ilə döyüşmə.  
Daşı qaldırma, düşünürsən ki, o yüngüldür,  
Qaldıra bilməsen zora düşərsən.

The proverbial “*Alçaqda otur ki, çıxasan başa*” urges humility – sit low so that you may rise high. The translation “*Begin below, if you would reach the height*” conveys progression but loses the cultural flavor of patience and modesty central to Azerbaijani wisdom. Likewise, the advice about the stone is flattened: in Azerbaijani, the imagery conveys the futility of attempting tasks beyond one’s capacity, comparable to proverbs like “*Ayağını yorğanına görə uzat*” (Stretch your leg according to your blanket). Rendered as “Don’t lift a stone because you think it’s light,” the line reads simplistic, stripping away metaphorical richness. Here again, the dish prepared by the foreign chef contains the right ingredients but is cooked without the seasoning of Azerbaijani oral tradition.

*Original:*

Saxla dilin, özün üçün yağdı,  
Aşiq Ələsgərin odlu çağdı,  
Çəkər caynağına səni dağıdı,  
Göydən yerə parça-parça düşərsən.

*English translation:*

Don’t wag your tongue – your tongue it is your foe.  
Now, Alesker has met such long ago,

And with his hands he'll knead you into dough;  
You'll take a fall, in trouble you will get.

*Literal rendering:*

Dil bulama, sənin dilin düşmənidir,  
Belə hala Ələsgər çox əvvəl rast gəlib.  
Və əlləri ilə o səni xəmir kimi yoğurar.  
Yıxılırsan, özünü bəlaya salarsan.

Here, “*Aşıq Ələsgərin odu çağı*” – “Alasgar’s fiery time” (his youth, vigor, and strength) – is mistranslated as “Alasgar has met such long ago,” turning an image of vitality into a reference to past events. Likewise, “*Çəkər caynağına səni dağdı*” (he will seize you in his claws and tear you apart) is trivialized into “knead you into dough”. The visceral metaphor of predation, powerful in the original, is replaced with domestic imagery unrelated to the poem’s martial tone. Finally, the climactic image of the enemy “falling in pieces from the sky to the ground” is softened to “you will get into trouble,” draining the poem of its dramatic force. The foreign chef’s version of the dish here uses substitute ingredients that change the entire flavor profile, producing an edible but unrecognizable meal.

These examples demonstrate how remetaphorization, if done without cultural sensitivity, risks distorting meaning, emotional weight, and artistic coherence. Ashiq Alasgar’s poetry, like much of Azerbaijani ashig tradition, is steeped in proverbs, allegories, and folk metaphors whose resonance depends on cultural context. Translations that reduce these metaphors to generic or simplified images strip the text of its national color, leaving the reader with an incomplete taste.

Thus, when translators import the “ingredients” of ashig poetry into the foreign market of another language, the danger lies in mistaking spices for crumbs, or turning the fiery claws of an eagle into the soft kneading of dough. The translator’s role is not merely to feed the reader with palatable lines, but to recreate a dish that retains both its nourishment and its cultural savor.

These examples demonstrate how remetaphorization, if done without cultural sensitivity, risks distorting meaning, emotional weight, and artistic coherence. Ashiq Alasgar’s poetry, like much of Azerbaijani ashig tradition, is steeped in proverbs, allegories, and folk metaphors whose resonance depends on cultural context. Translations that reduce these metaphors to generic or simplified images strip the text of its national color, leaving the reader with an incomplete taste.

All these distortions in the translations of Ashiq Alasgar’s poetry largely stem from the fact that they were not rendered directly from Azerbaijani into English but mediated through Russian. Such indirect translation often results in semantic flattening, cultural loss, and weakened imagery. What begins as a richly seasoned dish in the Azerbaijani “kitchen” becomes diluted when passed through the hands of a second chef, and by the time it reaches the English reader’s table, much of the original flavor has been lost.

To illustrate this further, let us turn to another example from ashig poetry – this time from Aşıq Basti, one of the prominent female representatives of the tradition. Her verse, like Alasgar’s, is deeply rooted in oral performance, musical rhythm, and culturally charged imagery. Unlike many earlier English renderings of ashig poetry that suffered distortion when filtered through Russian, the following is a direct translation from Azerbaijani into English, which better preserves both meaning and poetic quality. Where culturally specific words of national color appear, short explanatory glosses are provided in brackets for clarification.

*Original (Aşıq Basti):*

A bəy, nə gəzirsən halı-havalı,  
Süleyman mülkünün yiyəsi kimi.  
Nədəndir yaxşının başın kəsməyə  
Hazırsan xəncərin tiyəsi kimi.

*English translation:*

Oh, nobleman (bey<sup>6</sup>), why do you go about so haughtily  
like the owner of Süleyman's<sup>7</sup> estate?  
Why are you always ready, like a sharp dagger,  
to slash and cut down good people? [7]

Here, *bəy* refers to a traditional community leader, while *Süleyman* evokes the grandeur of King Solomon, symbolizing absolute authority and wealth. These cultural realia are clarified through in-text glosses, ensuring accessibility without breaking the rhythm of the translation. The metaphor of the *xəncər* retains its visceral impact, capturing the sharpness of Aşıq Basti's social critique. Because this rendering is based on a direct Azerbaijani–English translation, its quality is more satisfactory than earlier mediated versions; it manages to preserve both imagery and tone with greater fidelity.

This case underscores not only the advantages of direct translation but also the distinctive voice of a female ashig poet. Unlike Burns's romantic melancholy or Alasgar's allegorical counsel, Basti's verses embody a sharper, socially critical tone. In this instance, the translator succeeds in serving a dish that retains much of its original seasoning: the ingredients of Azerbaijani ashig poetry are preserved, clarified where necessary, and presented in a form palatable to the new audience without undue dilution.

In this respect, the distinction between direct translation and translation via an intermediary language is crucial. Direct translation may be likened to buying a product at first hand in a market, where the quality, freshness, and authenticity of the ingredient are preserved. By contrast, translation through an intermediary language resembles buying the product second hand: it may still be serviceable, but its quality is diminished, its freshness compromised, and its original essence partially lost. Just as a dish cooked with second-hand ingredients cannot fully reproduce the flavor of one prepared with fresh produce, so too an indirectly mediated translation often fails to deliver the full cultural and poetic resonance of the original text.

### Conclusion / *Nəticə*

Literary translation is never a neutral or mechanical act. It is a process of cultural negotiation, artistic re-creation, and interpretive choice. Throughout history, nations have treated their literature as a form of collective wealth, often resistant to sharing. Yet, as the case studies of Robert Burns and Ashig Alasgar illustrate, translation becomes the indispensable medium through which cultures converse, exchange, and enrich one another.

The examination of Burns's Romantic lyrics and Ashig Alasgar's ashig poetry demonstrates both the universality and particularity of translation challenges. Universality lies in the recurring struggle to balance fidelity and creativity: to preserve rhythm, imagery, and emotion while adapting form to a new linguistic and cultural environment. Particularity lies in the cultural depth of each tradition – Scottish dialect and pastoral life in Burns, allegorical imagery and saz-accompanied performance in Ashig Alasgar – that resists full transfer into another language. Literal translations

risk flattening music and mood, while poetical translations restore rhythm and resonance, though often through substitution or adaptation.

These findings reaffirm that translation resembles both shopping in a foreign market and tasting a dish cooked by a foreign chef. The translator selects ingredients – images, metaphors, rhythms – from the source culture, but must recompose them according to the palate, conventions, and expectations of the target culture. What emerges is not a replica but a new creation: a dish that honors the original recipe while standing on its own.

Furthermore, the distinction between direct translation and translation through an intermediary language is particularly significant. Direct translation is like buying ingredients first-hand in the market: fresh, authentic, and faithful to their source. By contrast, relay translation resembles buying second-hand produce – usable, but diminished in quality, freshness, and flavor. A dish prepared with such compromised ingredients cannot fully satisfy the palate, just as a mediated translation cannot fully transmit the cultural richness and poetic force of the original.

Therefore, literary translation is at once an act of faithfulness and of innovation, a dialogue across boundaries. It preserves cultural memory, carries national color beyond borders, and ensures that literature continues to live, transform, and inspire in new languages. Ultimately, whether by importing ingredients or entrusting a foreign chef, translation allows readers to taste the richness of other cultures – reshaped, reimagined, and resonant in new forms.

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**Перевод: «Заимствованные ингредиенты» и «вкус другой кухни»**

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**Резюме.** В данной статье литературный перевод рассматривается как динамичный процесс культурного согласования и художественного воссоздания, используя кулинарную метафору «заимствованных ингредиентов» и «иностранных кухонь» для иллюстрации сложности транспонирования текстов через языковые и культурные границы. Утверждается, что перевод – это не механическая замена слов, а акт интерпретации, сформированный культурными, психологическими и лингвистическими факторами. Обсуждение рассматривает перевод в рамках ключевых теоретических рамок: относительности языка Сепира, представления Беньямина о переводе как о новой одежде, этики невидимости Ветути, функционалистской перспективы Норда и теории скопоса Вермеера, – подчёркивая неотделимость перевода от культуры. Опираясь на примеры из романтической лирики Роберта Бернса и азербайджанской ашугской традиции, в частности, поэзии Ашига Алескера и Ашига Басти, статья иллюстрирует, как образность, метафора и ритм трансформируются в процессе перевода. В статье рассматриваются риски культурного сглаживания и семантического искажения при переводах через русский язык, противопоставляя их более высокой точности прямых переводов с азербайджанского на английский. Примеры показывают, как буквальные переводы часто жертвуют поэтической сущностью, в то время как адаптивные и поэтические переводы сохраняют ритм, резонанс и национальный колорит благодаря творческому переосмыслению. Анализ подчёркивает, что литературный перевод – это одновременно искусство и наука: он требует языкового мастерства, культурной чуткости и творческой адаптации к поэтической системе целевого языка. В исследовании сделан вывод о том, что перевод выполняет функцию одновременно зеркала и воссоздания – средства сохранения культурной памяти и обеспечения межкультурного обмена. Прямой перевод становится жизненно важным для сохранения аутентичности, гарантируя, что литература, подобно общему блюду, несёт в новые культурные контексты как питательную ценность, так и вкус.

**Ключевые слова:** художественный перевод, переводимость, культурные границы поэтические образы, функциональная аналогия