The Effect of Utilising Poetry Translation Strategies in Poetry Translation: with Reference to Selected Published Poetry Translations from English into Sinhalese

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Abstract— Given its personal and concentrated nature, poetry falls under serious literature. When translating poetry, most translators follow literal translation method. As a result, the poet sometimes may fail to carry across the Source Language culture to Target Language culture. The issue is that it mostly does not preserve the aesthetic value of the translation. Hence, it is important to identify effective translation strategies for translating poetry. To investigate the effect of utilizing poetry translation strategies in poetry translation, the study selected published poetry translations which are literally translated from English to Sinhalese based on purposive sampling techniques followed by the theorists' interpretations on features of the literal translation procedure. The selected samples of poems were then again translated by the researcher using poetry translation techniques introduced by the Lefevere to investigate types of applicable poetry translation strategies, their level of effectiveness compared to literally translated poetry and afterwards the most effective poetry translation strategies. the reader responses were recorded by providing a questionnaire with an assessment criterion to evaluate literally translated poems and the poems translated incorporating strategies named as TT1 and TT2 respectively. It was highlighted that Rhymed Translation and Metrical Translation are more effective strategies to translate poetry after analyzing the data. Further, Interpretation and Poetry into Prose Strategies can also be given prominence in this study.

Keywords—**Aesthetic Value, Effect, Poetry Translation, Strategies**

I. INTRODUCTION

A. Background of The Research

Translation simply can be defined as transferring one language into another language. According to Newmark (1981), "translation is a craft consisting in the attempt to replace a written message and/or a statement in one language by the same message and statement in another language".

Thus, translation is an essential process to the present world. People are improving their qualities and they are getting new knowledge day by day. Due to globalization, information transmission has enlarged into vast spaces. When transferring information among people, translation plays a major role. Thereby, translation act aids in gaining and receiving information among different cultures. Thus, one cannot limit the importance.

Translation can be divided into two categories, namely, literary and non-literary translations. Literary translations are those in any part of literature that use words to create meaningful images, ideas, or stories. Novels, short stories, poetry, plays, actor's scripts are found under literary translation. Non-literary translations serve the primary purpose of conveying information, and they lack the narrative and fictional elements found in literary translations.

At present, people do their day-to-today work more inclined towards technology. While living that life, they have become technical tools. People have not been able to see a world beyond that. Therefore, literature is important to create a better world for human lives. Further, literature allows people to travel back in time and learn about life from those who have experienced before themselves. Here, culture plays a major role in this situation and translation is important to transmit information among cultures. Poetry is a way that forms such expressions. It is also a way that one can generate aesthetic values and present simple and complex frames of mind creatively.

There are a limited number of poets among many creators in the world. They are responsible for transmitting work among cultures. In this process, translations are important, and translators should make better outputs with regards to poetry translation. Nevertheless, the significant matter is that poetry is the most difficult genre of translation due to its extensive expressiveness. In poetry translation, the translator should be a poet himself and competent enough to make a better translation with a high level of creativity.

Then, the target reader can connect with the experience that has been based on the source audience.

Poetry paves way for thought generation. In translating poetry, the poet should have a clear perspective about the source language's culture, syntax, grammar and poetic tradition. In poetry translation procedure, the translator has to face some problems. Basically, it can be categorized into three as linguistic issues, aesthetic issues and cultural issues. In this procedure, translator should transmit source context to the target reader accurately and creatively. In the present day many published poetry translations on various platforms as books, magazines, newspapers and social media can be easily accessed. People read those translations, but there might be issues on understanding the accurate contextual meaning and the sense of poetry.

To overcome these transferring issues, poetry translation strategies are helpful. Many theorists have introduced poetry translation strategies to the discipline of Translation Studies. Among them Dryden (1965), Lefevere (1976), and Holmes (1970) are prominent. Lefevere has introduced seven strategies for poetry translation as Phonemic Translation, Literal Translation, Metrical Translation, Poetry into Prose, Rhymed Translation, Blank Verse Translation and Interpretation. According to Dryden, Metaphrase, Paraphrase and Imitation are acceptable. Holmes states that in general, no translation of poetry can occur without losses; however, the skilled translator is the one who produces a translation with no (or minimal) loss. In translation, the translator is confronted with various approaches or theories, and his skill lies in selecting the most appropriate approach that produces an adequate translation. Though the theoretical foundation on which the translator bases his work differs and varies with the various approaches to poetry, it all stems from two elements: content and form. Both of these factors should be carefully considered when translating poetry to ensure that the translation suffers the least amount of loss. When the approaches used by Holmes (1970) are viewed in this light, the first approach (of mimetic form) is found to be the most appropriate for producing an adequate translation, especially when the TL spirit is considered. (Eesa, 2004).

At this point, a translator need to determine the most effective ways to translate a poem. Apart from the prerequisites discussed earlier, a translator also has to employ translation strategies to incorporate his writing in order to ensure that the SL elements are catered towards TL elements. Thus, one should be aware that poetry translation is not an activity, but rather an expression of creativity. Therefore, while translating a poem, the translator transforms himself or herself into a poet otherwise the course would not be successful.

B. Problem Statement

Translation refers to the art of reproducing a work from the source language (SL) into the target language (TL) while retaining its original flavour. When it comes into poetry translation, it is considered to be the most difficult genre of translation. In this procedure, translator has to reproduce Source Text into the most appropriate Target Text. In poetry translation, it is believed that there are more effective ways to translate poetry rather than being limited to word-to-word and literal translation. Through this research, the researcher aims to test the effectiveness of poetry translation techniques by retranslating the literally translated poetry by employing the translation techniques and analysing whether it creates an impact on the target audience. Accordingly, the research problem that the researcher intends to address in this research would be what is the effect of utilizing poetry translation strategies in poetry translation?

C. Research Questions
I.   What are the types of poetry translation strategies that can be employed during a poetry translation?
II. What is the level of effectiveness of literally translated poetry?
III. What are the most effective poetry translation strategies?

D. Research Objectives
1) Main Objective: To explore the effect of utilizing poetry translation strategies in poetry translation.
2) Specific Objectives: To identify the types of poetry translation strategies that can be employed during a poetry translation, to explore the level of effectiveness of literally translated poetry, and to identify the most effective poetry translation strategies.

E. Importance of the Study

The significance of this research is to study the effect of utilizing poetry translation strategies in poetry translation. Poetry translation is still an under researched area in the local context. Therefore, this study will be useful for researcher's who are interested in studying about poetry translation.

F. Limitations of the Study

The study's focus has only been on poetry translation. The study sample is restricted to selected published poetry translations on social media and published translated poetry collections. The researcher aims at addressing the issue only based on English to Sinhalese language pair. Moreover, the population involved for the study is only final year undergraduates who follow translation studies as their major subject and three subject lecturers. who specialize in Translation Studies.

II. METHODOLOGY

Primary and secondary data were collected in this study. As primary data, published poetry translations from English into Sinhalese were selected by using the Purposive Sampling Technique. Accordingly, the data were selected using the interpretations given by theorists on features of literal translation procedure. Poems have been selected from the translated poetry collections, *Prēmayē Salpilēdī* by Ananda Amarasiri, *Sipum Sīrum Kenittum* by Lakshantha Athukorala and *Ādara Kavi Vissak saha Sun Pætum Gītāvak* by Lakshantha Athukorala. The researcher selected one stanza from each poem. These poems were chosen with the intention of seeing how far it is possible to translate poems using Lefevere's seven poetry translation strategies. Books, journal articles, reports, magazines and previously published research papers were used as secondary data.

Moreover, primary data was further gathered from a questionnaire given to fifteen final year translation studies undergraduates and from interviews conducted with three lecturers who specialize in Translation Studies. As data analysis methods, this study employed both content analysis and thematic analysis methods. Analysis of translations was done under Lefevere's strategies for poetry translation.

III. EXPERIMENTAL DESIGN

The researcher after selecting the poetry from ST and their parallel TT1 it was further aimed at analyzing errors and giving researcher's own translation for each ST as TT2. Each TT2 was translated according to above poetry translation strategies. Furthermore, the researcher made an assessment criterion and provided a questionnaire to the target group. The target group consisted of 15 final year undergraduates who follow Translation Studies as their major subject. Also, in addition, the researcher collected data through interviews from three lecturers who are specialized in Translation Studies.

The questionnaire includes two versions as literally translated poetry (TT1) and the self-retranslated poetry (TT2) by employing the other translation techniques. The respondents were given a rating scale the ST and two independent translations, TT1 and TT2 to evaluate using an evaluation criterion. To support the data, the researcher also conducted questionnaire-based interviews with three lecturers who specialize in Translation Studies. Moreover, the researcher incorporated secondary data to fulfil the research objectives.

IV. RESULTS

The evaluation was undertaken according to reader's opinion and researcher's findings about poetry translation strategies. Lefevere's seven strategies of poetry translation were used as the base to determine poetry translation strategies in this study. This research is made up of separate studies on the effectiveness of each strategy. TT2 poems have been translated according to, Phonemic Translation, Metrical Translation, Poetry into Prose, Rhymed Translation, Blank Verse Translation and Interpretation

Poetry was selected through books and social media. ST, TT1 and TT2 have been individually assessed according to, Content, Figurative Language, Form, Usage and Mechanics, Vocabulary, Tone, Usage of Translation Techniques.

A. Strategies

The data which has been collected for this research are the poetry which are translated according to literal translation technique. Thus, the researcher explores the most appropriate poetry translation strategies in this section compared to literal translation.

ST- (Girl Lithe and Tawny - 1st stanza)
Here I love you.
In the dark pines the wind disentangles itself.
The moon glows like phosphorous on the vagrant waters.
Days, all one kind, go chasing each other.

TT1 - (තැඹිලි පැහැති සුනම්ය යුවතිය - 5th stanza)
ප්‍රේම කරමි මම ඔබේ ජීවිතිඡනක සිරුරට,
ගලා හැලෙන සුකොමළ, කටහඩට
කළු සමනළිය,
තිරිඟු යාය සහ හිරු මෙන් ද
පොපි කුසුම් සහ වතුර මෙන් ද
මිහිරි සහ නිශ්චල

TT2 – Researcher's Suggestion
අයාලේ දිවෙන දිය මත සඳු ද   දිදුලවන
අදුරු ගල් යට සුළං රැළි වෙයිලූ නැවැත්වෙන
එකින් එක ගෙවෙන දින එකිනෙකා ලුහුබදින
එ හැම දේ එක්ක මම නුඹට වෙමි පෙම් කරන

Firstly, the researcher has selected a stanza from Pablo Neruda's "Here I Love You" poem. It has been translated into Sinhalese by Lakshantha Atukorala as TT1. Here, TT2 is the researcher's suggestion and it has been translated according to Rhymed Translation. Repetition of syllables at the end of the verse line have emphasized the tone of the poetry. When considering poetry, rhyme is a basic poetic device. Adding that device into translation makes a major sense. It helps to generate musicality and emotions of poetry. According to another approach, Poetry's pulse is rhythm, and its echo is rhyme. Here, a well-crafted rhythm enhances both the aesthetic and emotional pleasure. A rhyme scheme, or rhyme pattern, also aids in the formation of the form. This can be accepted as an appropriate method for poetry translation.

ST - (Love - 1st stanza)
Until I found you,
I wrote verse, drew pictures,
And, went out with friends
For walks…
Now that I love you,
Curled like an old mongrel
My life lies, content,
In you…

TT1 - (ආදරය - 1st-2nd stanzas)
ඔබ හමු වන තුරු
මම කවි ලිව්වෙමි
සිත්තම් ඇන්දෙමි
යහළුවන් සමඟ ඇවිදින්න
පිටතට ගියෙමි

ඒත් දැන් ඒ මම ම
ඇමුතු සතෙකු සේ ගුලි ගැසී
ඔබට ආලය කරමි
තෘප්තියෙන් ජීවිතය
ඔබ තුළ ම සතපවමි

TT2 - Researcher's Suggestion
ඔයා දන්නවද ඔයාව හම්බවෙනකන් මම මොනවද
කරකර හිටියෙ කියලා? නෑ නේද? ඉතින් මං
කියන්නම් ඔයාට.. මං යාළුවො එක්ක ඇවිද්ද, එක
එක තැන්වල. කවි ලිව්වා, විත්‍ර ඇන්දා. මගෙ හිතට
ආපු හැමදේම ඇති ඒවගෙ. එකින් එක. ඔව්,
හැමදේම..
ඒත් මං දැන් ආදරේ කරනවා. ඔයාට. ඒ හිටපු මම ම
තමා, හරියට අමුතු සතෙක් වගේ ගුලිගැහිල මං
ඔයාට විතරක්ම ආදරේ කරනවා. ඔයාගෙම වෙන්න
හීන දකිනවා. හරියට කවියක ජේළියක් වගේ මගෙ
වචනවලින් ලිව්වොත්, මෙන්න මෙහෙමයි,
"තෘප්තියෙන් මා ඔබ තුළ ම සතපවනු,
කැමැත්තෙම් මේ මං."

The poetry of "Love" has been written by Kamala Das. It has been translated into Sinhalese by Lakshantha Athukorala. According to TT1, it preserves the literal method. The reader is able to get a sense during their reading. . In TT2, the researcher has translated it as Poetry into Prose Strategy. Thus, it removes its' poetic sound and it is applying a story telling pattern.

The matter is that poetry, as opposed to prose, conveys a rawer experience. Poetry may employ more metaphors and indirect language to deliver an experience, but prose, in writing about the motions, allows for less interpretation. Thus, prose occurs to reduce communication quality, problems of formation of sentence patterns. According to Lefevere, this is not a successful translation strategy for translating poetry, but there are no several issues in Poetry into Prose strategy. The translator can interpret the context of poetry as a prose.

ST – (3 Ghazal 74: dīvāna mīkunī dil-u jān-i kharāb-rā – 1st stanza)
You derive my ruined heart and soul insane
Don't twirl your hair in spot
And break those chains of pure musk

TT1 – (3.ගසල් කවි 74: - 1st stanza)
විනාශ වූ මහද හා ආත්මය
ඔබ ය උමතු කරවනුයේ.
කෙළි පිණිස කරකවනු එපා ඔය වරලස
නො බිඳින්න ඔය කස්තුරි දාමයන්

TT2 – Researcher's Suggestion
විනාස වෙච්ච මගෙ හදවතයි ආත්මෙයි
උමතු කළේ ඔයා
ඔහේ කරකවනු එපා ඔය වරලස
බිඳින්න එපා ඔය මල්වැල් ඒත් එක්කම

This stanza of "In the Bazar of Love" has been translated into Sinhalese according to Literal translation method. Considering it as poetry, it does not give an idea about poetic devices. Paradoxically, sounds and rhythms cannot be found in the poetry. There is a lack of usage in poetic devices. Then, the reader cannot experience poetry successfully. In TT2, the researcher has used Phonemic Translation technique. It focuses on the melody of sound. Therefore, the main purpose is to preserve the melody of sound in ST. Also, the context of ST has been transferred into TT which is also an aim in phonemic translation, but it creates a distorted context in TT. According to Lefevere, this is not successful.

ST - (The Maggots - 1st stanza, line no. 1-2)
At sunset, on the river ban, Krishna
Loved her for the last time and left...

TT1 - (ඉහද පණුවෝ - 1st stanza)
හිරු බසින විට
නදී ඉවුරෙහි
නික්මුණෙ ය ක්‍රිෂ්ණා
අවසන් වරට
ඇයට පෙම් කොට

TT2 - Researcher's Suggestion
පුන් සඳක සඳ රැස් වැටුණු
යහනෙ නිදි ඇය ද පුතු
බැ‍ලී **සිදුහත්** එදෙස සැරයක්
පළමු **හැර යන්නට** එ ගිහිගෙය

ST has been translated into Sinhalese according to literal translation, but the researcher's suggestion is interpretation. In this strategy, translator imitates ST and

reinvent a poem as TT2. When referring ST, it is written based on the Indian context. In TT1, the translator has translated it into Sinhalese with that Indian context, but in TT2, the researcher suggests that it is better to imitate for Sri Lankan culture. After interpreting ST as TT2 into Sinhalese, it is closer to Sri Lankan Buddhist reader. Therefore, interpretation is a successful poetry translation strategy.

ST - (White Bee - 1st stanza)
White bee, you buzz in my soul, drunk with honey,
and your flight winds in slow spirals of smoke.

TT1 – (ධවල මීමැස්සිය - 1st stanza)
ධවල මීමැස්සිය, ආසවයෙන් මත්ව,
ඔබ මගේ ආත්මය තුළ ගුමුගුමු නංවයි
ඔබේ පියසැරිය මඳ ධූම රැල්වලින් පවන්
සලයි

TT2 - Researcher's Suggestion
ශ්වේත මී මැස්සියනි, ම'තුළ ඔබ මුමුණන - බීමත්ව
සිටින්නී මී පැණින් ඔද වෙන
නුඹ පියාසැරියම දුටුවවුන් පිනවෙන - දඟර ගැසි
දුමක් මෙන් ලතාවට රඟ දෙන

In this instance, the researcher has employed the Metrical Translation strategy. ST has been translated into Sinhalese according to a literal method. When considering TT2, it gives the poetic sense more than TT1. It preserves the meter of ST successfully, but here, TT2 preserves only meter of the poetry. Because of this reason, sometimes it is not an effective translation strategy.

B. Evaluation of Questionnaire
15 final year Translation Studies undergraduates participated in this questionnaire. According to their responses with regard to the questionnaire, conclusions can be drawn separately for TT1 and TT2.
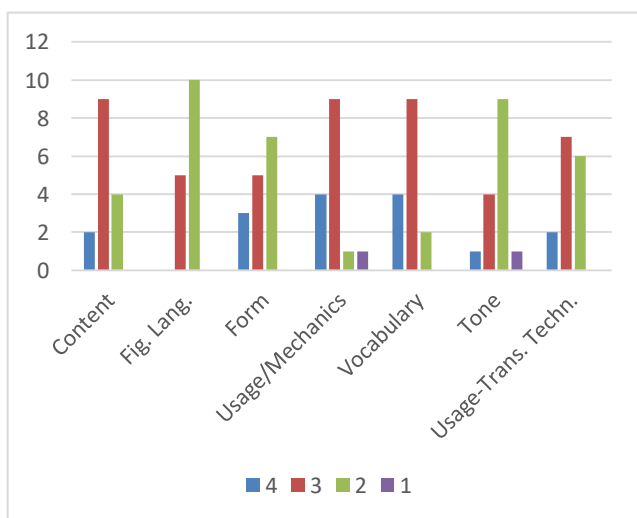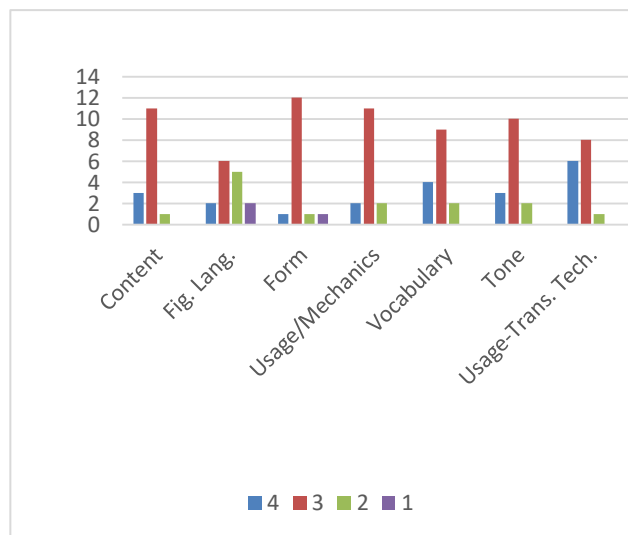
Figure 9. TT1 Responses

Figure 10. TT2 Responses

C. Evaluation of Interviews
Three lecturers who specialize in Translation Studies participated in this interview. The researcher recorded responses separately for each poem and lecturers' responses were focused on the technical aspect of TT1 and TT2. Principally, Metrical Translation is the most effective strategy in poetry translation according to participants. Due to the poetic vocabulary, the imaginary is at a high level in metrical translation and tone is preserved in it. Consequently, Metrical Translation is an exquisite translation strategy for poetry translation. The Rhymed Translation highlights that, it can preserve figurative language, but it does not reflectST accurately. Therefore, it cannot be considered as a perfect translation method. In Interpretation, the translator imitates ST and recreates a new poem. In Poetry into Prose, the translator alters the form of the poetry into the form of prose. As independent poetry, the poetry written by using interpretation strategy and poetry into prose strategies createaesthetically valuable poetry, but in both strategies, it remakes poetry. Hence, they are not translations, butrecreations. However, in particular aspects as cultural aspects, both strategies are effective in poetry translation.
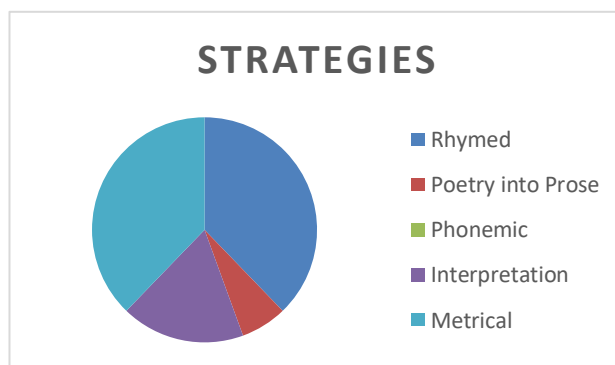
Figure 11

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Based on the overall evaluation of the effectiveness of poetry translation strategies, the researcher herewith conclude the final statement. The researcher discovered mistakes in the sample poetry translations. Then, as previously discussed, the researcher was able to identify issues and difficulties that readers, as the target audience, and poets, as translators, had to face. After using various strategies, the researcher has proved that Metrical Translation is an effective poetry translation strategy among Lefevere's seven strategies for poetry translation because it preserves all aspects of a poetry translation when it comes into English-Sinhalese poetry translations. Rhymed translation can also be a successful strategy for poetry translation when the translator preserves the content of the ST. A victorious poet can execute an effective rhymed poetry translation. In addition, Interpretation and Poetry into Prose can be used in poetry translation in particular aspects. Accordingly, it can be logically identified about the effectiveness of poetry translation strategies from English into Sinhalese through this study.

V. DISCUSSION AND CONCLUSION

The purpose of this study is to evaluate the effectiveness of poetry translation strategies from English into Sinhalese by evaluating samples from published poetry translations. The researcher has obtained a sample in which researchers use their knowledge to select specific participants who contribute to the study in order to achieve its objectives. The sample texts were taken from published English-Sinhalese poetry translations. As a result, the research question was formulated as "What is the effect of utilizing poetry translation strategies in poetry translations from English into Sinhalese?" As research questions, this study is expected to determine the types of poetry translation strategies that can be used during a poetry translation, the level of effectiveness of literally translated poetry, and the most effective poetry translation strategies. The researcher anticipated in identifying the above objectives by analyzing poetry translations and collecting responses from the target audience via questionnaires and interviews. Finally, based on all of the facts investigated throughout the course of this research, it has provided answers to the research problem and the remaining research questions in order to achieve the desired results. This study discovered that Lefevere's poetry translation strategies can be applied to poetry translations from English into Sinhalese. However, in order to produce a work of creativity in poetry translation, translators should be free to follow their own paths or in other words their creativity in employing strategies in translations, and most of the time, the translator himself or herself should be a poet.

Furthermore, translators have the freedom to alter the structure of sentence patterns in order to preserve poetic language. In conclusion, the results of this study's questionnaire, interviews, and researcher's analysis show that Rhymed Translation and Metrical Translation are highly effective as poetry translation strategies. Apart from that, after determining the target audience and the purpose of the translation, the Interpretation and Poetry into Prose strategies can also be used depending on the nature of TA.

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ABBREVIATIONS AND SPECIFIC SYMBOLS

SL – Source Language
ST – Source Text
TL – Target Language
TT1 – Target Text 1
TT2 – Target Text 2
TA – Target Audience

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