Research Paper    Open Access

# Effectiveness of 'Imitation' as a Poetry Translation Method: A Qualitative Study on the Transposition of Alfred Lord Tennyson's 'Enoch Arden' as 'Sudō Sudu' by Sāgara Palansūriya in the Sri Lankan Context

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***ABSTRACT:*** The fundamental task of translation is to transpose unknown facts into known by giving knowledge or an aesthetic enjoyment for another audience of readers. In translation, expecting perfection is impossible as there is no single language in this world that shares the same features with another language. This scenario can be clearly epitomized in the literary translation of which poetry translation is the most problematic and debatable sub-field. Due to the difficulty of poetry translation, many experts believe that 'poetry is untranslatable.' and therefore, translators use different strategies to convert the aesthetic values in a poem into another language. Accordingly, this qualitative study was carried out to determine the effectiveness of one such strategy namely 'Imitation' proposed by John Dryden and its suitability in the Sri Lankan context. In this regard, the narrative poem, 'Enoch Arden'(1864) by Alfred Lord Tennyson and its Sinhalese imitation,'Sudō Sudu' (1948) by Sāgara Palansūriya were referred. They were compared, and their similarities and dissimilarities were separately categorized using the content analysis method. In conclusion of this study, it revealed that though these two poems contrast in terms of words, sense, figurative language, patterns of sound, structure (number of stanzas and lines), settings, and names of the characters, and etc., they share the same set of themes such as friendship, love, separation, bereavement, and struggle of life, plot, characteristics of the characters, and etc. Palansūriya has produced 'Sudō Sudu' by taking these general themes of the original into account and recreated it appropriately for the Sri Lankan context following completely different poetic techniques and background details. Finally, though the target poem cannot be recognized as a complete transcription of the original, the usage of the method of 'Imitation' helped the target audience to enjoy the general aesthetic value included in the original indigenously.

**Keywords***:* Aesthetic Values, Imitation, Poetry Translation, and Untranslatable

## I.    INTRODUCTION

Universalizing one's knowledge, artistic abilities, thoughts, expectations, dreams, and etc. is not an easy task. However, converting them into words in the written form offers people the opportunity to share them with other people who are in the thirst of getting to know a different kind of information. People exchanged their knowledge in this manner locally for many years. Then, having the thirst to explore the knowledge out of their boundaries they started to follow some interesting procedures. One of such chosen way of exploring international knowledge was to learn foreign languages and translate the particular information from those selected languages into theirs. This phenomenon has been clearly epitomized by the ancient world's first narrative historian, Herodotus (484? – 430/20 BC) in his work 'Histories' (c. 440 BC), which is considered as the funding work of history in Western Literature. One of the central concerns of Herodotus was with Cross-cultural Communication, which explains how people speaking different languages manage to pass ideas between each other placing that process in an insistently geopolitical context. Further, he described 'how Egyptian priestesses learned to translate their religion into Greek as a result of being abducted and sold into slavery by Phoenicians' and how an Egyptian 'translator corps was formed through the sending of Egyptian boys to live with Greeks and to learn their language' (De Silva, 2018a).

However, exchange of knowledge would be limited to their own territories, if the intervention of the process of translation did not take place in the world. Translation made it available for the people all around the world to access the knowledge, which was previously limited to one's country. Translators' task is to universalize the knowledge stuck in one corner with the other corner of the world by travelling over the borders between countries.

The translation is simply 'a mental activity in which the meaning of given linguistic discourse is rendered from one language to another. It is the act of transferring the linguistic entities from one language into their equivalents in another language' (Rillo, 2020). This process of Translation can also be expressed as 'an act through which the content of a text is transferred from the source language into the target language' (Froster, 1958). As denoted by Froster, the language to be translated is called the Source Language (SL), whereas the language to be translated into from the SL is called as the Target Language (TL). The linguist, J. C. Catford stated the same kind of idea regarding the meaning of the word, 'Translation' in his work, 'A Linguistic Theory of Translation'. He mentioned that translation is 'the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)' (1995). In this field of translation, both the process and the product of rendering knowledge between two languages are called Translation.

The person who engaged in the process of translation should process a sound knowledge of the two languages (SL & TL), should have a better linguistic sensitivity as well as a cultural sensitivity of both the source culture and the target culture in order to bring out all the meanings or information included in the Source Text (ST) without making any changes to the content of the text. The first rule of translation is to change nothing except the language. That means the translator does not have any right to change the content and should let the target audience know every detail included in the original text (ST). This is what meant by preserving faithfulness or accuracy in a translation. According to Ghazala, 'when translating, understanding the meaning of the Source Text (ST) is vital to have the appropriate equivalent in the Target Text (TT) thus, it is translated in relation to grammar, style, and sounds' (1995).

Due to the said specification of translation, it has become one of the continuously mentioned words in recent years by many scholars, linguists, and translators. They have started to investigate this process and its products. That means translation has been achieved considerable attention not only by its practical performance but also in its theoretical background. The particular research is another attempt of such an investigation of examining the practical performance of one of the translation methods called 'Imitation' by going through the existing theoretical norms in this field of Translation.

The process of translation varies its act from one text to another. That is mainly due to the differentiation included in each of the text types, which is subjected to translation. Considering this phenomenon, translation can be categorized into two branches namely Literary and Non-literary Translation. Both of these branches have their own methods or ways of rendering the original text to another language and their own practical issues to be overcome. Every act of literary translation is further mingled with some problems and challenges. However, out of these two branches, most translators confront difficulties especially in the literary translation due to its humanistic relation.

In this genre of literary translation, poetry plays a significant role due to its literary qualities. Poetry is a 'literary work in which the expression of feelings and ideas is given intensity by the use of distinctive style and rhythm; poems collectively or as a genre of literature' ("what is poetry - Bing", 2020). Examples of fine poetry can be seen in all the existing cultures in the world. Poetry is usually defined as one of the highest expressions of the human mind. The said qualities and its form make it special among all the other literary text types. This fact makes it problematic for translators who chose to translate poetry. It is mainly due to the difficulty of capturing the imaginative creativity of another person and to build up the same or nearly the same image in another language. It is as difficult as reading the mind of another and interpret it exactly as it is. Further, poetry translation may be more challenging than other types of translation due to the importance of both form and content in the type of interpretation and response evoked in the audience.

Accordingly, Jakobson (as cited in Prinajmuddin & Medhat, 2011) stated that, 'everything is translatable except poetry because it is the very form, the very phonetic quality of a poem in a language that makes a poem'. Moreover, as elaborated by Frost (as cited in Robinson, 2010), 'poetry is what gets lost in translation'.

This shows that great poetry cannot survive in the process of translation or it cannot preserve all its initial qualities after having been translated. Surprisingly enough, this is not due to the difficulty of translating the metrical pattern, but to the nature of poetry itself. Poetry is neither just words nor just meter. However, according to many who analyses this issue, argue that such patterns can never be the same after the act of translation. Pattern, obviously, it is governed by the rules of syntax and prosody existent in one particular language. Poets may accept or reject these rules, but this is also determined by historical and social tensions. Poetry is the expression of feelings experienced by a poet. It is similar to how someone tries to explain the taste of a fruit he never tasted. The question is, how someone can pen down the exact feelings or experience of another without experiencing the same. Therefore, a situation where the relation of expressing the meaning, i. e. the relation between the creative subject and its linguistic expression in the original does not find an adequate linguistic expression in the translation (Bassnett, 2002).

However, according to Nida 'anything that can be said in one language can be said in another, unless his form is an essential element of message' (2015). Moreover, there are translators who believe in the

possibility of translation poetry. Junqueira (2020) vividly evoked that, the first thing required of a translator of poetry is to be a poet, as only then he will be able to overcome the technical challenges specific to this literary genre, such as those related to rhythm, syntactic-verbal structure, metrical and rhyme schemes, metalogic language, the play on images and metaphors, and all the other elements that make up poetic rhetoric.

In addition to what proclaimed by Junqueira as mentioned above, John Dryden, the first English translation theorist too emphasized that poetry is translatable. He believed that to render a poem, the translator should be a thorough poet. In fact, he used to pay much attention to the style, or formal features of the original poetry. Further, in his important preface to Ovid's Epistles (1680) tackled this issue of poetry translation and formulated three basic types of poetry translation methods in order to emphasize the possibility of poetry translation and to proclaim what is the best method out of these. Dryden elucidated that, 'it remains that I should say somewhat of poetic translations in general, and give my opinion (with submission to better judgment), which way of the version seems to be the most proper. All translations, I suppose, may be reduced to these three heads.

- **Metaphrase**, or turning an author word by word, and line by line
- **Paraphrase**, or translation with latitude, the Ciceronian 'sense-for-sense' method
- **Imitation**, where the translator can abandon the text of the original as he sees it' (in de Silva, 2018b)

John Dryden's trichotomy on translation types makes big strides. He negates **Metaphrase** (word-for-word) for lacking fluency or easy readability and **Imitation** as well, that adapt the foreign text so as to serve the translator's own literary ambitions, and instead, he is in favor of **Paraphrase** or translation with latitude, which seeks to render meaning. Further, he proclaims that Imitation, where the translator (if now he has lost that name) assumes the liberty, not only to vary from the words and sense but to forsake the both as he sees occasion; and taking only some general hints from the original, to run division on the groundwork, as he pleases. Actually some theorist does not consider this as a type of translation. It is considered as a new product of a new author which visualizes his/her skills in writing and creativity.

Simply elaborating the mentioned three methods, when following the method of Metaphrase, the translator does not change the original other than the language meaning that nor the words neither the sense are subjecting to changes; when following the method of Paraphrase, the translator makes some changes meaning that the translator is allowed to change the words, but should preserve the sense; when following the method of imitation both the words and the sense are subjecting to changes, but take a general hint from the original in order to produce something new. Following examples may accentuate the said methods of poetry translation.

As mentioned above, John Dryden suggested that the second method or the method of Paraphrase is the most balanced way of translation poetry and neglected Metaphrase and Imitation. Metaphrase, which is merely a word-for-word translation of a poem, is considered as an attempt of dancing on ropes with fettered legs due to the inability of preserving the sense when following the word-for-word order. Moreover, the method of Imitation, which is the fundamental focus of this study, has been also neglected by Dryden. He stated that this method is no longer to be considered as a translation of another source as this method does carry neither the thoughts nor words of the original poem, because on such occasions the translator produces something new instead of rendering the original sense of beauty included in the ST. According to Dryden product of Imitation is the creation of another hand other than a translation. An Imitation can be more creative than the original, but still as stated by Dryden, Imitation is indefectible for the original. Therefore, Dryden proclaimed that these two methods should be avoided (de Silva, 2018b).

Despite the aforementioned clarification of the theorist, John Dryden, this study mainly an attempt of investigating the liability of the method of Imitation to translate poems, particularly from English into Sinhalese, its effectiveness in producing an accurate translation, and finally whether 'Imitation' can be named as a productive poetry translation method. The said objectives have been examined with special reference to the Alfred Lord Tennyson's 'Enoch Arden' (1864) and its Sinhalese Translation 'Sudō Sudu' (1948) by Sāgara Palansūriya.

## II. METHODOLOGY

This study is a corpus-based qualitative study, in which the practical performance of the well-known translation method called 'Imitation' is subjected to examine its effectiveness in this field of translation. In order to find solutions for the particular research problem, both primary and secondary data were collected. Two narrative poetries, namely 'Enoch Arden' (1864) by Alfred Lord Tennyson written in English and 'Sudō Sudu' (1948) by Sāgara Palansūriya written in Sinhalese, which is considered by many critics as the Sinhalese translation (Imitation) of the said English poem was referred as the primary data sources and also a number of reading materials such as books, e-books, previous research papers, newspaper articles, and lecture notes related to the specific study was referred as secondary data. Finally, those collected data was analyzed by using the content analysis method, which is the most appropriate method of analysis for such kind of research in order to

investigate the liability of the method of Imitation to translate poetry particularly from English into Sinhalese, to examine its effectiveness in producing an accurate translation, and finally to find out whether 'Imitation' can be named as a productive poetry translation method. In order to find solutions for the above-mentioned objectives, the collected data were analyzed under the two fundamental branches of which a poem is formed. They are namely,

1. Form
2. Content

The form and the content are the key components of any literary works. The content is the information included in a literary work and the form is how the particular information or the content is arranged. The form of a poem illustrates the content of a poem. Therefore, the form and content are inseparable. In literature, 'the form refers to the style, structure, and tone of a literary work whereas the content refers to the plot, themes, setting, and characters' (Difference between Form and Content in Literature | Compare the Difference between Similar Terms, 2020).

In this context, analyzing through these components is important as they cover every and each aspects of the subjected poetries. Under these branches, both poetries were subjected to a deep comparison and list out their similarities and dissimilarities in order to achieve the objectives of this study.

## III. RESULTS AND DISCUSSION

**1. Form**

**i) Type of the Poetry:**

Both 'Enoch Arden' (ST) and 'Sudō Sudu' (TT) can be defined as Narrative Poetry, which narrates an entire story from beginning to end in the mean of the poetic genre. Simply, narrative poetry presents stories through verse just like a novel, short story, or a drama having the qualities of prose such as plot, characters, and setting. It often includes both narrative (actions) as well as dialogues telling a series of events with the usage of a range of poetic techniques. In the said two poems, it can be examined that both the narrative as well as dialogues are included as follows.

ST: While Annie still was mistress; but at times
 Enoch would hold possession for a week:
 'This is my house and this my little wife.'
 'Mine too' said Philip 'turn and turnabout:' (**3rd Stanza, line No. 4 – 7**)

TT: හීන්මැණිකේ    මගේ 'කියමින් කී        ටිකිරි
 බණ්ඩගේ  බසට කිපිලා හැඩිදැඩි        අදිරි
 බහින් බස් වෙලා  ගහ ගැනුමට        ඉදිරි
 පත්වු වෙලාවක  මේ        ළදැරී (**7th Stanza**)

**Transcription:**
 'hīnmäṇikē magē' kiyamin kī        ṭikiri
 baṇḍagē basaṭa kipilā häḍidäḍi        adiri
 bahin bas velā gaha gänumaṭa        idiri
 pat vū vēlāvaka mē        ḷadärī

Narrative poems usually have only one speaker/narrator or a single point of view. In the case of the subjected narrative poetries, both of them have been narrated from the perspective of the Omniscient Viewpoint or Perspective. Omniscient Perspective means, 'that the story is not told by anyone of the characters, but is rather commented on by a god-like, omnipotent being who can choose to dip into the head of any of the characters and reveal things that have occurred in the past or which will happen in the future' (Point of View in Literature -- Perspectives — The Writer's Craft, 2020). Under the major types of narrative poems, which are epics, Arthurian romances, and ballads, the subjected two poems can be categorized as a ballad that emphasized the main themes of love, heartbreak, and dramatic events. (Craven, 2020) This shows that in terms

**ii) Structure and Pattern of Sound of the Poetry:**

When examining the structure of the poems, it can be seen that Tennyson has penned down his particular poem in free verse style with 65 stanzas. Free Verse or Vers Libre (French term) is a type of poetry 'that is free from limitations of a regular meter or rhythm, and does not rhyme with fixed forms' (Free Verse - Definition and Examples of Free Verse, 2020). As this kind of poetry does not have a regular rhyme scheme, the poet is allowed to absorb any shape to the poem preserving the artistic expressions of the poem. In this context, the longest stanza of the ST consists of 45 lines, while the shortest consists of 2 lines and others run between this

range of lines following the suitability of expressing the different scenes or situations of the story. There is no regular pattern of creating the poem. This resulted in the absence of a regular pattern of sound in the poem 'Enoch Arden'. Therefore, just like a novel this particular English poetry flows freely from the beginning to the end.

ST: At length she spoke 'O Enoch, you are wise;
   And yet for all your wisdom well know I
   That I shall look upon your face no more.' (**13<sup>th</sup> Stanza**)

   'Well then,' said Enoch, 'I shall look on yours.
   Annie, the ship I sail in passes here
   (He named the day) get you a seaman's glass,
   Spy out my face, and laugh at all your fears.' (**14<sup>th</sup> Stanza**)

The mentioned two stanzas clearly epitomized the unarranged rhyme scheme and the number of lines in a stanza. However, Sāgra Palansūriya when creating 'Sudō Sudu' followed a regular pattern of structure and rhyme scheme from beginning to the end of the poetry. There are 136 stanzas and each stanza is a quatrain, four lines stanza. The sound pattern of this poetry is regularly flowing down from one stanza to the next with the usage of 'a, a, a, a' rhyme scheme. Further, Palansūriya has formed this poetry including the tone of the traditional folk music in Sri Lanka.

TT: උදේ හිටන් රුවනෙ තුරු වේවුලන        වා
   සම් මස් අට නහර දනවා කකියන        වා
   මැණිකේ ළඟින් ඉඳ ඉකිබිඳි වැළපෙන        වා
   ඇගෙ දුක නිසා අදිරිගෙ දුක වැඩිවෙන        වා  (**38<sup>th</sup> Stanza**)

**Transcription:**
   udē hiṭan rävena turu vevlana        vā
   sam mas äṭa nahara danavā kakiyana        vā
   mäṇikē ḷaṅgin iňda ikibiňdi väḷapena        vā
   äge duka nisā adirige duka väḍivena        vā

The above stanza genuinely visualizes the 'a, a, a, a rhyme scheme through the last letter of each line, which is the repetition of 'වා , වා , වා , වා '. (vā)

In investigating the aforementioned factors, it shows that though they belong to the same category of Poetry, they do not share the same set of literary features related to the structure and the patterns of sound in expressing their stories.

### iii)   Language Usage of the Poetry:

The language used in both of these poetries is simple and comprehensible. The vivid language and simple stories in both poetries helped the readers not be fed up with the book-length narrative stories in them. However, Tennyson as well as Palansūriya have used some of their own literary techniques in creating the particular poetries. Tennyson has used certain specific techniques such as capitalization of the first letter of the first word in each line without concerning whether the first word of each line is the first word of a sentence or not. The way of writing 'And' as the first word of the line numbers 17 and 18 of the following part of the stanza clearly epitomized the said technique.

ST: God bless him, he shall sit upon my knees
   **And** I will tell him tales of foreign parts,
   **And** make him merry, when I come home again. (**12<sup>th</sup> Stanza, Line 16 – 18**)

In terms of the figurative language, both poetries are rich in imagery, which produces pictures in the mind of the readers. For example, there are a number of instances, where the poets have included imagery of visual and imagery of tactile throughout the poetries.

*Imagery of Visual:*

ST:  Long lines of cliff breaking have left a chasm;
   And in the chasm are foam and yellow sands;
   Beyond, red roofs about a narrow wharf (**1<sup>st</sup> Stanza, Line No. 1-3**)

The above three lines visualized the setting of the story creating pictures of a beachside area in the readers' mind. The Sinhalese stanza parallel to the above English part also visualizes as imagery of visual, which pictures scenery of a beautiful rural village in Sri Lanka. It is as follows,

TT: ගඩොළ    දැකෙ ම සුර සරය පල      බරය
   කුරැරෙදා   ගම්මනය තරමක් ජීව      සරය

එ්ගම ම්ඳ්න ගළන ගඟ මන හරය
කඩ මණ්ඩිය පිහිටියේ ගම කළෙ වරය **(1ˢᵗ Stanza)**

**Transcription:**

goḍamaḍa deka ma saru sāraya pala baraya
kaṭuroda gammānaya taramak piṭi saraya
ē gama mädin galanā gaṅga mana haraya
kaḍa maṁḍiya pihiṭiyē gama keḷa varaya

*Imagery of Tactile:*
ST: Enoch rose,
Cast his strong arms about his drooping wife,
And kiss'd his wonder-stricken little ones; **(17ᵗʰ Stanza, Line No. 1-3)**

TT: වැඩුවා ඔහු අතට පුතු මෙ තරුණ ශෑහෑ න **(43ʳᵈ Stanza, Line No. 4)**
නෙත් අඳ පොඩි පුතාගේ මුව සිප ගත්තා **(44ᵗʰ Stanza, Line No. 1)**

**Transcription:**
väḍuvā ohu ataṭa putu me taruṇa gähä ni **(43ʳᵈ Stanza, Line No. 4)**
net aňda poḍi putāgē muva sipa gattā **(44ᵗʰ Stanza, Line No. 1)**

Both poets have successfully expresses how the protagonist of the story of their poetries departed from each of their wives and children by creatively drawing a visual image as epitomized in the above-quoted lines of the poetries.

Moreover, both poets have used the usual arrangement of words belong to the relevant languages. That means while Tennyson have used Subject-Verb-Object (SVO) Agreement, Palansūriya has used all Subject-Object-Verb (SOV), Object-Subject-Verb (OSV), Verb-Object-Subject (VOS), SVO (Subject-Verb-Object) Agreements. For example,

ST: *She could not fix the glass* to suit her eye; **(18ᵗʰ Stanza, Line No. 3)**

Subject – She
Verb – could not fix
Object – the glass

TT:

SOV – එතෙක් මෙතෙක් මම තනිකඩ බව රකිමි **(79ᵗʰ Stanza, Line No. 4)**
SOV- etek metek mama tanikaḍa bava rakimi **(79ᵗʰ Stanza, Line No. 4)**

OSV – මැලේරියා උණ අප අදිරට හැදුන **(37ᵗʰ Stanza, Line No. 2)**
OSV-mälēriyā uṇa apa adiriṭa hädunā **(37ᵗʰ Stanza, Line No. 2)**

VOS – බැලුවා බිරිඳ දෙස මේ දුරුවල ඇත්තා **(44ᵗʰ Stanza, Line No. 2)**
VOS-bäluvā biriňda desa mē duruvala ättā - **(44ᵗʰ Stanza, Line No. 2)**

SVO – රැස්වන ගැහැනු පවසති මෙපුවත රසට **(89ᵗʰ Stanza, Line No. 4)**
SVO- räsvana gähänu pavasati mepuvata rasaṭa

When investigating the above explanations, it shows that the subjected poetries, namely 'Enoch Arden' (ST) and 'Sudō Sudu' (TT), have dissimilarities in terms of the form including the structure, sound, tone, and the language usage.

Another special fact that is evident in the Sinhalese poetry is the usage of folk language appropriate to a rural village in Sri Lanka. Palansūriya has used a dialectal language inherited for the village of Katuroda such as using the letter 'ට'/ṭa/ at the end of a verb. For example, instances where හෝදන්ට /hōdanṭa/ , ගහගන්න / gahagannaṭa /බලන්න / balannaṭa/ විකුණන්ට /vikuṇanṭa/, දකින්න / dakinnaṭa/ are used in this poetry. Moreover, usage of registers can be also seen in order to make this poetry more indigenous. Followings are some examples of such instances.

| TT | Standard Sinhalese | English Meaning |
|---|---|---|
| හවස් ජාමේ - havas jāmē | සවස / සවස් යාමය  savasa / savas yāmaya | evening |
| පුටු කබල - puṭu kabala | පුටුව - puṭuva | chair |
| මයියොක්කා     - mayiyokkā | මඤ්ඤැක්ක  - maññākkā | Tapioca/manioc |
| කැහැටු - kähäṭu | කෙට්ටු  / කෙහෙටු  - keṭṭu / keheṭu | thin |
| තක්කඩි - takkaḍi | කපටි - kapaṭi | cunning |
| කයිතන්කාරයා    - kayitankārayā | කලිසම්කාරයා    - මහත්තයා   - kalisamkārayā / mahattayā | gentleman |
| හිටන් - hiṭan | ඉඳගෙන  සිට - iňdagena /siṭa | standing/ staying |
| උන් -un | ඔවුන්  - ovun | they |
| උගෙ -uge | ඔහුගේ - ohugē | his |

Further, Planasūriya uses traditional names for the characters such as අදිරි /Adiri/, හීන්මැණිකා    / Hīnmäṇikā/, ටිකිරි බණ්ඩා   /Tikiri Banda/, නොන්නි   /Nonni/, and අඟගොහාමි   / Aṁgohāmi/
.

### 2. Content
### i) Title of the Poetry:

In selecting or translating a name for the Sinhalese version of the poetry, 'Enoch Arden' (ST), the name of the protagonist of the story, Palansūriya did not stick to the source term. He has therefore chosen a title accepting for the Sri Lankan culture, which is 'Sudō Sudu' (සුදෝ සුදු). In Sinhalese, 'සුදු' means the color 'white', which is a symbol of purity. The title, 'Sudō Sudu' (සුදෝ සුදු) therefore matches with the poetry as very major characters of the story represent the pessimistic perspective of life and there is no antagonist in the story. This concludes that though the two titles do not match one another, both support to visualize the inner story of the poetry.

### ii) Plot:

This is to examine the narration of the poetry or the plot that has been captured in creating the two selected poetry.

The poetry, 'Sudō Sudu' on the other hand has been narrated less or more similar to the story which elaborated in the poetry 'Enoch Arden'. This story is also centered between three good friends called Adiri (අදිරි), Hīnmänika (හීන්මැණිකා   ), and Tikiri Banda (ටිකිරි බණ්ඩා  ). Both Adiri and Tikiri love Hīnmänika since their childhood. While Adiri directly confessed his love for Hīnmänika, Tikiri knowing that Adiri loves Hīnmänika loves her in silence. After years Adiri and Hīnmänika happily married and had a child, who is blind. Adiri became physically weak after infecting malaria and couldn't engage in his usual farming and cultivation routing. Therefore, he went to Colombo (to the city) for finding a job and later join the army. Hīnmänika is informed that he sails for a foreign mission in Singapore and there he was fired and lost one hand. However, for nearly eleven years there was no sign about Adiri. It made Hīnmänika and the other villagers finally to believe that Adiri has passed away during the war. Further, there were even some rumors about his disappearance, which is that Adiri died in a desert island after being fired. Thinking that Adiri won't return back Hīnmänika accepted the marriage proposal of her childhood friend Tikiri after letting him wait for several years. However, after a month unexpectedly Adiri returned alive and found out that his wife is married to his friend and they live happily take caring his blind child. Seeing them living happily, Adiri decided not to reveal them about his return and died heartbroken blessing them a good life.

It seems that both stories match one another other than the name of the characters, their occupations, and the settings. Followings are some instances, which may prove the similarities between the stories of the two poetries.

### *Example one:*

The following quoted stanzas from both poetries illustrate a situation where Enoch and Philip fought for Annie's love when they were still children and how Annie responded and settled them back. The following example clearly epitomized that though they are written in two different languages and the arrangement of the situation is different, the situation that the poets tried to pen down is the same.

| ST | TT |
|---|---|
| `This is my house and this my little wife.'<br>`Mine too' said Philip `turn and turn about:'<br>When, if they quarrell'd, Enoch stronger-made<br>Was master: then would Philip, his blue eyes<br>All flooded with the helpless wrath of tears,<br>Shriek out `I hate you, Enoch,' and at this<br>The little wife would weep for company,<br>And pray them not to quarrel for her sake,<br>And say she would be little wife to both.<br>**(3rd Stanza, Line 6-14)** | 'හීන්මැණිකේ මගේ' කියමින් කී ටිකිරි<br>බණ්ඩගේ බසට කිපිලා හැඩිදැඩි අදිරි<br>බැහින් බස් වෙලා ගහ ගැනුමට ඉදිරි<br>පත් වූ වේලාවක මේ ළදැරි **(7th Stanza)**<br>Transcription:<br>'hīnmäṇikē magē' kiyamin kī                              ṭikirī<br>baṇḍagē basaṭa kipilā häḍidäḍi                        adiri<br>bahin bas velā gaha gänumaṭa                        idiri<br> pat vū vēlāvaka mē                                        ḷadäri<br><br>ගහගන්න එපා දෙනන්ට ම බිරිඳ<br>වෙන්නම් නුඹලා දෙන්නම මගේ නොවෙද<br>සෙල්ලම් කරමුඅයි මේ කලබල මොකද<br>කියමින් සැනසුවා සුමිහිරි බස් බොළඳ **(8th Stanza)** |
| ST | TT |
| `This is my house and this my little wife.'<br>`Mine too' said Philip `turn and turn about:'<br>When, if they quarrell'd, Enoch stronger-made<br>Was master: then would Philip, his blue eyes<br>All flooded with the helpless wrath of tears,<br>Shriek out `I hate you, Enoch,' and at this<br>The little wife would weep for company,<br>And pray them not to quarrel for her sake,<br>And say she would be little wife to both.<br>**(3rd Stanza, Line 6-14)** | 'හීන්මැණිකේ මගේ' කියමින් කී ටිකිරි<br>බණ්ඩගේ බසට කිපිලා හැඩිදැඩි අදිරි<br>බැහින් බස් වෙලා ගහ ගැනුමට ඉදිරි<br>පත් වූ වේලාවක මේ ළදැරි **(7th Stanza)**<br>Transcription:<br>'hīnmäṇikē magē' kiyamin kī                              ṭikirī<br>baṇḍagē basaṭa kipilā häḍidäḍi                        adiri<br>bahin bas velā gaha gänumaṭa                        idiri<br> pat vū vēlāvaka mē                                        ḷadäri<br><br>ගහගන්න එපා දෙනන්ට ම බිරිඳ<br>වෙන්නම් නුඹලා දෙන්නම මගේ නොවෙද<br>සෙල්ලම් කරමුඅයි මේ කලබල මොකද<br>කියමින් සැනසුවා සුමිහිරි බස් බොළඳ **(8th Stanza)**<br>Transcription:<br>gahagannaṭa epā denanṭa ma                    biriňda<br>vennam nuṁbalā dennama magē        noveda<br>sellam karamuäyi mē kalabala              mokada<br>kiyamin sänasuvā sumihiri bas              boḷaňda |

| ST | TT |
|---|---|
| `This is my house and this my little wife.' <br> `Mine too' said Philip `turn and turn about:' <br> When, if they quarrell'd, Enoch stronger-made <br> Was master: then would Philip, his blue eyes <br> All flooded with the helpless wrath of tears, <br> Shriek out `I hate you, Enoch,' and at this <br> The little wife would weep for company, <br> And pray them not to quarrel for her sake, <br> And say she would be little wife to both. <br> **(3rd Stanza, Line 6-14)** | 'හින්මැණිකේ මගේ' කියමින් කී ටිකිරි <br> බණ්ඩගේ බසට කිපිලා හැඩිදැඩි අදිරි <br> බහින් බස් වෙලා ගහ ගැනුමට ඉදිරි <br> පත් වූ වේලාවක මේ ළදැරි    **(7th Stanza)** <br> **Transcription:** <br> 'hīnmäṇikē magē' kiyamin kī      ṭikirī <br> baṇḍagē basaṭa kipilā häḍidäḍi     adiri <br> bahin bas velā gaha gänumaṭa     idiri <br>   pat vū vēlāvaka mē        ḷadäri <br><br> ගහගන්න එපා දැනෙන්ට ම බිරිඳ <br> වෙන්නම් නුඹලා දෙන්නම මගේ නොවෙද <br> සෙල්ලම් කරමුඇයි මේ කලබල මොකද <br> කියමින් සැනසුවා සුමිහිරි බස් බොළඳ    **(8th Stanza)** <br> **Transcription:** <br> gahagannaṭa epā denanṭa ma     biriňda <br> vennam nuṁbalā dennama magē   noveda <br> sellam karamuäyi mē kalabala     mokada <br> kiyamin sänasuvā sumihiri bas     boḷaňda |

*Example Two:*

The following situation shows how Philip in 'Enoch Arden' expresses his love to Annie after knowing Enoch's dead and Tikiri in the Sinhalese poetry expresses his love to Hīnmäṇikē
 after knowing Adiri's disappearance.

| ST | TT |
|---|---|
| Then Philip coming somewhat closer spoke. <br> `Annie, there is a thing upon my mind, <br> And it has been upon my mind so long, <br> That tho' I know not when it first came there, <br> I know that it will out at last. O Annie, <br> It is beyond all hope, against all chance, <br> That he who left you ten long years ago <br> Should still be living; well then--let me speak: <br> I grieve to see you poor and wanting help: <br> I cannot help you as I wish to do <br> **(32nd Stanza, Line 1-12)** <br><br> I wish you for my wife. I fain would prove <br> A father to your children: I do think <br> They love me as a father: I am sure <br> That I love them as if they were mine own; <br> And I believe, if you were fast my wife, <br> That after all these sad uncertain years, <br> We might be still as happy as God grants <br> To any of His creatures. Think upon it: | අදිර සමග කළ හැම තරගෙක ඳ ම <br> දුබල මට දුරමුවයගේ ඇරිඳ ම <br> ඔක්කොටා ම ඇඬිය උඹ මට නෑරිබ ම <br> දිනුවමේ ළෙකෙ ම ඇරුම බව හැමදා ම <br><br> එහා ළෙකෙ වරද ම අනා බව දිකිම ම ම <br> කැස්සට නැකෙවමේ මගෙ ඇරිහ තර ම <br> අහ බව දිනම් ඔහාටන් මට අහ ඇග ම <br> මැණිකේ බැන්ද එක ශන මට නැතැයුද ම |

| | |
|---|---|
| **(32nd Stanza, Line 13-20)** | ඔහා හ සැපනේ උඹ වසෙතේය තුටු වැයෙම<br>වීවන ජීවන මම වැපරම් කර බැලීම<br>මගේ ආලයට නැගිටින්නක නෙම දුනිම<br>එතෙක මෙතෙක් මම තනිකඩ බව රැකීම<br><br>ගමනේ වනේ ව ගසේ  ඔහා දන්දිගු කලෙක<br>යළි මෙහි ඒ ද යනා සැක කටයුනා දයෙක<br>උඹ දුක් විදූනා මට නොකේරිය  හැක දුකෙක<br>දැන් මගේ ආදරය මට සැඟවිය නොහැක<br><br>**(Stanza No. 77-80)**<br>adiri samaga kaḷa häma tarageka dī ma<br>dubala maṭa uruma vūyē päradī                       ma<br>okkoṭa ma väḍiya um̆ba maṭa noläbī       ma<br>situvemi loku ma päraduma bava hämadā  ma<br><br>ehi loku varada mā ata bava dakimi ma       ma<br>kisiviṭa nokīvemi mage ālehi tara              ma<br>äti bava danim ohuṭat maṭa äti än̆ga         ma<br>mäṇikē bända eka gäna maṭa näta pudu       ma<br><br><br>ohu hā säpen um̆ba vesetäyi tuṭu            vūyemi<br>vaṭin piṭin mama viparam kara              bälīmi<br>magē ālayaṭa nägiṭinnaṭa noma dunimi<br>etek metek mama tanikaḍa bava              rakimi<br><br>gamen ven va gos ohu dän digu            kaleka<br>yaḷi mehi ē da yanu säka kaṭayutu        deyaka<br>um̆ba duk vin̆dinu maṭa nodäriya häki    dukeka<br>dän magē ādaraya maṭa sän̆gaviya          nohäka |

*Example Three:*

The third example shows the last scene, where Enoch lying on his dead bed and speaks to Miriam Lane (one of the village woman) and asks her to hand over wrapped piece of hair of his sickly son who have already passed away during his absence to Annie, his wife. Though he planned to take it with him to the grave, he made up his mind and decided to give it to Annie, so that it will comfort her seeing her passed away son's only remained memory and to make sure that Enoch is no more. The same explanation can be given for the following quoted stanza from 'Sudō Sudu'. Here, Adiri gave the piece of hair to Nonni to hand it over to Hīnmäṇikā and finally wish Hīnmäṇikā, his son, and his ever loving friend Tikiri a better life together.

| ST | TT |
|---|---|
| This hair is his: she cut it off and gave it,<br>And I have borne it with me all these years,<br>And thought to bear it with me to my grave;<br>But now my mind is changed, for I shall see him,<br>My babe in bliss: wherefore when I am gone,<br>Take, give her this, for it may comfort her:<br>It will moreover be a token to her,<br>That I am he.'<br>**(62nd Stanza, Line 20-28)** | මා මළ පසු මේ ගෙන ගොස්  මැණිකෙට දෙන්න<br>කෙස් රොද  මේ සමග ඇත ඈ මට දුන්න<br>මැණිකෙයි පුතිය මගේ ටිකිරිය යහ තින්න<br>දිගුකල් වෙසෙත්ව  ! පෑතු බව පව සන්න<br>**(Stanza No. 134)**<br><br>**Transcription**<br>mā maḷa pasu mē gena gos mäṇikeṭa        denna<br>kes roda mē samaga äta ǣ maṭa              dunna<br>mäṇikeyi putayi magē ṭikiriyi yaha         tinna<br>digukal vesetvā ! pätu bava pava            sanna |

### iii) Setting:

Tennyson and Palansūriya have subjected two different settings for their poetries. While Tennyson subjected an area near a sea-shore in England and Palansūriya has chosen a rural village in Sri Lanka.  Following stanzas proclaim how creatively the two poets have penned down the beauty of the setting in their literary works.

| ST | TT |
|---|---|
| Long lines of cliff breaking have left a chasm;<br>And in the chasm are foam and yellow sands;<br>**(1ˢᵗ stanza)**<br><br>Here on this beach a hundred years ago,<br>**(2ⁿᵈ Stanza)** | ගොඩමඩ    දෙක    ම   සරු   සාරය    පල   බරය<br>කටුරොද       ගම්මානය       තරමක්   පිටි   සරය<br>ඒ   ගම   මැදින්   ගලනා    ගඟ    මන   හරය<br>කඩ    මංඩිය   පිහිටියේ    ගම   කෙළ   වරය<br>**(1ˢᵗ Stanza)**<br><br>**Transcription:**<br>goḍamaḍa deka ma saru sāraya pala        baraya<br>kaṭuroda gammānaya taramak piṭi           saraya<br>ē gama mädin galanā gaṅga mana           haraya<br>kaḍa maṁḍiya pihiṭiyē gama keḷa            varaya |

### iv) Characters:

▪ *Names of the Characters:*

Names of the characters of the two poetries are totally contrast. However, they have been formed appropriate to the selected setting of the story. List of the characters are as follows.

| ST | TT |
|---|---|
| Enoch Arden | අදිරි  (Adiri) |
| Annie Lee | හීන්මැණිකා        (Hīnmäṇikā) |
| Philip Ray | ටිකිර බණ්ඩා    (Tikiri Banda) |
| Mariam Lane | නොන්නා      (Nonni) |
| Three children of Annie and Enoch and the little baby of Annie and Philip | The blind child of Hīnmäṇikā and Adiri |
|  | අගෝේ ම       (Annie's mother) |

▪ *Characteristics of the Characters:*

*Enoch Arden* and *Adiri* share same set of characteristics. They are economically weak, but physically and mentally strong to do any difficult occupation to support their families. In fighting for the love of Annie in 'Enoch Arden' or Hīnmäṇikā in 'Sudō Sudu', they were succeeded. However, while Enoch is a merchant, Adiri is a farmer. Enoch after facing an accident and lost his job become a sailor and sail to deep see and isolated in a desert island. In the same manner, Adiri, after suffering from Malaria and unable to continue farming, he goes Colombo and joins the army. In army, he has to sail to Singapore for a foreign mission and being fired there he lost one of his hands and isolated in a desert island. Both Enoch and Adiri are disappeared for a long period. While it is nearly 12 years for Enoch and nearly 11 years for Adiri. Both returned back empty handed and found that Annie as well as Hīnmäṇikā is married to his childhood friend after waiting for a long period. Further, both died heartbroken. Enoch kept the piece of hair of his sickly child, who died lately, while Adiri also kept the piece of his hair of his blind child until his dead bed.

*Annie Lee* in 'Enoch Arden' and Hīnmäṇikā in 'Sudō Sudu' also share the same set of characteristics. Both are poor, pretty, and kind hearted. While Enoch became Annie's first husband and Philip became the second husband and while Adiri became Hīnmäṇikā's first husband, Tikiri became the second husband. Annie as well as Hīnmäṇikā both waited for their husband for a long time. In this manner, though the names of these characters are different, they share the same set of characteristics.

*Philip Ray* and *Tikiri* are two educated middle class persons. Though they are not physically stronger than Enoch or Adiri, they are mentally calm and strong. Both in their own stories waited for their love for a long period. While Philip cares for Annie and his children, Tikiri cares for Hīnmäṇikā and her blind child after finding out that his friend is no more.

Further, both couple, Annie and Enoch, and Hīnmäṇikā and Adiri have physically disabled children. While Annie and Enoch have a sickly child, Hīnmäṇikā and Adiri have a blind child. The characters, Miriam Lane in 'Enoch Arden' and Nonni in 'Sudō Sudu' are leading the same role in these separate stories. While Miriam Lane treated Enoch in his dead bed, Nonni treated Adiri in his.

When considering the above details about each characters, it exemplifies that though they have been named differently, they share the same set of characteristics and life story in these subjected poetries.

▪ *Social Status:*

The social background of the characters of both poetries is more or less the same. It is clearly epitomized by the following pieces of stanzas.

| ST | TT |
|---|---|
| Three children of three houses, Annie Lee,<br>The prettiest little damsel in the port,<br>And Philip Ray the miller's only son,<br>And Enoch Arden, a rough sailor's lad<br>Made orphan by a winter shipwreck,<br>**(2<sup>nd</sup> Stanza, Line 2-6)** | ගමේ රාළහාමිගේ  පුත් වන            ටිකිර<br>බණ්ඩා  තව ළදරුවා සත් වස           සපිර<br>ඒහ ගණ්ඩරාළ,   කෙනෙකුගෙ  පුතු වන        අදිර<br>අට අවුරුදු වයස් කොළුවෙකිඅ   අත     දහිර<br>**(2<sup>nd</sup> Stanza)**<br>**Transcription:**<br>gamērāḷahāmigē put vana            ṭikiri<br>baṇḍātava ḷadaruvā sat vasa            sapiri<br>ehigovirāḷa kenekuge putu vana           adiri<br>aṭaavurudu vayas koluvekiäti           dahiri<br><br>වැන්ඩඹු අංගොහෙමිගේ    සුරතල් දූ             ට<br>යන්තම් පස්වයසි විසි අට වෙනි දා           ට<br>දුප්පත් කෙල්ල නොසිටියේ   නම් මේ ලා        ට<br>සැකයක් නැත අංගෝ පරලොව වැඩියා      ට<br>**(3<sup>rd</sup> Stanza)**<br>**Transcription:**<br>vändaṁbu aṁgohāmigē suratal dū            ṭa<br>yantam pasvayasi visi aṭa veni dā            ṭa<br>duppat kella nosiṭiyē nam mē lā            ṭa<br>säkayak näta aṁgō paralova väḍiyā            ṭa |

Annie as well as Hīnmäṇikā is from families facing economic hardships. While Enoch is a son of a sailor and became an orphan after a winter shipwreck who is also not belong to the category of wealthy people, Adiri too is not a wealthy man and is a son of a farmer. Moreover, Philip and Tikiri are educated and rich. While

Philip's father is the miller's only son in the village, Tikiri is the son of the Headman of the village. This also shows some similarities between the subjected poetries of this study.

**v)    Themes:**

A significant fact that has been recognized throughout this study is the similarity in the usage of themes in the subjected poetries. In both stories, themes such as friendship, pure love, marriage, happiness, sorrow, separation, bereavement, struggle of life, authenticity and unsophisticated life of villagers, righteousness to tolerate both success and failure, humility of people, and equanimeous perspective on life can be highlighted.

# IV.    CONCLUSION

In conclusion of this study, it was found that the narrative poetries, 'Enoch Arden' (1864) by Alfred Lord Tennyson and 'Sudō Sudu' (1948) by Sāgara Palansūriya have similarities as well as dissimilarities. As discussed in the results and discussion section, following similarities and dissimilarities can be highlighted.

| | Feature | | Enoch Arden | Sudō Sudu |
|---|---|---|---|---|
| **Form** | Type of the Poetry | | Narrative Poetry | |
| | Structure of the Poetry | | Free Verse | Quatrain |
| | Sound Pattern of the Poetry | | No rhyme scheme | Rhyme scheme of 'a, a, a, a' |
| | Language usage | | Simple and easily understandable | |
| **Content** | Title | | Enoch Arden | Sudō Sudu |
| | Plot | | Similar | |
| | Setting | | A village near sea-shore in England | A rural village in Sri Lanka |
| | characters | Names | Enoch Arden, Philip Ray, Annie Lee, etc. | Adiri, Tikiri Banda, Hīnmāṇikā, etc. |
| | | characteristics | Similar | |
| | | social Status | Similar | |
| | Themes | | Similar | |

Though there are dissimilarities in terms of the form of these poetries, they are more similar in terms of content, which is the most important in the process of translation. Preserving the meaning or the content of the ST is one of the fundamental rule in translation. In this context, it seems that both poetries share same story with different characters. Though the names of the characters are different they can be considered as parallel characters, who have same characteristics and social status as discussed above. Moreover, both poetries follow same set of themes. Therefore, for anyone who may compare these two literary works can investigate parallel connection between the two. As the Sinhalese version or 'Sudō Sudu' of Sāgara Palansūriya (1948) has been written eighty-four years after the creation of the English version or 'Enoch Arden' (1864), it can be considered that Palansūriya has referred 'Enoch Arden' considerably for the production of 'Sudō Sudu'. However, as Palansūriya has not strongly relay on 'Enoch Arden', it cannot either recognized as a complete transcription of the original or an accurate translation nor can be considered as a new production. It seems that Palansūriya has tried to recreate the original appropriate to the Sri Lankan context, which suits the Sri Lanka audience to enjoy the aesthetic enjoyment included in the original. This argument shows that 'Sudō Sudu' visualizes the characteristic of the method of Imitation, which is one of the translation methods. Though, there is an argument among some translation theorists that Imitation cannot be categorized as a translation method, under this study it has been proved that method of imitation can be considered as an effective method of translation when importing foreign literary works appropriate to the context of one's language culture and audience of readers. Finally, this study shows that 'Sudō Sudu' is an imitation of 'Enoch Arden' and the method of Imitation is an effective method of translation in certain occasions in the literary translation field.

# V.    ACKNOWLEDGEMENT

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