The Translation Methods Used by Zaw Tun in Translating the Poem "*ပန်းပန်လျက်ပဲ*" by Sayar Zawgyi

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Abstract

The aim of this research is to study the translation methods used by Zaw Tun in translating Sayar Zawgyi's poem "ပန်းပန်လျက်ပဲ". The objectives of this research are to explore the translation methods used by Zaw Tun in translating the poem "ပန်းပန်လျက်ပဲ" by Sayar Zawgyi and to investigate the most dominant translation methods used by Zaw Tun in translating the poem "ပန်းပန်လျက်ပဲ" by Sayar Zawgyi and to find out the significant use of translation methods in conveying the meaning from SL(source language) to TL(target language).To fulfill these objectives, data are collected, analyzed and interpreted based on the translation methods of Newmark (1988). After analyzing the data, it is found adaptation translation method is mostly used while idiomatic and free translation methods are least used. Word for word translation method and literal translation method are not used at all by the translator in his work. As a result, the findings of this research show that the translated poems translated by Zaw Tun can maintain the original meaning.

Keywords: translation methods, SL (source language), TL (target language), "ပန်းပန်လျက်ပဲ"

Introduction

Translation is the communication of the meaning of a source language text by means of an equivalent target language text. The English word "translation" derives from the Latin word "translation", which comes from "trans", "across + ferre", "to carry" or "to bring" (-latio in turn coming from latus, the past participle of "ferre". Thus, translation is "a carrying across" or "a bringing across"-in this case, of a text from one language to another.[6]

In general, translating poems and other literary works is difficult. This is true relative to the difficulty in translating other types of texts. Specially, poems are even harder to translate for so many reasons. There are a lot of factors to be considered including the choices of words, figurative languages used and metaphors. At the same time, the translator must also be able to transfer the emotions and thoughts of the poet.

To add up more to the difficulty of translating poems, there are other characteristics that are unique to a poem such as rhymes, meter, rhythm and expressions that are not found in other literary pieces. Most words are not even used in daily conversations. Hence, this poses an even bigger challenge to anyone who dares to translate poems.

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There are potential challenges to consider in translating poems. When translating certain words from one language to another, there might be some issues with regards to the appropriate words to be used. In some cases, there are words that have no literal translation to another language. There are even some languages including Myanmar language in which one short word in English is equivalent to 3 or more words in another language. The differences in the choice of words not only make it difficult for the poem to be translated, it could also make the other elements in a poem less beautiful and sometimes even make the disappearance of the beauty of the original poem.

Poems also contain deeper meanings. There are words used but they serve as symbolisms or metaphors only. The underlying thought behind those words is what makes the entire poem beautiful. Thus, translators now have the dilemma of whether or not they are to translate the verse literally and make everything sound or awkward, or translate the figurative meaning and limit the reader's opportunity to be more critical in reading the verses.

There are also some words in a poem that may not sound good when translated to another language. The words could also be very offensive or inappropriate. They might be seen as vulgar even if in the original language, the word used is just right. Thus, the translator now has to choose the more appropriate word to use or find a more culturally sensitive equivalent word used in the original text.

This is another element of poetry that makes it beautiful and engaging. Due to these rhyming words or attractive sounds, readers are glued to the poem. There might be no word in another language that could retain these sounds. The translation of the words might have extremely been different sounds that do not make sense when forced to sound like.

Therefore, there are a lot of things to be considered when translating poems. They might just be a few lines or stanzas, but it could take an even longer time for poems to be translated. It also helps a lot that the translator understands the thoughts of the poet and the cultural background of the people in which the poem will be translated for.

The facts mentioned above are difficulties translators may encounter when translating poems. These facts make the researcher interested in how translators deal these difficulties and how they overcome them when translating poems.

There are methods, procedures and strategies in translating the texts. This present paper aims to study the translation methods used by Zaw Tun in translating the poem "ပန်းပန်လျက်ပဲ" by Sayar Zawgyi into English version.

The selected poem is extracted from the book entitled *One Hundred Myanmar Poems* published by Chin Dwin Eain Book Shop to commemorate its 20th anniversary.

The reason why the researchers have chosen this poem is that it is translated into English version by maintaining the original meaning. According to Newmark's (1988) translation methods,

this paper studies the translation methods used by Zaw Tun in translating the poem. There are also many related researches concerning translating texts from one language to another.

They were Ge (2012) *The Application of Peter Newmark's Theory in Translating the Public Sign in the Scenic Spots*, Khaing Thinzar Oo(2015) *Translation Methods Used by Ashin Ananda in Translating the Selected Poems of Htilar Sitthu.* However,This present research focuses on the translation methods used by U Zaw Tun in translating the poem "ပန်းပန်လျက်ပဲ" of Sayar Zawgyi by using Newmark's (1988) translation methods.

Aim and objectives

The aim of this research is to study the translation methods used by U Zaw Tun in translating the poem "ပန်းပန်လျက်ပဲ "by Sayar Zawgyi by maintaining the original meaning conveyed in the poem. The objectives of this research are to explore the translation methods used by Zaw Tun in translating the poem "ပန်းပန်လျက်ပဲ"based on the translation methods of Newmark (1988) and to investigate the most dominant translation methods and to find out the significant use of translation methods in conveying the meaning from SL(source language) to TL(target language).

Literature Review

Biographies of the Poets

Zawgyi, the pen name of U Thein Han (1907-1990) is one of the leading figures of Khitsan Sarpay Movement. He was a distinguished poet, author, literary historian, critic, scholar, and academic. The poem "ဝိတောက်ပန်း" was of Sayar Zawgyi's very first poem to be published in Hantha Kyemon pamphlet. He was also a translator of many notable literary works including "မဟာဆန်ချင်သူ" play which is an adaptation of Moliere's *Le bourgeois gentilhomme*, published in 1934. "ဗေဒါလမ်း"(The Hyacinth's Way) is Sayar Zawgyi's most famous work, that traces a journey through life's ups and downs, published in 1963. Sayar was awarded the National Literary Award two times: one is for his translated version of the selected works of Nobel Laureates in Literature and another is for his poetry "ရှေးခေတ်ပုဂံကဗျာစု".

Zaw Tun is the pen name of Dr. Zaw Tun who is a retired Professor of English and Head of English Department at the Mandalay University of Foreign Languages. He completed his Doctoral Degree from the University of Mandalay. He has translated and published over 40 Myanmar Poetry Books into English version and has also translated two English Books into Myanmar version. He was awarded "Sayarwun Tin Shwe Literary Award" for his translated work "The Sweet honey Drop on the Sharp Scalpet Blade" of "ထက်မြက်တဲ့ဓားသွားပေါ်ကချိုမြမြပျားရည်တစ်စက်" by Nyi Pu Lay in 2018.

Theoretical Background

In translating a text, there are many methods that can be used by the translators. Newmark(1988) mentions that translation methods are related to whole texts. Newmark (1988) distinguished eight methods of translation. The eight methods of translation distinguished by Newmark (1988) are word-for-word translation, literal translation, faithful translation, semantic translation, adaptation translation, free translation, idiomatic translation and communicative translation.

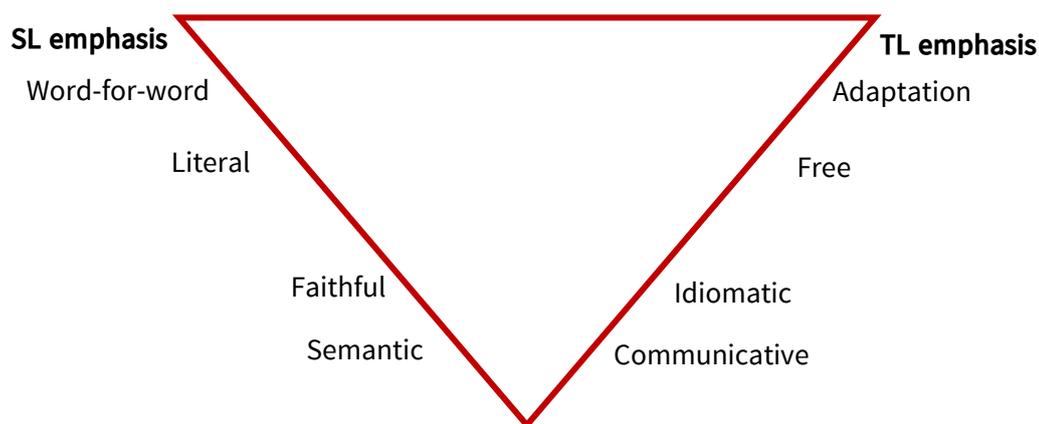The following figure is the v-diagram of translation methods by Newmark (1988).

SL emphasis   **TL emphasis**
Word-for-word   Adaptation

Literal   Free

Faithful   Idiomatic

Semantic   Communicative

Figure 1: V-diagram of Translation Method by Newmark (1988)

He discusses different types of translation methods and they are described as follows:

Word-for-word Translation

This is often demonstrated as interlinear translation, with the TL immediately below the SL words. The SL word-order is preserved and the words translated singly by their most common meanings, out of context. Cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a pretranslation process. In the following example, ST stands for source text and TV stands for translated version.

e.g. ST   : ယူနီယံဂျက်နှင့်…….
     TV   : The Union Jack and…(Khaing Thinzar Oo, 2015:3:2)

Literal Translation

The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved. In the following example, ST stands for source text and TV stands for translated version.

e.g. ST   : မှန်းရှောက်ဆက်လက် ခရီးထွက်ရ
      TV   : Continuously conjecturing how to travel
                      (Khaing Thinzar Oo, 2015:3:10)

Faithful Translation

A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It 'transfers' cultural words and preserves the degree of grammatical and lexical 'abnormality' (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realisation of the SL writer. In the following example, ST stands for source text and TV stands for translated version.

e.g. ST   : He walked in glory on the hills;

TV   : ကြွားဝင့်စွာနှင့်လျှောက်သောလမ်း (Zaw Win Khaing, 2021:3:2)

Semantic Translation

Semantic translation differs from 'faithful translation' only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sound) of the SL text, compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version. Further, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents – une none repassant un corporal may become 'a nun ironing a corporal cloth' - and it may make other small concessions to the readership. The distinction between 'faithful' and 'semantic' translation is that the first is uncompromising and dogmatic, while the second is more flexible, admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original. In the following example, ST stands for source text and TV stands for translated version.

e.g. ST   : We dalesmen envied from afar

TV   : တောင်အောက်က နင်းပြားအဝေးမှမျှော်ကာတမ်း (Zaw Win Khaing, 2021:3:2)

Adaptation

This is the 'freest' form of translation. It is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten. The deplorable practice of having a play or poem literally translated and then rewritten by an established dramatist or poet has produced many poor adaptations, but other adaptations have 'rescued' period plays. In the following example, ST stands for source text and TV stands for translated version.

e.g. ST   : မိုးဦးသရစ်အားအင်သစ်သို့

TV   : In the beginning of the rainy season

Comes new strength and power (Khaing Thinzar Oo, 2015:2:17)

Free Translation

Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original, a so-called

'intralingual translation', often prolix and pretentious, and not translation at all. In the following example, ST stands for source text and TV stands for translated version.

e.g. ST   : The clock of life is wound but once,

  TV   : ဘဝနာရီ မွေးစဉ်ကပင် သတ်မှတ်ပြီးဖြစ်သည်။(Zaw Win Khaing, 2021:12:2)

Idiomatic Translation

Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original. (Authorities as diverse as Seleskovitch and Stuart Gilbert tend to this form of lively, 'natural' translation.) In the following example, ST stands for source text and TV stands for translated version.

e.g. ST   : Through the world we safely go

  TV   : ကမ္ဘာ့ကန္တာရ ခရီးကြမ်း၊
          စိတ်ချစွာလှမ်းပါတော့လား။
          အို လူသား။ ... (Zaw Win Khiang: 2021:1:8)

Communicative Translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership. In the following example, ST stands for source text and TV stands for translated version.

e.g. ST   : မြို့နှင့်ရွာဆက် အုန်းအုန်းကျွက်တည်း

  TV   : All towns and villages

          Were in a state of uproar, (Khaing Thinzar Oo, 2015:1:15)

Related Research

Ge (2012) did a research *The Application of Peter Newmark's Theory in Translating the Public Sign in the Scenic Spots*. This paper mainly focused on Peter Newmark's theory, namely the communicative approach and the semantic approach in translating the public signs in the scenic spots. Pubic signs were collected around the West Lake. Then, he classified the public signs to which approach could be applied. Under the principle of either approach, through the careful study of the public signs, he re-translated these public signs. He used Peter Newmark's theory to translate the public signs around west Lake to be more understandable for the foreigners from English-speaking country.

Another related research written by Khaing Thinzar Oo (2015) is entitled *"Translation Methods Used by Ashin Ananda in Translating the Selected Poems of HtilarSitthu*. She used Newmark's (1988) translation methods. The aim of the research was to explore the translation

methods used by Ashin Ananda in translating the selected poems of HtilarSitthu. The objectives of the research were to identify the translation methods employed by the translator in translating the selected poems, to classify these translation methods in terms of Newmark's (1988) methods of translation and to examine the resemblance between the original poems and the translated ones. The findings showed that faithful translation method is mostly found and no idiomatic translation method is found in her research.

Research Methodology

The data were collected from the translated work "The Hyacinth's Way" by Zaw Tun using the eight kinds of translation method proposed by Newmark (1988). Then, the data were interpreted and the result was discussed. There are 15 lines in the original poem and 19 lines in the translated version.

Sample Data Interpretation

The use of Translation Methods for translating the Poem, "The Way of the Hyacinth"

ST: ပန်းပန်လျက်ပဲ

TV: The Way of the Hyacinth

Free translation method is found in the title of this poem. It is translated without the form and the content of the original text.

ST: ညို့ပြာပြာ လတာပြင် ခြေရင်း။

TV: At the foot of the murky blue vast mud flats

Faithful translation method is found in this line. It is translated by giving the precise contextual meaning of the SL text in the TL grammatical structure.

ST: ဆင်းရာလဲ မသက်သာ

TV: Going down isn't that easy,

Communicative translation method is found in this line. It is translated by giving the exact contextual meaning of the meaning of the original text so that both the content and language are easily understood.

ST: အုန်းလက်ကြွေ ရေပေါ်လော၊ မျောစုန်လို့လာ။

TV: Since the floating coconut palm goes down

Adaptation translation method is found in this line. It is translated by changing the SL culture to the TL culture to adapt.

ST: နောက်တချီ ဒီတစ်လုံးက၊ ဖုံးလိုက်ပြန်ပါ။

TV: 'Cos another surging wave covers her up

Semantic translation method is found in this line. It produces more aesthetic value of the SL text.

ST: ပေါ်ပြန်လည်း မသက်သာ

TV: Emerging out under the sun isn't that easy

Idiomatic translation method is found in this lien. It is translated by preferring colloquialisms and idioms where these do not exist in the original.

Findings and Discussion

The researchers found that the translator used adaptation mostly in his work while free translation and idiomatic translation methods least in translating the poem "ပန်းပန်လျက်ပဲ" by Sayar Zawgyi. It is also discovered that word for word translation and literal translation methods were not employed at all in his translated version. Table 1 shows the frequency and percentage of translation methods used by Zaw Tun in the poem "ပန်းပန်လျက်ပဲ".

Table 1 shows the frequencies and percentages of eight translation methods used in translating the poem, "ပန်းပန်လျက်ပဲ".

Table 1: The Frequencies and Percentages of Eight Translation Methods Used in Translating the Poem "ပန်းပန်လျက်ပဲ"

Sr.No	Methods	Frequency	Percentage
1.	Word-for-word Translation	0	0%
2.	Literal Translation	0	0%
3.	Faithful Translation	4	25%
4.	Semantic Translation	2	12.5%
5.	Adaptation	5	31.25%
6.	Free Translation	1	6.25%
7.	Idiomatic Translation	1	6.25%
8.	Communicative Translation	3	18.75%
Total		**16**	**100%**

According to Newmark's (1988) translation methods, word-for-word translation method preserves the SL word order and lexical words are translated singly. In the translated poem, the use of word-for-word translation method was not used. It may be possible that, although the translator wants to translate the cultural words literally, he has no equivalent words for this method.

The use of literal translation method was also not used. In fact, literal translation method is changing the SL grammatical constructions to the TL grammatical constructions and the lexical words are translated singly, out of context. It may be due to the fact that there are differences between SL grammatical constructions and the TL grammatical constructions.

It was found that faithful translation method was the second most used method because it may be possible that the translator tries to give the meaning of the original as close as the SL text. Faithful translation method gives the precise contextual meaning of the original text.

The frequency of semantic translation was 2 (12.5%). Semantic translation makes more aesthetic value of the SL text. It may be possible that the translator wants the readers to feel the message of the SL text deeply.

Adaptation method was the most frequently used method. According to Newmark (1988), adaptation is the freest form of translation and SL culture is converted to the TL culture. It also is the most frequently used method by Zaw Tun in the translated poem because it may be possible that there is a little cultural word in this poem and the translator does not want to change the original meaning.

It was also found that the use of free translation method was 1(6.25%). It is because the translator wants to give the content of the original text precisely but the styles and forms between SL and TL are not the same.

It was found that the use of idiomatic translation method was the second least used method. Idiomatic translation method reproduces the original by using colloquialisms and idioms that do not exist in the original. It may be possible that the translator does not want to translate the value of the original text and he prefers using the colloquialisms or idioms that do not exist in the original to reproduce the message of the original.

The use of communicative translation method was 3(18.75%). Communicative translation method renders the exact contextual meaning of the original text by making both content and language acceptable and comprehensible to the readership. It may be possible that the translator maintains the meaning of the original text exactly but he makes the readers read the translated poems easier. In this paper, faithful and adaptation translation methods are frequently used.

To sum up, Zaw Tun used adaptation translation method mostly in this paper because he seemed to preserve the original meaning. In addition, he also used faithful translation method mostly because he seemed to give the precise contextual meaning of the original text. And then, he used free translation method least because he might to give the content of the original text precisely but the styles and forms between SL and TL are not the same. Also, he secondly used idiomatic translation method least because he might prefer to use colloquialisms and idioms where do not exist in the original.

Table 2: Sample data analysis of the poem, "The way of Hyacinth "by Zaw Tun

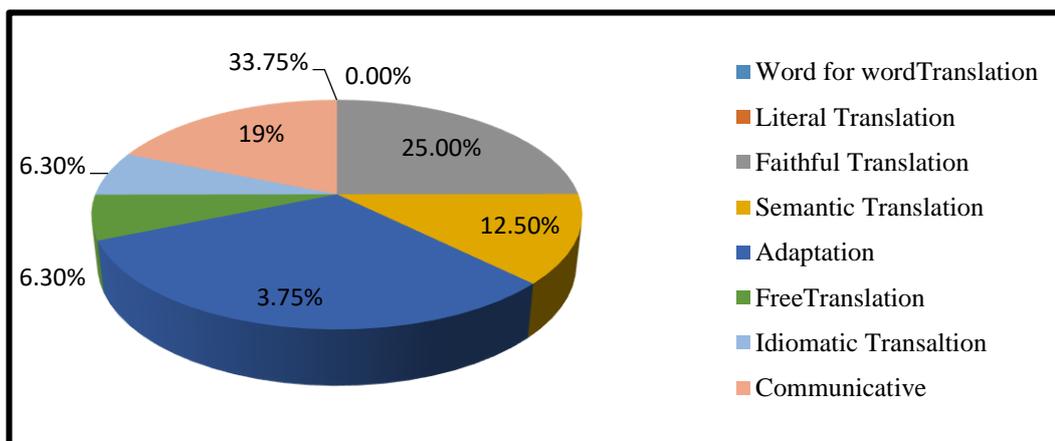| Sr. No.	Source Text	Translated Version	Word-for-word	Literal	Faithful	Semantic	Adaptation	Free	Idiomatic	Communicative
1.	ပန်းပန်လျက်ပဲ	The Way of the Hyacinth						√		
2.	ညိုပြာပြာ လတာပြင်ခြေရင်း	At the foot of the murky blue vast mud flats			√					
4.	ဆင်းရာလဲ မသက်သာ	Going down isn't that easy								√
5.	အုန်းလက်ကြွေရေပေါ် လောမျှောစုန်လို့လာ	Since the Floating coconut palm goes down					√			
8.	နောက်တချီ ဒီတစ်လုံးက ဖုံးလိုက်ပြန်ပါ	'Cos another surging wave covers her up				√				
11.	ပေါ်ပြန်လည်း မသက်သာ	Emerging out under the sun isn't that easy							√	
Total			-	-	1	1	1	1	1	1

Figure 2: Percentages of Eight Translation Methods Used in Translating the Poem "ပန်းပန်လျက်ပဲ"

Conclusion

This research aims at studying the translation methods used by U Zaw Tun translated the poem "ပန်းပန်လျှက်ပဲ" and to find out the most and the least common methods of translation used by Zaw Tun. The data were analyzed based on the translation methods of Newmark (1988) such as word-for-word translation, literal translation, faithful translation, semantic translation, adaptation translation, free translation, idiomatic translation and communicative translation. After studying the translation methods used by U Zaw Tun, adaptation translation method is the mostly used method. The second mostly used method is faithful translation method. The third most used method is communicative translation method. The least used methods are free translation method and idiomatic translation method. All translation methods are found in the poem "ပန်းပန်လျှက်ပဲ " of Sayar Zawgyi.

According to the results, adaptation translation method is the most used method. One possible reason for this finding is that the translator might try to keep the original meaning. The findings show that faithful translation method is also the second most used method. It may be reasonable for this finding is that the translator tries to give the meaning of the original text as much possible as he can. On the other hand, free and idiomatic translation methods are found as the least ones in the translated versions. It may be reasonable for these findings are that the translator might to use the pretentious word and everyone cannot understand the idioms. Therefore, translation methods proposed by Newmark (1988) can also be used in translating other types of fictions.

To sum up, it is expected that this paper will provide some contributions in the field of translation. And the translation methods proposed by Newmark(1988) can be used to study the translated works of other genres like novel, short story, fiction and other literary works.

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