Art of Translation: Free Translation and Poetry

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Abstract :   The paper "Art of Translation: Free Translation and Poetry" aims at introducing different methods of translation in detail and to suggest the most suitable method for translation for literary works. Mario Klarer, in his book, *An Introduction to Literary Studies* says that 'literature is referred to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word. The definitions, therefore, usually include additional adjectives such as 'aesthetic' or 'artistic', in order to distinguish literary works from the non-literary ones such as newspapers, legal documents and scholarly writings' (1). 'The central problem of translating has always been whether to translate literally or freely. The argument has been going on since the first century BC up to the beginning of the nineteenth century' (Ibrahim et al. 4). Liberal translation is not an ideal concept for translation of literary works, rather it is only suitable for the translation of non-literary works. The paper attempts to show that the concept of Liberal translation- of 'word-for-word translation'-is an imperfect concept for the translation of literary works especially poetry and claims that Free translation is the suitable method for translation of poetry. This is explicated through an analysis of three translated works. A suitable method of translation of poetry should always focus on the spirit not the letter; sense not the word; the message rather the form; the matter not the manner.

Index Terms – **free translation, liberal translation, literature, poetry, translation.**

Introduction

The paper consists of two main chapters. Chapter One, titled "The Theoretical Framework of Translation Studies," analyses the major concepts and models of translation studies with particular reference to systematic translation theories. Chapter Two, titled "Relevance of Free Translation in Poetry," primarily focuses on the central recurring theme of 'word-for-word' and 'sense-for-sense' translation. It tries to show that the concept of Liberal translation- of 'word-for-word translation'-is an imperfect concept for the translation of poetry and asserts that Free translation is the suitable method for translation of poetry with the help of the analysis of selected translated poems such as Ayyappa Panickar's Malayalam poem *Moshanam* translated into English titled "Theft" by the poet itself. Vishnu Prasad's Malayalam poem *Pidikittapulli* translated into English titled "The Fugitive" by the translator C.S. Venkateswaran. Smitha Meenakshy's Malayalam poem *Kodichi* translated into English titled "The Bitch" by the translators such as Anitha Varma and Rahul Kochuparambil.

Chapter 1
The Theoretical Framework of Translation Studies

Translation is an influential valid feature of our society, and it symbolizes one of the most important aspects in shaping the upcoming course of the planet. The translator's tasks are complex and refer to his abilities of dealing with every aspect of the process of translation. The power of translator lies in his responsibility for his end product. Translation is one of the diverse means of communication and the most important one. This is mainly because it sets up an association between at least two languages and their culture. Through translation, are also transferred the characteristic elements from one language into the other. Translation has a great effect on our everyday life. We can define it as being a process or even being a product, as well. Therefore, it covers different perspectives. Translation focuses on the translator's role from taking a source text and turning it into one in another language, but also concentrates on the specific product created by the translator.

In Susan Bassnett's book, *Translation Studies*, 'translation defined as the transfer of meaning *i.e.* Translation involves the transfer of 'meaning' contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar; the process involves a whole set of extra-linguistic criteria also' (21). Translation is the both a substitution and a transference of meaning from one language *i.e* source-language (SL) to another *i.e* target-language (TL). The English word 'translation' is derived from the Latin word *translatio,* which comes from *trans,* "across" + *ferre,* "to carry" or "to bring". Thus translation is "a carrying across" or "a bringing across": in this case, of a text from one language to another.

The term 'translation' itself has several meanings: it can refer to the general subject field, the product (the text that has been translated) or the process (the act of producing the translation, otherwise known as translating). The process of translation between two different written languages involves the translator changing an original written text (the source text or ST) in the original verbal language (the source language or SL) into a written text (target text or TT) in a different verbal language (the target language or TL). This type corresponds to 'interlingual translation' and is one of the three categories of translation described by the Czech structuralist Roman Jakobson in his seminal paper *On Linguistic Aspects of Translation*.

Jakobson's categories are as follows:

1) Intralingual translation, or 'rewording': 'an interpretation of verbal signs by the means of the other signs of the same language';
2) Interlingual translation, or 'translation proper': 'an interpretation of verbal signs by means of some other language;
3) Intersemiotic translation, or 'transmutation': 'an interpretation of verbal signs by means of signs of non-verbal sign systems' (Das 29)

The discussions and practice of translation reach back into antiquity and show remarkable continuities. For example, Theories of Cicero and Horace (first century BCE) and St Jerome (fourth century). The Ancient Greeks distinguished between metaphrase (liberal translation) and paraphrase. The Ancient Greek term for 'translation', *metaphrasis*, 'a speaking across', has supplied English with 'metaphrase' (a 'liberal', or 'word-for-word' translation) - as contrasted with 'paraphrase' ('a saying in other words', *paraphrasis*). 'Metaphrase' corresponds, in one of the most recent terminologies, to 'formal equivalence'; and 'paraphrase', to 'dynamic equivalence'.

Early attempts at systematic translation theory includes theories of Dryden, Dolet and Tyler. The England of the seventeenth century – with Denham, Cowley and Dryden – marked an important step forward in translation theory with 'deliberate, reasoned statements, unmistakable in their purpose and meaning'. At that time, translation into English was almost exclusively confined to verse renderings of Greek and Latin classics, some of which were extremely free. Cowley, for instance, in his preface to *Pindaric Odes* (1640), attacks poetry that is 'if converted faithfully and the word for word into French or Italian prose (Amos 149). His approach is also 'to counter the inevitable loss of beauty. In doing this, Cowley admits he has taken, left out and added what I please to the Odes' (150). Cowley even proposes that 'the term *imitation* for this very free method of translating' (151). 'The idea was not, as in the Roman period, that such a free method would enable the translator to surpass the original; rather that this was the method that permitted the 'spirit' of the ST to be best reproduced' (157).

A similar approach to translation produced a reaction, notably from another great poet and translator, John Dryden, whose description of the translation process would have enormous impact on the subsequent translation theory and practice. In the preface to his translation of Ovid's *Epistles* in 1680, Dryden reduces all translation to three categories:
1) 'metaphrase': 'word by word and line by line' translation, which corresponds to literal translation;
2) 'paraphrase': 'translation with latitude, where the author is kept in view by the translator, so as never to be lost, but his words are not so strictly followed as his sense'; this involves changing whole phrases and more or less corresponds to faithful or sense-for-sense translation;
3) 'imitation': 'forsaking' both words and sense; this corresponds to Cowley's very free translation and is more or less adaptation (Das 28).

In the later half of the twentieth century, with the advent of Structuralism, Deconstruction, and Reader-Response Criticism, Translation Studies took a new turn. The kinds of translation used during the process of translation are of two types: Literary and Non-Literary translations. Apart from literary and non-literary translations, there are number of other types of translations such as translation based on the classification of form and meaning, namely form-based translation and meaning-based translation. Forms-based translations attempt to follow the form of the SL and it is known as literal translations (which aims- to be basically 'word-for-word'), while meaning-based translation makes every effort to communicate the meaning of the SL text in the natural forms of the receptor language. Such translation is called idiomatic translation (27).

J.C. Catford makes a classification of translation in terms of extent, level and ranks. There can be 'total' and 'restricted' translation or 'full' and 'partial' translation. The destination between 'full' and 'partial' translation is made in terms of extent. In a 'full' translation, every part of the SL text is replaced by the material in the TL text. As Catford says that in a partial translation, some part or parts of the SL text are left untranslated: they are simply transferred to and incorporated in the TL text. In literary translation it is not uncommon for some SL lexical items to be treated in this way, either because they are regarded as 'untranslatable' or for the deliberate purpose of introducing 'local colour' into the TL text. This process of translating SL lexical items into a TL text is more complex than appears at the first sight, and it is only approximately true to say that they remain untranslated. The distinction between 'full' and 'partial' translation is not technical (Das 30).

Catford makes a distinction between 'total' and 'restricted' translation which is related to the levels of language in translation. He defines 'total' translation as 'replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology/graphology by (non-equivalent) TL phonology/graphology'. A restricted translation is that where the SL textual material is replaced by equivalent TL textual material at one level only. He further suggests another type of equivalence in translation which connects the rank in a grammatical hierarchy with the translation formed. This is called 'rank-bound' translation. In 'rank-bound' translation, the selection of TL equivalents is made at the same rank. A 'word-rank-bound' translation is necessary for showing the differences between the SL and the TL in the construction of higher-rank units. The 'rank-bound' translation is often considered as bad translation, because it uses TL equivalents which are not proper to their position in the text of the TL, and they are not justified by the inter-changeability of the texts in the SL and the TL in one and the same position. The 'unbounded' translation is considered as 'free' translation, where equivalents shift freely up and down the rank scale. 'Word-for-word' translation is a 'rank-bound' translation. A 'literal' translation lies between the 'rank-bound' and 'free' translation. 'Literal' translation aims to be lexically 'word-for-word' (31).

There are eight types of translation in contemporary methods of translation. They are word-for-word translation, literal translation, faithful translation, semantic translation, adaptive translation, free translation, idiomatic translation and communicative translation.

1) Word-for-word translation is often demonstrated as interlinear translation. The SL word order is preserved and the words translated by their most common meanings. Cultural words are translated literally. The main use of this method is either to understand the mechanics of the SL or to construe a difficult text as pre-translation process (Ibrahim et al. 5).

2) Literal translation is a type of translation in which SL grammatical constructions are converted to their nearest TL equivalents but the lexical items are again translated out of context. As pre-translation process, it indicates problems to be solved (5).

3) 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-realization of the SL writer (5)

4) Semantic translation differs from 'faithful translation' only in as far as it must take more account of the aesthetic value 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 cultural words by culturally neutral third or functional terms but not by cultural equivalents. The distinction between 'faithful' and 'semantic' translation is that 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 (6).

5) Communicative translation attempts to render the exact contextual meaning of the original in such a way that both language and content are readily acceptable and comprehensible to the readership. (6)

6) Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms (6).

7) 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 (6).

8) Adaptation is the freest form of translation mainly used for plays comedies and poetry; the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and text is 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 (6).

In recent years translators, taking a cue from the linguists and literary critics, have extended the meaning and significance of translation by attempting at different kinds of translations, such as 'phonological', 'graphological', 'total', 'restricted', 'full', 'partial', 'rank-bound', 'free', 'literal', 'transliteration' and 'transcription' etc (Das 27).

The phonological translation has a category of the phoneme words. From the several theory about phonological translation, it ca concluded that phonological translation is the way in translated words without changes the sound but can be differences in written. Phonological translation is a process of translation from the Source Language (SL) phonology replaced by equivalent Target Language (TL) phonology and can only be done in grammatical or lexical. Moreover, a phonological translation is done if the translator cannot finds the suitable word in Target Language (27).

Graphological translation is 'restricted translation' where the geography of the source language text is substituted by equivalent graphology in the target language. The equivalence is based on the relationship to the same graphic substance. This translation is difficult, as the writing systems use a restricted range of graphic substance. An approximate graphological translation is done by typographers who want to give an 'exotic' flavour to written texts. For example, it can be seen that books about Islam or Arab would sometimes have their titles written in Arabic-lie-script- a graphological semi-translation (32).

Transliteration is different from graphological translation. As Catford rightly says, "In transliteration, SL graphological units are replaced by TL graphological units; but these are not translation equivalents, since they are not selected on the basis of relationship to the same graphic substance" (qtd. in Das 33).

Translation typically has been used to transfer written or spoken SL texts to equivalent written or spoken TL texts. In general, the purpose of translation is to reproduce various kinds of texts – including religious, literary, scientific, and philosophical texts – in another language and thus making them available to wider readers. The troublesome problem of translation is the disparity among languages. Among the problematic factors involved in translation are forms, meaning, style, proverbs, idioms, etc. The differences between SL and TL and the variation in the cultures associated with the languages make the process of translating a real challenge.

Chapter 2
Relevance of Free Translation in Poetry

The First half of the chapter deals with the researcher's views on the argument that Free Translation is most suitable method for translation of poetry. The latter half deals with the analysis of selected translated works such as Ayyappa Panickar's malayalam poem *Moshanam* translated into English titled "Theft" by the poet itself. Vishnu Prasad's Malayalam poem *Pidikittapulli*

translated into English titled "The Fugitive" by the translator C.S. Venkateswaran. SmithaMeenakshy's Malayalam poem *Kodichi* translated into English titled "The Bitch" by the translators such as AnithaVarma and Rahul Kochuparambil.

Translation Studies is the academic discipline which studies the theory and practice of translation. The older concentration in translating was the structure of the message, the ability to reproduce stylistic subjects: rhythms, rhymes, parallelism and unusual grammatical structures. The new focus has passed to the response of the receptor to the translated message. The response must afterward be compared with the way in which the original receptors seemingly reacted to the message when it was written in its original form. The translator must aim now to make sure that the average receptor is very unlikely to misunderstand the message.

Primarily, the translator must discover and eliminate the expressions which are likely to be misunderstood and the ones which are difficult and "heavy" concerning grammar and the vocabulary. This is to make sure he is not discouraging the reader to try to understand the content of the message. The translation is not considered logical if a high percentage of readers misunderstand the interpretation. It is also essential to understand that each language has its own intellect; it holds a variety of distinctive characteristics, such as unique configuration of phrase order or markers of discourse. Thus, the translators must tend to 'reconstruct' a language.

As all languages differ in form, in order to preserve the content, the forms must be changed. The level to which forms must be changed in order to conserve the meaning will depend on the linguistic and cultural distance between the languages.

As Eugene A. Nida and Charles R. Taber said in his book *Theory and Practice of Translation*, when translating, one must establish several essential groups of priorities. Contextual consistency has priority over verbal consistency (or word-for-word concordance), dynamic equivalence has priority over formal correspondence, the aural (heard) form of language has priority over the written form and forms that are used by and acceptable to the audience for which a translation is intended have priority over forms that may be traditionally more prestigious. These priorities represent four different perceptions, translation regarding the linguistic form, translation regarding the reactions of the readers, translation regarding "the typical circumstances of communication" and translation concerning the problems of translation from the point of view of the types of audience (14).

The three stages of translation:
1) Analysis, in which the message given in the source language is analyzed from the point of view of the meaning of the words;
2) Transfer, in which the analyzed message is transferred in the translator's mind from the source language into the receptor language;
3) Restructuring, in which the transferred material is restructured as to make the final message completely understandable in the receptor language (14).

Derrida, in an article entitled "Des Tours de Bebel", argued that one is never able to translate a text in such a way as it will be an equivalent to the original. Translation always involve interpretations…The result is that the new text must diverge from the original text and be a new creation (qtd. in Kiboki 24). As already been mentioned, the kinds of translation are of two types: Literary and Non-Literary translations. In literary translations (i.e., the translation of literature) the translators were concerned with not 'word for word' but the 'sense for sense' translation.

Apart from literary and non-literary translations, there are a number of other types of translations such as translation based on the classification of form and meaning, namely form-based translation and meaning-based translation. Forms-based translations attempts to follow the form of the SL and it is known as literal translations (which aims- to be basically 'word-for-word'), while meaning-based translation makes every effort to communicate the meaning of the SL text in the natural forms of the receptor language. Such translation is called idiomatic translation. A literal translation sounds like nonsense and has little communication value (Larson 15).

According to Larson, a literal translation can be understood if the general grammatical form of the two languages is similar. He says that idiomatic translations use the natural forms of the receptor language both in the grammatical constructions and in the choices of lexical items (16). A truly idiomatic translation does not sound like translation. It sound like it was written originally in the receptor language. Therefore, a good translator should try to translate idiomatically. The language of literature being metaphorical (or rhetorical), the translator should try to create an appropriate rhetoric in Target Language (TL) text while translating a Source Language (SL) text. In other words, the TL text must retain the 'feel' of the original SL text.

Some writers began to state their 'principles' of translation. One of the first to do so had been Etienne Dolet, who set out five principles in the order of importance as follows:
1) The translator must perfectly understand the 'sense' and material of the original author, although he should feel free to clarify obscurities.
2) The translator should have a perfect knowledge of both SL and TL, so as not to lessen the majesty of the language.
3) The translator should avoid word-for-word renderings.
4) The translator should avoid Latinate and unusual forms
5) The translator should assemble and liaise words eloquently to avoid clumsiness (Das 16).

As pointed out above, in the past there was a debate among scholars on the nature of translation. Some favoured 'word for word' translation as against 'sense for sense' translation of others. Some scholars even advocated transmission of sense across the language. Both Horace and Cicero made a distinction between 'word for word' and 'sense for sense' translation. What is desired in translation is not so much a translation of words but a translation of meanings (28).

In the light of the literary criticism which denies the author, undermines the text, highlights the reader and emphasizes the polysemy of interpretations and pleads for the indeterminacy of the meaning, the art of translation has become increasingly difficult. In order to get the best output of a TL text, the translator has two options, firstly focusing on finding formal equivalents which 'preserve' the context-free semantic sense of the text at the expense of its context-sensitive communicative value or secondly finding functional equivalents which 'preserve' the context-sensitive communicative value of the text at the expense of its context-free semantic sense. The choice is between liberal translation (word-for-word) and free translation (meaning-for-meaning). Pick the first and the translator is criticized for the 'ugliness' of a 'faithful' translation; pick the second and there is criticism of the 'inaccuracy' of a 'beautiful' translation. Nevertheless, liberal and free translation may be useful as ideal concepts that mark the extremes in the spectrum of possible approaches to translation.

The central problem of translating has always been whether to translate literally or freely. The argument has been going on since first century BC up to the beginning of the nineteenth century. The concept of Liberal translation- of "word-for-word translation"- is an imperfect concept of the translation of poetry and to claim that Free translation is the suitable method for translation of poetry. The concept of Liberal translation- of "word-for-word translation" can be considered as a perfect concept for the translations of non-literary works since it fulfills the two main aims of translation, which are first, accuracy and second, economy. This method of translation is used for 'informative' and 'vocative' texts rather than 'expressive' texts (Ibrahim et al. 7).

The researcher tries to show that the Free Translation is suitable method for translation of Poetry using the following arguments:

a) The expressive components of a text in SL when it translated to TL although the context-free semantic sense of the text is maintained, it lacks the essence of these 'expressive' texts such as stock and dead metaphors, normal collocations, colloquialisms etc. If literally translated, they appear more 'informative' and 'vocative' and fails to bring 'expressive' element of the text. The poetic rhythm and flow will be lost. The resultant Target Text (TT) is normalized and toned down when compared to its Source Text (ST). So, free translation is suitable translation for literary works. Theoretically, liberal translation allows the translator no freedom. In liberal translation, a translator who wants to translate a poem will be confined to the mere 'informative' and 'vocative' part of the poem. He is forced to 'convert' (not even 'translating', a scientific method like 'conversion' is used) the words of ST into nearest TT equivalents. The SL word-order is preserved. The translator is forced to ignore the 'aesthetic' and 'expressive' elements of poem.

b) Different languages have different word-order, for example consider two languages English and Malayalam. Most English sentences (clauses) conform to the SVO word order. This means that the subject comes before the verb, which comes before the object. So, when literally translated, the translator should be careful regarding the word order. Differences in word order complicate translation. In addition to changing the individual words, the order must also be changed. This can be simplified by first translating the individual words, then reordering the sentence, as in interlinear gloss, or by reordering the words prior to translation. In free translation, process is not complex as liberal translation. It reproduces the general meaning of the original text. It may or may not closely follow the form or word order of the original.Example: The word order of English is I (S) bought (V) a new computer (O) whereas the word order of Malayalam is SOV.

c) In liberal translation the words are translated by their most common meanings, out of context. This give birth to homonymic conflict in translation because a given word in a given language often carries more than one meaning; and because a similar given meaning may often be represented in a given language by more than one word. This homonymy can lead to translation conflicts and thus trigger lexical (onomasiological) change. The same word may mean multiple things depending on where it is placed and how it is used in a sentence. This phenomenon typically follows one of the two patterns. For example, the word "bank" has got multiple meanings in English. One meaning is that the land alongside or sloping down to a river or lake, another meaning like a place where one can borrow or deposit money. The word also have related meanings like "piggy bank" etc.

d) The words should be translated with the consideration of the context within which it is placed. A meaning of word is culturally dependent. The meaning is acquired to the word by the conventional use. This conventional and cultural barrier is fulfilled in the case of 'free translation', the 'expressive' elements is maintained in TL. Thus, the soul of the work is maintained.

e) Free translation also makes sure that the 'degree of meaning' is retained in TL. In poetry, the degree of meaning is an important element as the soul of the poetry lie in its meaning. Thus, free translation is the suitable method for translations. A method of translation that focuses on the spirit, not the letter; sense not the word; the message rather the form: the matter not the manner.

Analysis of Selected Translation Works

A.　　Analysis of poem: translated by the poet itself

Ayyappa Panickar's Malayalam poem *Moshanam* translated into English titled "Theft" by the poet itself. Dr. K. Ayyappa Paniker is an influential Malayalam poet, literary critic, an academic and a scholar in modern and post-modern literary theories as well as ancient Indian aesthetics and literary tradition. He is one of the pioneers of modernism in Malayalam poetry. His several poems in Malayalam are either translations or adaptations of Western poems that includes *Kuruksetram*, written under the inspiration of Eliot's *The Waste Land.* His cartoon poems deal with serious issues with his characteristic humour. Poetic activity seems to have gained a fresh momentum in the sixties. K. Ayyappa Panikar has contributed greatly to this fresh vigour. He was greatly inspired by Western masterpieces. *An Anthology of English Poems in Translation* under the editorship of K. Ayyappa Panikar is remarkable.

We have seen that Malayalam poetry has been considerably influenced by the West during this century. Unlike, certain other branches of literature such as fiction and drama, this influence has been predominant in English. Another point worth noting is that the influence has been manifested largely in the acceptance of the forms and techniques, much less in adapting themes, and lesser still in translating poetic pieces. The reason is not far to seek. Poetry is the literary form which is close to the genius of the language. It conveys not only a meaning, but more important, 'a feeling' (an important feature of free translation) so much so that when the medium of language is changed, untold difficult arise. The substance of real poetry has to be indigenous. This does not rule out the possibility of successful translation of Western poetry in Malayalam, of which some of the titles have been pointed out .

Every word in his poem is pregnant with meaning, often double meaning. It is clear from this translation that he employs meaning-for-meaning translation. Panikar using meaning-for-meaning translation is able to bring his own brand of humour, the black humour, which permeates his poetry from beginning to end. Consider both poems:

In the poem *Moshanam* by Ayyappa Panikar,

Verumorumoshatavayorenne
Kallanennuvilichille, than
Kallanennuvilichille? (1-4).

And in the poem "Theft", "Just because I have stolen a few things/ Why should you call me a thief?//" (1-2).

The translator chooses free translation in order to maintain the poetic rhythm, flow and meaning of the poem. The exact word translation for the term *moshatavu* in English is robber, thief etc. But the translator doesn't go for the exact word translation, rather he uses an array of words to portray the meaning of the term. It is also interesting to note that in order to bring or to highlight the meaning of the word *verumoru* the poet comes up with the expression "a few things" in the translated work to satisfy the degree of meaning.

Now consider this:

Nallathuvellommoshttichaludene – avane - veruthe
Kallanaakkumningadechattam
Mattukamattukachattangaleyava
Mattumningaleyallenkil (16-19)

Whenever one steals something good, something good/ You people raise a clamour for nothing/ And dub him a thief, a thief!//" (18-20)

In liberal translation, one can't add anything or remove anything. In free translation also you can't simply add or omit anything. However a free translation gives the translator immense freedom which helps him/ her to maintain the semantic and stylistic sense of the poem. This helps the translator to convey every concept that is present in the poem. The above sentence is a perfect example for such an instance, it is evident that "raise a clamour for nothing" is an additional entity in the translated work by the translator in order to convey the concept. Thus, this translated poem translated by the same poet stands as a classic example for free translation in the sense, meaning-for-meaning translation.

B.　　Analysis of a poem: Translation by a translator

Vishnu Prasad's Malayalam poem *Pidikittapulli* translated into English titled "The Fugitive" by the translator C.S. Venkateswaran. Vishnu Prasad, born in 1972, is a major Indian poet who writes mainly in Malayalam. He has established himself as one of the pioneers of the new age poetry in Malayalam. He belongs to the Wayanad district in Northern Kerala. He currently works as a teacher with the Department of Education, Kerala. He has to his credit two collections of poetry and several critical studies on Malayalam poetry and literature. As a poet, his interventions in cyberspace has created a remarkable impact. His poetry blog, *Prathibhasha*, is one of the most visited poetry places in the Malayalam e-word. His writings often have the backdrop of the environmental props like the river, the pond, the forest, the cow, the winds, the sea, the sky etc. At the same time, he manages to elevate his poetry to the extreme sensibilities generated by conversing with common man so effortlessly through his otherwise simple words.

The translator, Dr. C.S Venkiteswaran was born on 5 November 1959 in Chalakkudy of Thrissur district. His works belong to Malayalam and English languages. He is one of the most prominent critics of Malayalam cinema. He has been an active presence

in Film Society Movement from the mid- seventies. He writes on cinema regularly in Malayalam and English. He has won many awards for direction of documentary films and for film criticism including the National Award for the Best Film Critic for the year 2009. He has to his credit books titled *Samanthara Yathrakal* and *A Door to Adoor.* He is at present Associate Professor, Gulati Institute of Finance and Taxation, Thiruvananthapuram. He blogs at 'rumblestrip'.

The translator uses the method of Free Translation to translate this poem.
Consider this:
"Pathrangalayapathrangalilokkeparasyamcheythu/ Poleesayapoleesokkevaakitokkiyilude/ Sandeshamayachukondirunnu"(6-8)
Since the lines are colloquially biased, if one goes for a liberal translation, the entire concept changes. So the translator tactfully employs free translation. He gives more importance to meaning keeping the spirit of the poem. Thus, he translates the lines as:
"Advertisements appeared in all the newspapers/ Policemen all over sent/ messages to and fro/ In their walkie-talkie." (6-8)
Another example:
"Vimanathavalangalarichuperukki/ Oruchukkumchunnampumkittiyilla" (12-13)
The literal meaning of the words *chukkum* and *chunnampum* doesn't match with the context of the poem. The poet uses it as a "usage" (group of words with some special idiomatic meaning or other significance) in Malayalam. So the translator translates the lines as:
"They combed all the aerodromes/ But didn't even get a speck of evidence" (12-13)

C.   Analysis of a poem: Translation of same poem by different translators.

SmithaMeenakshy's Malayalam poem *Kodichi* translated into English titled "The Bitch" by the translators AnithaVarma and Rahul Kochuparambil. The translator AnithaVarma employs liberal translation to translate the poem. She uses first-person narrative (I) to narrate the story.With the first-person point of view, a story is revealed through a narrator who is also explicitly a character within his or her own story. Therefore, the narrator reveals the plot by referring to this viewpoint character with forms of "I" (i.e., the narrator is a person who openly acknowledges his or her own existence). Frequently, the narrator is the protagonist, whose inner thoughts are expressed to the audience, even if not to any of the other characters. The narrator cum protagonist of the poem is a bitch (an animal perspective). As it is evident in the very first sentence of the poem:
"I slept regularly on the verandah"
Here "I" refers to bitch"
Anitha Varma uses Liberal Translation method,
Consider this:
"Ennorukankonilakkam/ Anthiyilvidanaumbol/ Ummarathuninnethirelpu" (11-12)
"A moment of the eyes, telling you that I will/ wait till you are back"

Another example:
Anthiyilveedanayumbol
Ummarathuninnethiralpu
Thalarnnovalanjoennu
Kalkkalchuttithirinjoru
Snehanweshanam
Mumpenadakkunjanpinnilennu
Kudekkoodiyoruvalsallyachurathal
"When you reach back at eventide/ A welcome from the doorstep/ 'Are you tired, are you overtaxed?'/ Loving queries, winding between your legs/ 'Walk ahead, I will follow', a love-filled/ Statement,"

AnithaVarma's translation lacks poetic rhythm. It is just a string of words put together to convey the concept and in this very process, the "spirit" of the poem is lost.Though she fulfills the main aims of translation like being "informative" and "vocative", the "expressive" part of the poem is lost.

On the other hand, the translator Rahul Kochuparambil uses Free Translation to translate the poem. He doesn't stick on to the poet's narrative perspective, rather he narrates the poem using the third-person narrative (she). In the third-person narrative mode, each and every character is referred to by the narrator as "he", "she", "it", or "they", but never as "I" or "we" (first-person), or "you" (second-person). This makes it clear that the narrator is an unspecified entity or uninvolved person who conveys the story and is not a character of any kind within the story, or at least is not referred to as such. It does not require that the narrator's existence be explained or developed as a particular character, as with a first-person narrator. Sometimes, third-person narration is called the "he/she" perspective as is evident in the following line:
"More often than not/ Our verandah was where she slept" (1-2)

Rahul Kochuparambil's translation is a more "expressive" one when compared to that of Varma's. He inserts additional "aesthetic" sense into the poem which directly shows the freedom of a free translator. The lines such as:
There would be a bright little twinkle
In the corner of her eye,
As if promising
        To wait for you until your return

And when you were back at dusk,
She would greet you from the verandah,
Sniff around you,
And ask you whether
You were indeed tired and careworn (15-23)
The additional entities such as 'bright little twinkle', 'Sniff around you', 'As if promising' enhance the beauty of the poem. Thus, it helps to convey every concept of the poem.

Thus, through these analysis of translated poems the researcher is able to shows that Free Translation is suitable method for translation of Poetry with the help of the analysis of translated poems.

Conclusion

The world of translation is a bright and beautiful one as translation is the only medium through which different people come to know of different works. Today many people think that anyone who knows more than one language can become a translator or interpreter. But this is only partially true because a good translator must have good background knowledge of both languages, subject knowledge, social and cultural competence as well as advanced language skills for the medium of communication. Basudeb Chakraborty says that a good translation shows "a spontaneous and creative process of journey of a theme and a meta theme from one linguistic framework to another" (qtd. in Ray 89). Translation is a production process of conveying not only information but also the "meaning" underlying in the source language into target language with the help of linguistic and cultural convenience. The fact that we are able to produce equivalent in English for every word does not mean that we can give an adequate translation of the text. Translation implies that we have the capacity to enter into the mind, the world, and the culture of the speakers or writers and we can express their thoughts in a manner that is not only parallel to the original, but also acceptable to the target language. We need to be faithful and loyal to the original text in the act of translation and it is necessary to focus more on ideas and concepts than the surface meaning of the text. Translation also requires theoretical knowledge and a sound understanding of source text and the translators are bound to make compact relationship between two different domains of knowledge.

Translation is of vital significance for the democratization of knowledge, social harmony and peace, and for ensuring human happiness in the new world integrated by technology and economy. In brief, English language has become a backbone language and so has the translation in the twenty- first century. As English is for all so, translation too is for all. 'To be a translator, knowing the two languages is not enough. A literary and creative bend of mind is essential' (98). Today why Shakespeare is famous and fabulous to people across the globe because his works have been translated into different regional languages. Shakespeare's messages have thus reached to the masses through the act of translation. Many of his works have also been adapted into films and TV shows. The translator thus serves as a mediator between cultures and systematizes and generalizes the process of translation. A group of individuals, professional translators, linguists, and literary scholars exchange their views on translation and its power to influence literary traditions and to shape cultural and economic identities.

Through this paper "Art of Translation: Free Translation and Poetry" shows that Free Translation is the most suitable method of translation as it allows the translator to maintain the rhythmic flow of the poetry and also retain the 'degree of meaning' given by the poet with the help of the analysis of selected translated poems such as Ayyappa Panickar's Malayalam poem *Moshanam* translated into English titled "Theft" by the poet itself. Vishnu Prasad's Malayalam poem *Pidikittappuli* translated into English titled "The Fugitive" by the translator C.S. Venkateswaran. Smitha Meenakshy's Malayalam poem *Kodichi* translated into English titled "The Bitch" by the translators such as AnithaVarma and Rahul Kochup

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