



***A STUDY ON THE ENGLISH AND SINHALA TRANSLATIONS OF
SONGS IN BERTOLT BRECHT'S 'DER KAUKASISCHE KREIDEKREIS'
IN RELATION TO JOHN DRYDEN'S THEORY OF TRANSLATION***

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Translation is the process of converting words or text from one language to another. The translation process does not always imply the creation of a complete replica of the source work in the target language. Translations differ from their source work due to various factors. John Dryden, the first major English theorist of translation, points out three types of translations in the preface to "Ovid's Epistles". They are metaphrase, paraphrase and imitation. This paper is an attempt to find out which of these types have come to effect in the translation of songs in Bertolt Brecht's "Der Kaukasische Kreidekreis" into English and Sinhala. The English translation of the play "The Caucasian Chalk Circle" by Eric Bentley is based on the original German play by Brecht, whereas the Sinhala translation "Hunuwataye Kathawa" by Henry Jayasena is based on the English translation. In this study, the songs in each translation have been compared with the songs in the original plays. In the English translation, no major changes can be seen whereas various words, ideas...etc in the original play have been altered in the Sinhala translation. This brings us the conclusion that metaphrase and imitation have been utilized as the translation methods in translating songs into English and Sinhala respectively. It is apparent that making changes has been essential because of the cultural differences between the audiences of source and target work. Another reason for making changes has been the necessity of maintaining the rhythm of the songs.