Efficacy of MT on Select Telugu Poem to English: A Critical Study

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ABSTRACT: Poetry is one of the most expressive forms in literature. It endures capturing the emotions, ideas and essence of life through crafting with words. In the literature, there are various poetic types or forms that writers employed over the centuries. Poetry is the oldest form with its rich history spans centuries and includes diverse styles. This research article investigates the performance of Google Translator in translating Telugu poet's, Sri Sri's poem "Chedu Paata"(1937) taken from *Maha Prasthanam*. Srirangam Srinivasa Rao is popularly known as 'Sri Sri' for all people. He was a great Indian progressive poet and lyricist in the Telugu literature and films. The article critically analysis the effectiveness of open Google translator in translating the select poem and focussing on language accuracy, preservation of poetic style, literary figures and figurative languages. This study evaluates detailed comparative study and examines the poetic expressions by machine translation. Part of this also discusses the challenges and limitations of the AI tool models in literary translations.

KEYWORDS: Modern Poetry, Google Translator, Literary Analysis, Figurative Language.

I.   INTRODUCTION

Poetry is an assimilation of literary figures, literary terms and literary devices. The poetry is structured elegance of Shakespearean sonnets to the free-flowing verses of modern poets. It explores different themes such as love, nature, struggle and identity by using different styles. These poetic types often follow specific rules or structures, and each form has its own unique characteristics and history. The most common and significant poetic types found in English literature are: sonnet, ballad, ode, elegy, haiku etc. but modern poetry is completely different and free from rules. Descriptive language used to make comparisons and to employ the reader's own imagination.

The main aim of poetry is appreciation. This appreciation is done by literary figures and devices. In any poetry, they play very important role so that reader enjoys and lives in the imaginative world while reading poetry. Present study has taken a small poem, "Chedu Paata" from Mahaprastanam which is a vachana kavithvam written by Telugu Poet, Sri Sri. Actually Kundurthi Anjaneyulu became famous for the vachana kavithvam and he created a new movement to stir in the Telugu literary world. Therefore he is considered as the father of verse poetry.

Every poem is a combination of literary figures of speech and literary devices, which give additional beauty to the poem. In Source Text (ST) Telugu it has used extensively to express poet's intensity and uplifting the reader's interest. In ST text found more literary figures, such as, Upama alamkaram, Rupaka alamkaram, Chedharthakam, Yamakam, Latanuprasam etc. When machine translates the poem, these have to be taken as it is, to get the same meaning in the Target Text (TT) then only the translation will be successful. The study focusses on analysing these aspects critically and commenting according the target text. While discussing ST text, transliterated text is also given.

II.   FIGURES OF SPEECH

Figures of speech are very important in any kind of creative writings. Predominantly in the poetry writers use more for better understanding of poetic language. It gives more preciseness and convey emotions more effectively. Rather than textual/literal meaning figures of speech terms having figural meaning. Literal meaning is the actual, dictionary meaning of a word; in language that means what is appears to mean. But in the figurative meaning, language that goes beyond the normal meaning of the words used. With the freshness of expression, they give clarity while reading and listening the literary text. Here the research article focusses primarily to analyse figures of speech in the select poem, 'Chedu Paata'.

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1. **Simile:**

Simile is more prominently using literary figure in the literature chiefly in the poetry. A direct comparison of unlike objects using the words 'like' or 'as' The fourth stanza questions the humans by making strong comparisons with animals. In this stanza three similes are applied very effectively to express poets intention by strong comparisons. They are, 'కుక్కలవలె, నక్కల వలె!, పందులవలె!' (Kukkalavale, nakkala vale!, pandulavale!) translated as 'Like dogs, like jackals!,' and 'Like pigs' into TT. Machine translated exactly without changing of meanings.

2. **Metaphor:**

Metaphor is a direct comparison, when two unlike objects are compared by without the use of 'like' or 'as'. Unlike simile, in metaphors comparisons are made without showing any difference. Which gives additional effective meaning to the poetry and creates an actual word picture to the reader. Like simile it is also an important literary figure in any literature. The title 'చేదు పాట' (Cēdu pāṭa) itself has metaphor. It is translated a 'Bitter Song'. 'పాట' is comparing with 'చేదు', that means the song is tasting as bitter. Here poet made direct comparison to 'song' with 'bitter' taste. If observed in the fifth stanza, satirical expressions are used about life, education and poetry. Poet made exact comparisons by using metaphors, 'బ్రదుకు ఛాయ, చదువు మాయ, కవిత కరక్కాయ సుమీ!' (Bratuku chāya, caduvu māya, kavita karakkāya sumī). These lines are translated as 'Life is a shadow, study is an illusion, poetry is a bitter poison!'. First and second comparisons are translated well by MT. But the third comparison, if we observe, 'కవిత కరక్కాయ' has been translated wrongly, 'poetry is a bitter poison'. Here 'కరక్కాయ' (chebulic Myrobalan/ terminalia chegula) is a spice, it has bitter taste. Poet wants to express that poetry is as bitter as 'కరక్కాయ'. But in translation it is shown as 'bitter poison'. In the MT 'poison' used as an additional metaphor. 'కరక్కాయ'is described as 'bitter' and 'poison'. Here one more literary figure can be observed. That is hyperbole. In the ST it is metaphor but MT has translated it as hyperbole. In the sixth stanza also, can be observed more metaphors. At this point poet expresses his disappointment of life. 'చేదు విషం, జీవఫలం!. జీవఫలం, చేదు విషం' (cēdu viṣaṁ jīvaphalaṁ!, Jīvaphalaṁ cēdu viṣaṁ,) are observed as metaphors and translated as 'The fruit of life is bitter poison'/ 'The fruit of life is bitter poison' in the target text which is not conveyed appropriately. In the first phrase 'చేదు విషం' is compared with 'జీవఫలం' as well as in the second phrase 'జీవఫలం' is compared with 'చేదు విషం'. Here the poet intended to express his dissatisfaction of life. The translation is unable to catch the poet's intuition.

3. **Symbols:**

Symbols are another literary figure which are used to get perspective of a person, object, or an action and they stand for something else. Usually, symbols are used to give an abstract idea. Moreover, it represents or evokes something else, particularly a concrete object meant to represent an intangible idea. The poem consists more symbols which are applied to propose abstract concepts such as, 'లేదు సుఖం, లేదు సుఖం జగత్తులో!' 'బ్రతుకు వృథా, చదువు వృథా, కవిత వృథా!' (Lēdu sukhaṁ, lēdu sukhaṁ, lēdu sukhaṁ jagattulō!/, Bratuku vṛthā, caduvu vṛthā, kavita vṛthā!,), is observed in the second stanza as ' No happiness, No happiness' 'No happiness in the world!', 'Life is in vain, study is in vain,' and 'poetry is in vain! Waste, waste!'. Which are somehow conveyed meaning. Coming to the another example in the third stanza 'మనమంతా బానిసలం, గానుగలం, పీనుగులం!, 'వెనుక దగా, ముందు దగా, కుడి యెడమల దగా, దగా!' '(Manamantā bānisalam, gānugalaṁ, pīnugulaṁ!/ Venuka dagā, mundu dagā, kuḍi yeḍamala dagā, dagā!) translated as 'We are all slaves, We are slaves,', 'We are slaves' 'We are slaves!' These above words symbolise that humans are passive,' deadly and inactive by their behaviour. If you observe keenly, 'బానిసలం' is been translated as 'slaves', and 'గానుగలం, పీనుగులం' are not found in the TT translation. The miserable life and hardships of the life of a common man is symbolised with slaves, dogs and pigs. The drudgery is symbolised as Ganugulam'. The exploitation is symbolised as 'pinugulam' in Telugu which is missed in the MT. Instead of that 'We are all slaves' has been repeated four times in the stanza. This shows that there in the input data or language corpora there do not have suitable words in MT. That is why the ST words are not translated. By these words the poet's native and cultural tone is expressed which is not seen in the MT.

4. **Imagery:**

Imagery is another descriptive or figurative language in literature. A picture or sensory impression creates by a poet's adept choice of words. When we read those words in the poetry, we get a picture pertaining to that word. Hence it gives an attempt to evoke mental image by appealing to the reader's senses of smell, sight, sound, taste and texture. In the present poem by using some words the poet makes imagery senses in the reader's mind. Such as, 'బానిసలం, గానుగలం, పీనుగులం!,' (bānisalam, gānugalaṁ, pīnugulaṁ!) 'కుక్కలవలె, నక్కల వలె!', 'సందులలో పందులవలె!.' (Kukkalavale, nakkala vale!/Sandulalō pandulavale!) and 'Like dogs, like jackals!, Like pigs in the alleys!'. Here 'బానిస', 'గానుగ', 'పీనుగు', 'కుక్క', 'నక్క', and 'సందు'

words are making some images in the reader's mind. So that we can understand that the poet's motif of writing this poetry. He is strongly criticizing the tedium, exertion and sufferings of human beings and their attitudes.

5. Sarcasm:

It is the use of invectives or harsh terms to indicate weakness or fault of something or somebody. It can be critical and cynical and sometimes may be displayed by a different action as well as by words. In the present poem the tone of the poet is sarcasm. Sarcastically he describes humans like slaves, blind workers and dead bodies. It has mentioned in the third stanza of ST as 'మనమంతా బానిసలం, గానుగలం, పీనుగులం!, (Manamantā bānisalaṁ, gānugalaṁ, pīnugulaṁ!). If we observe in ST 'బానిసలం,' (bānisalaṁ) is translated into 'slaves', but the second line words 'గానుగలం, పీనుగులం!' (gānugalaṁ, pīnugulaṁ!) are not translated in TT. Rather than translating with suitable words kept the words 'slaves' twice. Hence this has translated inappropriately as 'We are all slaves, We are slaves, We are slaves'. Here the first phrase is correct remaining two phrases 'గానుగలం, పీనుగులం' are wrongly translated. In those places MT just repeated by 'slaves'. In the another stanza(4), 'మనదీ ఒక బ్రదుకేనా!' (Manadī oka bradukēnā!) is translated as 'Do we also have one life?'. Here the poet's tone and emotion do not carry out properly. The title of the poem, 'చేదు పాట' (Cēdu pāṭa)- 'Bitter Song' shows poet's sarcasm. At this juncture we also found poetic diction the poet's strong expressions visibly.

III. LITERARY DEVICES/ PROSODY

A systematic study of versification in poetry is Prosody. Prosody is the study of meter, rhyme and the sound and pattern of words. It is used far more commonly in the poetry. It is also called style of poetry. It signifies the systematic study of versification in poetry, that is the principles and practice of meter, rhyme and stanza forms. To understand poetry critically prosody and rhetorics are important. The study focusses the basic principles and practice of some important aspects translating ST to TT which are meter, rhyme scheme, stanza forms. It is extended to include the study of speech sound pattern and effects. The prosody is important in the poetry to analyse writing style of the versification, to understand both external and internal themes of poem, the nature and the background of the poem, the cultural, regional and background of the poet, emotional tone, style and attitude etc. of the poet. The study discusses literary usages of meter, Parallelism, Oxymoron, anaphora, alliteration, consonance and Rhyme scheme and Rhyming are interpreted in TT of machine transition (MT). Though it is a small Telugu poem it is having amusing usage of literary devices.

1. Meter:

Meter is a recurrence of a prominent feature in the sequence of speech sounds of a language. It refers to arrangement of speech sounds in a verse line. There are four important meters in European languages. Quantitative, Syllabic Meter, accentual meter and accentual-syllabic meter. A metrical foot consisting of an unstressed and a stressed syllable. Stressed syllable followed by unstressed syllable is called trochee. Unstresses syllable followed by stressed syllable is called iambic. All these prosodic patterns have been followed in the Source Text Telugu but not show exactly in the Target Text English. Usually, a group of lines within a poem is called a stanza. It separated from other stanzas by a blank line or indentation. English stanza forms are diverse from other language. The title of the poem is 'చేదు పాట' (Cēdu pāṭa) translated as 'Bitter Song'. 'Chedu Paata' though it is a small Telugu modern poem it is having amusing suages of literary language and poetic devices. The title 'చేదు పాట' itself says it has sarcasm. It has a seven stanza and each stanza is a quatrain. The poem consists 28 lines.

2. Parallelism:

The use of symmetrical repetition of similar grammatical structures is parallelism. It can be used within a sentence or passage to create either an effect or a more telling comparison. It is often used for emphasis or to draw connection between the objects. In the poem some parallelisms are found in the first and last stanzas. Such as, 'ఔను నిజం నీవన్నది!'(line 2 and 26) (aunu nijaṁ, nī vannadi,) , 'నీ వన్నది, నీవన్నది,'(line 3 and 27) (nī vannadi, nīvannadi,) 'నీ వన్నది నిజం, నిజం!'(line 4 and 28) (nī vannadi nijaṁ, nijaṁ!) , 'మనదీ ఒక బ్రదుకేనా?' (line 13 and 15) (Manadī oka bradukēnā?). From the above by the first example, we can identify parallelism in the poem, 'ఔను నిజం నీవన్నది' is occurred in the first stanza's second line and again in the seventh stanza's second line. Similarly, 'నీ వన్నది నిజం, నిజం!' is repeated in the first stanza's fourth line and again in the seventh stanza's fourth line. As well 'మనదీ ఒక బ్రదుకేనా?' is same in the fourth stanza's first and third lines.

3. Oxymoron:

Oxymoron is a literary devise which used as descriptive phrase that combines two opposite or contradictory terms to creates a totally fresh image or ideas to readers. Oxymoron can be used side by side by giving a pause. Sometimes many oxymorons have become part of data vernacular speaking. In the stanza three, third and fourth lines have found two oxymorons in the both

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ST and TT. 'వెనుక దగా, ముందు దగా' (Venuka dagā, mundu dagā,) 'We are behind, we are in front' and 'కుడి యెడమల' (kuḍi yeḍamala) as 'right and left' in this 'కుడి యెడమ' and 'వెనుక ముందు' are opposite words set together in one line.

4. Anaphora:

Anaphora is a repetition of a word or a phrase at the beginning of a series of stanzas. Usually, it creates a rhythmic effect. The study, anaphora has identified in the first, second and seventh stanzas. This is highlighted in the ST and TT for better understand.

Stanza	Source Text	Target Text	Transliterate Text
Stanza 1	ఔను నిజం, ఔను నిజం, ఔను నిజం, నీ వన్నది, నీ వన్నది, నీవన్నది, నీ వన్నది నిజం, నిజం!	Yes, it is true, yes, it is true, yours is, yours is, yours is, yours is true, true!	aunu nijaṁ, aunu nijaṁ, aunu nijaṁ, nī vannadi, nī vannadi, nīvannadi, nī vannadi nijaṁ, nijaṁ
Stanza 2	లేదు సుఖం, లేదు సుఖం, లేదు సుఖం జగత్తులో! బ్రతుకు వృథా,చదువు వృథా, కవిత వృథా! వృథా, వృథా!	No happiness, no happiness, No happiness in the world! Life is in vain, study is in vain, poetry is in vain! Waste, waste!	Lēdu sukhaṁ, lēdu sukhaṁ, lēdu sukhaṁ jagattulō! Bratuku vr̥thā, caduvu vr̥thā, kavita vr̥thā! Vr̥thā, vr̥thā!
Stanza 7	ఔను నిజం, ఔను సుమా! ఔను నిజం నీవన్నది! నీవన్నది, నీవన్నది, నీ వన్నది నిజం, నిజం!	Yes, it is true, yes, Suma! Yes, it is true, it is yours! Yours, yours, Yours is true, true!	Aunu nijaṁ, aunu sumā! Aunu nijaṁ nīvannadi! Nīvannadi, nīvannadi, nī vannadi nijaṁ, nijaṁ!

The second stanza expresses dissappointment tone of the poet. He opines that there is no happiness, life is waste, education is waste and poetry is waste. In this stanza there are many repetitions. Such are 'లేదు సుఖం and వృథా'. 'లేదు సుఖం' is repeated three times, whereas 'వృథా' repeated by poet five times. In TT it has translated only twice, not only that it has been translated as two different words, 'in vain' and 'waste'.

5. Alliteration:

Alliteration is repetition of similar sounds at the beginning of the words or phrases. The first and the last stanza (7) we can observe first line and second lines are same, 'ఔను నిజం, ఔను నిజం,' (aunu nijaṁ, aunu nijaṁ,) is translated in 'Yes, it is true, yes,'. The word 'ఔను' is starting with vowel sound words six times in the poem. But this literary device, alliteration does not see in the MT translation.

6. Consonance:

Consonance is repetition of consonantal sounds or letters in the words or sentences. It is an introduction and expressing the strongly declaration about something. Here in source text Consonance can be observed. In the poem 44th lines 'నీ వన్నది, నీవన్నది,' / 'నీ వన్నది నిజం, నిజం!' (nī vannadi, nīvannadi, / nī vannadi nijaṁ, nijaṁ) are translated 'yours is, yours is, yours is true, true!' Here also we can observe alliteration by words repetition in ST. But translation is done inaccurately. 'నీ వన్నది' is shown as 'yours is, true!'. Rather than that the correct words are 'what you said'. In another stanza- 2 also we can observe literary devise consonance, 'లేదు సుఖం, లేదు సుఖం,/ లేదు సుఖం జగత్తులో! (Lēdu sukhaṁ, lēdu sukhaṁ, lēdu sukhaṁ jagattulō!) is been translated as 'No happiness, no happiness, No happiness in the world!'. In the sixth stanza also we can observe this as 'జీవఫలం చేదు విషం,'(Jīvaphalaṁ cēdu viṣaṁ,) 'చేదు విషం, చేదు విషం! (cēdu viṣaṁ, cēdu viṣaṁ!) translated into 'The fruit of life is bitter poison, Bitter poison, bitter poison!'. Here 'చేదు విషం' consonant sound and letter are repeated three times. In the stanza-7 'నిజం సుమీ, నిజం సుమీ! (Nijaṁ sumī, nijaṁ sumī!)/ నీ వన్నది నిజం సుమీ!' (Nī vannadi nijaṁ sumī!), the word 'నిజం' consonant sound beginning word repeated three times. The same has happened in TT also 'You are the truth, you are the truth! You are the truth!'. Here 'you' also repeated three times. The first stanza repeats almost in the seventh stanza except for 'సుమా!' (sumā!) word. Likewise in the above examples in the both ST and TT consonance are identified.

7. Rhyme Scheme and Rhyming:

Rhyme is repeated sounds that ends the final syllables of words. In poetry (ST) these repeated sounds occur in two ways. When the sounds end at the end of the lines is called end rhyme. Where sounds ends within lines, is called internal rhyme. The present poem, "chedu Paata' is written in free verse. Free verse is a type of poetry written that does not adhere to any specific

rhyme scheme or meter. It allows poets to have more freedom in their expression and often focuses on the natural rhythms of everyday speech. It is widely used in the Telugu as well as English literature. The selected poem in Telugu has rhyme scheme, ABBA ACDD AADD DEDE FFGF AAAA DBBA. This is when translated by Google translator, machine shown different rhyme scheme in English as, ABBC ADEF AAFG HAHA IIEE AEEE JAAC. Hence there is no relevance in the translation.

Rhyme scheme and Rhyming words of ST and TT in the poem, 'చేదు పాట'

Title of the poem	చేదు పాట (Cēdu pāṭa)		Bitter song		Rhyming words for ST and TT
Stanza	Source Text (ST)	Rhyme Scheme for ST	Target Text	Rhyme Scheme for TT	
I	1. ఔను నిజం, ఔను నిజం, (aunu nijaṁ, aunu nijaṁ,) 2. ఔను నిజం, నీ వన్నది, (aunu nijaṁ, nī vannadi,) 3. నీ వన్నది, నీవన్నది, (nī vannadi, nīvannadi,) 4. నీ వన్నది నిజం, నిజం! (nī vannadi nijaṁ, nijaṁ!)	A B B A	Yes, it is true, yes, it is true, yours is, yours is, yours is, yours is true, true!	A B B C	ఔను నిజం, 'yes' నీ వన్నది, is నీవన్నది, is నిజం!
II	5. లేదు సుఖం, లేదు సుఖం, (Lēdu sukhaṁ, lēdu sukhaṁ,) 6. లేదు సుఖం జగత్తులో! (lēdu sukhaṁ jagattulō!) 7. బ్రతుకువృథా,చదువు వృథా, (Bratuku vṛthā,caduvu vṛthā,) 8. కవిత వృథా! వృథా, వృథా! (kavita vṛthā! Vṛthā, vṛthā!)	A C D D	No happiness, no happiness, No happiness in the world! Life is in vain, sudy is in vain, poetry is in vain! Waste, waste!	A D E F	వృథా వృథా
III	9. మనమంతా బానిసలం, (Manamantā bānisalaṁ,) 10. గానుగలం, పీనుగులం! (gānugalaṁ, pīnugulaṁ!) 11. వెనుక దగా, ముందు దగా, (Venuka dagā, mundu dagā,) 12. కుడి యెడమల దగా, దగా! (kuḍi yeḍamala dagā, dagā!)	A A D D	We are all slaves, We are slaves, We are slaves! We are behind, we are in front, We are right and left,we are wrong!	A A F G	బానిసలం, Slaves పీనుగులం slaves! దగా, దగా,
IV	13. మనదీ ఒక బ్రదుకేనా? (Manadī oka bradukēnā?) 14. కుక్కలవలె, నక్కల వలె! (Kukkalavale, nakkala vale!) 15. మనదీ ఒక బ్రదుకేనా! (Manadī oka bradukēnā!) 16. సందులలో పందులవలె! (Sandulalō pandulavale!)	D E D E	Do we also have one life? Like dogs, like jackals! Do we also have one life! Like pigs in the alleys!	H A H A	బ్రదుకేనా? one life నక్కల వలె jackals! బ్రదుకేనా?

					one life పందులవల ల alleys!
V	17. నిజం సుమీ, నిజం సుమీ! (Nijaṁ sumī, nijaṁ sumī!) 18. నీ వన్నది నిజం సుమీ! (Nī vannadi nijaṁ sumī!) 19. బ్రతుకుచాయ,చదువుమా య, (Bratuku chāya, caduvu māya,) 20. కవిత కరక్కాయ సుమీ! (kavita karakkāya sumī!)	F F G F	You are the truth,you are the truth! You are the truth! Life is a shadow,study is an illusion, poetry is a bitter poison!	I I E E	నిజం సుమీ the truth! నిజం సుమీ the truth!
VI	21. లేదు సుఖం, లేదు రసం, (Lēdu sukhaṁ, lēdu rasaṁ,) 22. చేదు విషం జీవఫలం! (cēdu viṣaṁ jīvaphalaṁ!) 23. జీవఫలం చేదు విషం, (Jīvaphalaṁ cēdu viṣaṁ,) 24. చేదు విషం, చేదు విషం! (cēdu viṣaṁ, cēdu viṣaṁ!)	A A A A	No happiness, no juice, The fruit of life is bitter poison! The fruit of life is bitter poison, Bitter poison, bitter poison!	A E E E	చేదు విషం, bitter poison చేదు విషం, bitter poison
VII	25. ఔను నిజం, ఔను సుమా! (Aunu nijaṁ, aunu sumā!) 26. ఔను నిజం నీవన్నది! (Aunu nijaṁ nīvannadi!) 27. నీవన్నది, నీవన్నది, (Nīvannadi, nīvannadi,) 28. నీ వన్నది నిజం, నిజం! (nī vannadi nijaṁ, nijaṁ!)	D B B A	Yes, it is true, yes, Suma! Yes, it is true, it is yours! Yours, yours, Yours is true, true!	J A A C	నీవన్నది! yours, నీవన్నది! yours,

Rhyming also shown in the above table. In the stanza-4, first and second lines are repeated 'Do we also have one life?' and also, we can observe first line with third line and second line with fourth line rhyming words. 'నిజం సుమీ!' (sumī!) is used as rhyming words in this stanza-5. The last stanza, that is seventh one is exactly repeats as it is the first stanza except the word 'సుమా!' (sumā!). Here the poet assured that what every he discusses in the above stanzas. In the other stanza rhyming words 'దగా' is used in the third and forth lines. In the stanza-6 'చేదు విషం' (Jīvaphalaṁ) repeated four times and 'జీవఫలం' (cēdu viṣaṁ) is repeated two times. First line ending word and second line ending words are having rhyming. As well as third and fourth lines are having rhyming.

IV.   EFFICACY AND OBSERVATIONS OF TRANSLATING ST TO TT BY GT
The study has analysed poem critically from ST to TT and identified some challenges from each aspect which discussed above. This research article focussed on two aspects of poem. They are literary figures and literary devices. The study outlined some findings and conferred bellow.
1. *Similes:* All the similes which are used to comparison in ST are correctly translated into TT without changing of meaning. All over the poem has three similes.

2. ***Metaphors:*** Including the title, the poem has six metaphors. All of the six are translated well. But the last comparison has not done with appropriate words and failed.

3. ***Symbols:*** More symbols are used to denote the human behaviour and their struggle. In the ST poet used more effective landmarks but in the TT it was not that effective. Some terms are unable to translate figuratively by MT.

4. ***Imagery***: In the ST, rich usage of imagery figures of speech have been used. Those are completely translated into TT. All nouns are shown in TT suitably. No corrections are found in the transition.

5. ***Sarcasm:*** Poet's tedium and exertion are voiced strongly in the ST. But in the TT those are missed. The richness of creative literature has not been shown by GT successfully. The poet's mocking of critical and cynical figurative expressions is not traced in TT.

6. ***Meter***: Meter has been observed in the both ST and TT separately. The arrangement of speech sounds and verse lines are grandly used in ST. After GT translation of TT also meter has been observed but differently identified. The no of stanzas and lines are similar.

7. ***Parallelism:*** Similar phrase and lines are reflected number as it is in the translation, whereas meaning are differed. The TT meaning is different from ST but parallelisms are followed correctly.

8. ***Oxymoron:*** this literary device is translated by MT correctly without changing of meaning. But missing of literary expression can be observed very clearly. Only two are used in the poem.

9. ***Anaphora:*** Irrespective of meaning mostly anaphora device is translated correctly from ST to TT. The meaningful translation is not successful but the logic worked in the TT.

10. ***Alliteration:*** This device is also successfully translated by MT into TT. But sounds are different and changed when it is translated from ST and TT. But alliteration has been applied.

11. ***Consonance:*** In the ST consonant sounds are different from TT. But repetition of same sounds can be observed similarly in the both the texts.

12. ***Rhyme Scheme and Rhyming:*** The rhyme scheme of ST is not similar to TT. No fixed rhyme scheme is observed in the both the texts. Similarity of the rhyming words are observed in the both the text with difference.

V.   CONCLUSION

The research article translated ST to TT by Google translator and analysed TT of poetic language methodically. The meticulous observation done on Telugu poem and English poem. As study focus on MT version i.e. English poem, it has found some observations on English poem only. The study identified some literary figures: simile, metaphor, symbol, imagery, sarcasm and literary devices: parallelism, oxymoron, anaphora, alliteration, consonant, rhyme scheme and rhythm. Also the TT poem form, its totality and non-systematic pattern identified.

Furthermore, the poet's expression, his thoughts on human, the tone of poem analysed. Poet's paradoxical criticism traced. The rhythmical aspects of the TT render it to a literally beautiful piece though in some cases the constrictions of rhyme seem to be forced. In the poem, concerning to the music of the text, the Google translator has been able to create appropriate alliterations, assonance and consonance in the TT, although the patterns are not necessarily identical with those of the ST. The poem occasionally divided into four lines are used to indicate a kind of break, caesura when the poet changes subjects or shifts the focus of his discourse. This pause is used to create an emphasis, contrast and sense of division between verse. MT faced difficulty in translating cultural and nativity aspects effectively. To translate source text to target text machine translation used the NLM model. So that it tried its best to give accurate results. Coming to the poetic language machine translation did not give accurate results. Coming to the literary figures, simile, metaphor, symbol, imagery and sarcasm MT had done considerably good translation, but literary devices, meter, parallelism, oxymoron, assonance, alliteration, consonance, rhyme scheme etc. are not perfectly done. To translate figurative language MT has to be perfect. Just machine translation is not enough. In conclusion after MT has done its work Human interference and editing are very essential.

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