

**ANALYSIS OF THE TRANSLATION OF CULTURAL TERMS  
FROM ENGLISH INTO BAHASA MALAYSIA OF ENID  
BLYTON'S STORIES.**

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**THIS RESEARCH REPORT IS SUBMITTED TO THE FACULTY  
OF LINGUISTICS AND MODERN LANGUAGES UNIVERSITI  
MALAYA, IN PARTIAL FULFILLMENT OF THE REQUIREMENT  
FOR THE DEGREE OF MASTER OF LINGUISTICS.**

**2014**

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Name of Degree: **MASTER OF LINGUISTICS**

Title of Project Paper/Research Report/Dissertation/Thesis ("this Work"):

**ANALYSIS OF THE TRANSLATION OF CULTURAL TERMS FROM ENGLISH INTO BAHASA MALAYSIA OF ENID BLYTON'S: THE FAIRIES' SHOEMAKER AND OTHER STORIES.**

Field of Study: **LINGUISTICS- TRANSLATION STUDIES**

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## Abstract

In the translation field, it is very important to be able to produce a translated text that sustained the author's intended messages as close as possible. The task gets more challenging when the target readers of the translated texts are children as there are not only linguistic capability limits that have to be considered, but also the geographical aspects, moral and societal values of the society and religion that were upheld by the young target readers. With these issues in mind, a study on the translation procedures used to translate a popular English fairy-tales into Bahasa Malaysia was carried out. English and Bahasa Malaysia are two languages that come from two different language families that contribute towards two contrasting cultural views as a result of differing world views. As such, the focus of this study is on the translation procedures used to translate culture-related items available in the source text. A comparison is made between Enid Blyton's *The Fairies' Shoemaker and Other Stories* and its Bahasa Malaysia translation in *Landak Yang Cuai dan Lain-lain Cerita*. The observations and discussions is focused on the percentage of success of the translator's chosen translation procedures in sustaining or distorting the author's intended message from the source text. The study found that the translator's choice of translation procedures failed to sustain the author's intended messages from the source text as a result of cultural differences that cannot be managed by the linguistic aspects of Bahasa Malaysia.

## Abstrak

Di dalam bidang penterjemahan, kebolehan menghasilkan teks terjemahan yang mengekalkan maklumat yang ingin disampaikan oleh penulis asal setepat mungkin adalah amat penting. Tugas ini menjadi lebih mencabar apabila pembaca sasaran bagi teks terjemahan tersebut adalah kanak-kanak. Ini kerana penterjemah bukan sahaja perlu memikirkan tentang kekangan kebolehan linguistik pembaca sasaran, mereka juga perlu mengambilkira aspek geografi, moral dan nilai masyarakat serta keagamaan yang dianuti oleh pembaca sasaran mereka yang masih mentah itu. Dengan memikirkan isu-isu tersebut, sebuah kajian tentang prosedur penterjemahan yang digunakan untuk menterjemah kisah dongeng berbahasa Inggeris yang popular kepada Bahasa Malaysia telah dijalankan. Umum diketahui bahawa Bahasa Inggeris dan Bahasa Malaysia merupakan dua buah Bahasa yang berasal daripada susur-galur Bahasa yang berbeza yang menyumbang kepada dua perbezaan pandangan kebudayaan akibat daripada perbezaan pendapat antara dua dunia. Oleh itu, kajian ini memfokuskan ke arah prosedur penterjemahan yang telah digunapakai untuk menterjemahkan perkara-perkara yang berkaitan dengan kebudayaan yang terdapat di dalam teks sumber. Perbandingan dilakukan terhadap Teks sumber berbahasa Inggeris oleh Enid Blyton bertajuk *The Fairies' Shoemaker and Other Stories* dengan terjemahan berbahasa Malaysianya yang diberi tajuk *Landak yang Cuai dan Lain-lain Cerita*. Hasil pemerhatian dan perbincangan difokuskan kepada peratusan kejayaan prosedur terjemahan yang telah dipilih oleh penterjemah dalam mengekalkan atau mengubah mesej asal pengkarya dalam teks sumber. Kajian mendapati, prosedur yang digunakan oleh penterjemah tidak berjaya mengekalkan mesej asal teks sumber kerana faktor kelainan budaya yang tidak mampu ditangani oleh aspek linguistik Bahasa Malaysia.



## Acknowledgements

Firstly, all grace and gratitude to Allah The Almighty for allowing this journey to be possible,

Indeed, this is a journey of self-discovery,

Not without pain, blood and tears,

Not without obstacles,

Nonetheless, this journey is full of lessons to be learnt,

And that in itself, is priceless.

Many heartfelt thanks to Dr. Kais Kadhim for the trusts, patience, guidance and motivations to complete this study,

A special thanks to Dr Tam Shu Sim for the kind words of encouragements,

To my beloved children Aisyah Zaharah Faisal Azizi and Aydin Zafeer Faisal Azizi,

To my beloved Husband Faisal Azizi A. Wahab,

To my most treasured and precious mother Zaidah Abd. Kadir,

Thank you for the love and sacrifice.

To my late father Allahyarham Azlee Mansor. I started this journey with you on earth, but when this journey ends, I know you are still watching from above.

Last but not least, to everyone who has been helpful in many different ways, be it directly or indirectly related to this work,

Your small gestures of kindness will never go unnoticed and only Allah may repay all of it.

Thank you again.

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## List of Symbols and Abbreviations

<b>AdL</b>	Adult's Literature
<b>ChL</b>	Children's Literature
<b>SL</b>	Source Language
<b>ST</b>	Source Text
<b>TL</b>	Target Language
<b>TT</b>	Target Text



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## Chapter One: Introductions

### 1.0 Background of study.

The translation of children's literary work is always regarded as one of the most complicated translating job. This is mainly because when an author writes with children as their readers in mind, not only the storyline should be of age and culture appropriate, but the form and level of complexity of the language used must be suitable. Failure to consider those factors when writing for children will cause the author to not be able to deliver his/her message successfully to their young reader as the reader will have a lot of difficulties to comprehend and enjoy the story without heavy assistance from the adults.

Hence, although generally similar requirements were used when translating literary work of various genres, translators have to consider and adhere to a certain specific aspects when translating children's literature as a result from the nature of the written work itself. The translators have to consider factors such as their young readers' background knowledge of the cultural and geographical setting of the ST, the status of the ST, its adjustment to ideological and/or didactic purposes, its degree of complexity, the needs of the target audience and the prevailing translational norms in the target culture. (González-Casallana, 2006)

These factors are especially important because it is a common fact that adults communicate with children through literature (Oittinen, 2000), more often than not

explaining and rationalizing everyday's issue through stories. Therefore, it is very important that the message embedded in these stories will not be lost in translation.

### **1.1 Objective of Study**

The objective of this paper is firstly to generally examine the procedures used in translating the culture-specific items in Enid Blyton's English language short stories into Bahasa Malaysia by a local translator.

Secondly, this paper aims to identify in detail, the translating procedures used when translating the English ST (Enid Blyton's *The Fairies' Shoemaker and Other Stories*) into Bahasa Malaysia according to Vinay and Dalbarnet's seven translation procedures, and the frequency of usage for each of these procedures. The frequency of usage will be used to indicate the translators' most preferred translation procedure in translating the ST.

Finally, this paper is also to find out whether the translation procedures applied by the translator manage to sustain or distort the author's intended message in the stories.

## **1.2 Research Questions.**

1. What are the procedures used in translating the culture-specific items from the ST into Bahasa Malaysia.
2. Which procedures is the most used in translating the culture-specific items from the ST into Bahasa Malaysia?
3. To what extend is the quality of the translated messages has been sustained?

## **1.3 The Scope of Study**

This study will be conducted by comparing the original text of short stories written in English titled "The Fairies' Shoemaker" by Enid Blyton with the translated version in Bahasa Malaysia titled "Landak yang Cuai" (The Careless Hedgehog). The title of the translated book is in fact taken from one of the stories included in both books.

## **1.4 Statement of Problem**

According to Zalina Mohd (2000), the translation process is a type of movement between languages, content and the notion of equivalence that encompasses various related items such as the context, semantics, lexis and style, to name a few, that could exist at different ranks such as words, phrases and sentences. The vast differences of

grammatical structure, expression and background culture of a language made it almost impossible to deliver a translation that did not face a loss or gain of meaning as compared to the original text. However, there can be various strategies that can be applied in order to minimize the loss of meaning of the translated text from the original discourse.

The task of translating a children's literary text is made even more challenging as the translator not only have to minimize the loss of meaning, but also make sure that the choice of words used in the translation is not only as accurate as possible in the context, but also simple enough for the target readers to understand. On top of that, the translator of a children's literature must also use a lot of sensibility in order to not confuse their readers with norms and cultures that might be against the norm and cultural values upheld in their target readers' community. In this case, the translator will have to make up their mind whether to preserve the culture as portrayed in the source text, or adapt the local culture instead.

### **1.5 Materials**

For this paper, the material that will be in use for the study will be one of Enid Blyton's collection of short fairytales titled "The Fairy's Shoemaker" as the ST, whereas the TT for comparison will be "Landak Yang Cuai" (The Careless Hedgehogs), which were actually named after one of the short fairytale in "The Fairy's Shoemaker". Each of this text contains short stories with ample pictures to visually describe the creatures of English's Fairyland.

The rationale for choosing this material is because Enid Blyton is one of the most famous children storyteller, and her books are not only easily available, but also have been widely translated into Bahasa Malaysia ( as well as many other languages all over the world). Other than that, her stories were written with a very strong influence of England's lifestyle and culture which will pose a good challenge in translation especially for Malaysian children as the translator will have to not only consider the language used for its Bahasa Malaysia version to be readable and understandable to the target readers, but might also do some appropriate modifications in the storyline in order to match the values upheld by Malaysian children. These factors will provide a very good sample for a study on the translation techniques applied in translating an English children's literature into Bahasa Malaysia.

Other than that, the writer also used a few related dictionaries to define the selected words or phrases in both the ST and TT. The dictionaries are:

- i- A monolingual Bahasa Malaysia dictionary namely Kamus Dewan .
- ii- A bilingual Bahasa Malaysia-English language dictionary namely Kamus Inggeris-Melayu Dewan.
- iii- Two monolingual English language dictionaries namely The Oxford Dictionary of Contemporary English and The Cambridge International English Language Dictionary.
- iv- A monolingual English language thesaurus namely The Little Oxford Thesaurus

v- A monolingual Bahasa Malaysia thesaurus namely Tesaurus Bahasa Melayu.

## 1.6 Significance of Study

Malaysian writers has produced a significant number of children's literary works in the national language over the years in the form of Malay folklores, legends and children's collection of short stories .The Sang Kancil series, Pak Pandir series, The Legend of Mahsuri, Hang Tuah and Puteri Gunung Ledang , among others, had even been translated into English and other languages. These literary works have a deep root to the cultural values and origins of the Malaysian society, and each conveys an important message on the upbringings and societal expectations of the Malaysian community that conforms to the norms and moral values upheld here.

Other than the collection of stories that originated from bedtime stories told by mothers from one generation to another, the Malaysian children's literature has also seen an increase in the emergence of local-based writers who wrote new, never-told-before shorts stories such as Yusof Gajah's The Smart Elephant series and , novels such as Ain Maisarah's array of popular tween novels and Seridah Hamid's "Young Aisyah" series as well as plays. Hence, in terms of choice and relevance, clearly the Malaysian children, particularly Bahasa Malaysia speakers, did not have any problem looking for resources.

However, since literature also plays an important role in shaping the perspective of the world, children's literary works from around the world also have a very huge readership in Malaysia. Works by famous children writers such as Enid Blyton's Nancy Drew, Hardy Boys and various fairytale, A.A. Milne's Winnie the Pooh, Lewis Carter's Alice in Wonderland and the latest, J.K Rowling's Harry Potter, were translated into Bahasa Malaysia to meet the demand. Nonetheless, the trend has also brought into mind the question of the quality of the translation not only from the Source Language (SL) to the Target Language (TL) but also whether the intended meaning and messages conveyed from the ST has been retained in the TT.

Therefore, since very little is written about the translation of children's literature or the theoretical approach employed by translators when translating children's literature, it is hoped that this study would shed a light on the guidelines for determining the appropriate strategies of translation as well as constitute a suitable methodological tool to be used for studying the features of the Malaysian and English children's literature .Furthermore, the linguistic, cultural or religious restrictions imposed on either of the text could also tentatively be used as part of Bahasa Malaysia speakers' cultural and linguistic system.

### **1.7 Limitations of the Study.**

As with many other studies, this study is also not without its own limitations. Major cause for such constraint would be none other than limited time and length of this project paper.



Other than that, among factors that should be put into consideration when pursuing a research of similar nature as this would firstly be the number of resources used. In this study, the writer only used one text containing 8 short stories by Enid Blyton and compared it with another text translated by one translator. Thus, the pattern of translation methods and procedures could only be established by comparing within the translated works by a single translator. The study would have better perspective of the pattern of translation methods and procedures used for translating English fairytales into Bahasa Malaysia if comparison could be made from different translators. This is possible since works by Enid Blyton has been translated and published in Bahasa Malaysia by various local publishers with various translators.

Secondly, this study only focuses on the translation of children literature in the form of fairytales. As we know, there are various genre of children's literature ( even those written by Enid Blyton herself) such as adventure, ghost stories, fantasy, science fictions and even factual. Hence, it would be better if cross-genre comparison could also be included in future studies.

Nonetheless, this study is hoped to be the starting point for further related studies to be developed as this topic is very beneficial in charting the perspective for better translation of children's literature, specifically in translating foreign children materials into Bahasa Malaysia to promote more reading opportunities and to inculcate better reading habits among Malaysian children from all walks of lives.

## **1.8 Conclusion**

This chapter thoroughly discussed the basis for this study. The theoretical framework as well as related literary work leading to this study will be explained and discussed in the following chapter.

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## **Chapter Two: Literature Review**

### **2.0 Introduction**

This chapter aims to provide in-depth information on the important definitions, backgrounds and citations of earlier related works done by various scholars worldwide in regard of children's literature (ChL) translations, in relation to the study on translation of cultural terms from Enid Blyton's *The Fairies' Shoemaker* into Bahasa Malaysia.

The discussion also included the Relation between culture and translation where an in depth explanation of the related theoretical framework will be provided, as well as justification for choosing one to be used in this study. Other than that, this chapter will also include the characteristics that distinguish ChL and adult literature (AdL), the history and importance of translation of children's literature (ChL), and the challenges of doing a cross-cultural translation of a ChL .

## 2.1 Culture and Cultural Aspects.

### 2.1.1 Definition

The word “*culture*” originated from the Latin word “*Colere*” which means “working on” or to be exact, “farming”. The Oxford’s Advanced Learner’s Dictionary, however, defined this word as “The customs, beliefs, art, music and all other products of human thought made by a particular group of people at a particular time”. Basically, a culture is the norms, mentality and lifestyle of a certain society which could or could not be influenced by their spiritual beliefs. A culture could also be modified or totally changed in accordance to time and exposure to various resources or other culture.

These definitions was further clarified by Gambier (2007), who defined cultural aspects as a complex combination of knowledge, beliefs, artistic values, morale, heritage, and a combination of other abilities possessed by an individual that is unique to his society . In other words, a society is defined by their culture and cultural values.

Hence, it can be said that since reading is one of the source of exposure to knowledge regarding other culture, it can also be a very good source of cultural modifications. The exposure to other culture which might or might not be similar to the target readers’ could either positively or negatively influence and redefine the cultural values upheld by the society where the target readers grow in. This is especially true as

the target reader in discussion are children, which makes the task of translating foreign literary works for them ever more challenging.

### **2.1.2 The Characteristics of Cultural Values**

There are 3 characteristics of a cultural value in accordance to Abdul Rahman Nawas et al.(1995) which are:

#### **2.1.2.1 Learned**

Cultural values can either be directly or indirectly learned by the society members. Most members of the society learned and practiced their cultural values implicitly from their family members and the other members of their own society. Hence, cultural values can actually be learned, understood and practiced by not only those particular society members but also by outsiders who cared to do so.

#### **2.1.2.2 Non-biologically hereditary**

Cultural values are not necessarily inherited exclusively by those who were born by a certain particular society member, unless the child grew up in were exposed to or were taught about it. Hence, culture and cultural values of a certain society will only continue to grow and get inherited if there were continuous effort done to preserve it.

### **2.1.2.3 Practiced together by the specific society at large.**

Cultural values must be collectively practiced in a society and the knowledge of values is inherited by the newer generations from their ancestors to the point that the practices become a norm. A migrated individual might not be able to shape the culture in his new place alone, proving that for a culture to be adopted and practiced, it must be done by a larger group of people and willingly accepted by the society at large.

### **2.1.3 The Functions of Cultural Values.**

In relation with the three characteristics of a cultural value, Abdul Rahman Nawas et al(1995) further explained about the roles of the cultural values in which he had underlined four significant ones which are:

- i- Socialization of new society members so as to enable him/her to function well in the society.
- ii- Taking care of and guiding their society members with social supervision in accordance to the norms and values of that particular society.
- iii- Practicing continuation to the rules and regulations amongst them as well as the outsiders.
- iv- As a form of encouragement for their members to remain with their society.

He further explained that one of the best way to retain and inform the younger generations about one's cultural values is via written works. Hence, it can be said that the cultural values of a certain society can be preserved via written works as well as influence the modification of the cultural values of other society members who are exposed to it. Translators especially, have a huge responsibility in preserving the cultural values portrayed in their ST, but at the same time must ensure that the exposure to the TT will not contradict the cultural values upheld by their target readers, especially in the aspects of morals and religion.

## **2.2 The Relation between Culture and Translation**

Language is undeniably one of the major tools in preserving and enhancing a culture. Humans uses various forms of language to communicate with each other and deliver messages to each other via written, spoken and even sign language to enable them to fit-in in the lifestyle of the society that they are in. It is impossible to disconnect the relationship between language and culture as language is much influenced by the culture and lifestyle of the native speaker. Hence, a good translator cannot disregard the culture of the source text's language.

Translation is not merely the changing of words of equivalent value in the target language, but is actually the transferring of thoughts and feelings of the author by preserving as much as possible the style, ideas and feelings together with the background of the original work (Mohd and Hassan, 2005). In translation, the chosen strategies must be in accordance to the genre of the ST. This is to ensure that the TT

will be of excellent quality in terms of preserving the intended message as well as leaving the target reader with a similar effect of reading the ST. This is especially true when translating between languages that originate from totally different cultural values such as English and Malay language.

Mohd.and Hassan (2005) again highlighted the importance of choosing the right strategy by introducing two different aspects of translating namely:

#### **i-Language Translation**

The translator has to ensure that the translated language is the same level of naturalness and proficiency as that of the native speaker to produce a high quality TT, and

#### **ii-Cultural Translation.**

The cultural elements of the source language must be retained as much as possible so that the target readers can feel and experience it for themselves via reading the TT.



### 2.3 Cultural Context Adaptation Strategies.

Translating for children is very challenging as compared to translating for adults because the translator will have to take into account of not only their limited language grasp but also their background knowledge and experience, stage of emotional development, asymmetry, influence of intermediary groups and pedagogical considerations (Han and Shavit, 1994).

On this issue, Han and Shavit (1994) takes the view that in principle, knowledge about foreign elements can be mediated. Since children might only be able to read but not assimilate these elements, the translator will have to re-assess and re-evaluate culture-specific items from the ST. This is also known as cultural context adaptation.

However, cultural context adaptation has been the subject of heated debate over the years among translators because although many agrees that the ST degree of adaptation should be preserved, there is also the argument that the initial aim of translating foreign ChL is to instill better understanding and exposure to international culture. Hence, according to the argument, cultural adaptation to suit the target reader's societal-demand will tamper the originality of the cultural values in the ST (Oittinen, 1993).

To overcome most of these problem, Nida (1964) and Larson (1988) suggested that adjustments be made using translation strategies based on the translators' abilities,

translation methods and the objective of the translation itself. The strategies mentioned here are similar in nature to the ones mentioned by Newmark (1988) as procedures as well as Vinay and Dalbarnet's (in Venuti (ed.), 2000) methods of reaching an equivalence between the ST and the TT.

Nonetheless, Klingberg (1986, cited in Thomson-Wohlgemuth, 1998) emphasizes that cultural context adaptation is different because it is not carried out merely to achieve adjustment of the text to the moral values of the TT culture, but to prevent from causing comprehension barrier among the reader of the TT (in this case, it is even more critical as the target reader of the TT are children). For this matter, he proposes three categories of cultural adaptations.

The first category conveys culture specific items as close as possible to the ST but at the same time, these methods enable the readers to understand the foreign elements which consist of:

- added explanations
- rewording
- explanatory translation , and
- explanation outside the text ( e.g footnotes).

The second category requires the translator to perform some adjustments of the culturally foreign ST to the TT culture in minor to moderate degree by either:

- substituting the culture portrayed in the ST to an equivalent of the culture of the TL
- substituting the culture portrayed in the ST to a rough equivalent of the culture of the TL, or
- conducting simplification on the ST.

The third category is almost similar to the second category, only that it involves quite large modifications to the culture portrayed in the ST. This category includes methods such as deletion and localization of the ST.

Klingberg (*ibid*) also distinguished several categories of items that might require cultural context adaptations such as foreign languages of the ST, buildings and home furnishings, foods, customs and practices, plays and games, flora and fauna, names and weighting and measurements system.

Newmark (1988) suggested a whopping number of alternative strategies in reaching a translational equivalence namely transference, naturalization, cultural /functional/descriptive equivalent, componential analysis, synonymy, through-translation, shifts (transpositions), modulation, recognized translation, compensation, paraphrase, couplets and notes whereas Larson (1998) grouped the strategies according to whether the concepts in the source language are known or unknown in the target language.

There are plenty more translation strategies and procedures in overcoming the problem of reaching an equivalence in translation suggested by various translation gurus. Amongst these, Vinay and Dalbérnet (via Venuti, 2000) provided a clearer categorization for these methods which consist of seven different procedures namely borrowing, calque, literal translations, transposition, modulation, equivalence and addition.

a. Borrowing

Borrowing is where a word or an expression is taken from the SL and used in the TL, but in a 'naturalized' form, that is, it is made to conform to the rules of grammar or pronunciation of the TL. (Edith Harding & Philip Riley, 1986).

Borrowed words may sometimes have different semantic significations from those of the original language. Borrowing in translation is not always justified by lexical gap in the TL, but it can mainly be used as a way to preserve the local color of the word, or be used out of fear from losing some of the semiotic aspects and cultural aspects of the word if it is translated. (Bayar, 2007)

Haugen in Sari (2009) argued that there are some possibilities that may occur in this procedure:

(i) borrowing with no change in form and meaning (pure loanwords).

For examples: email (English)- email ( Bahasa Malaysia), Internet ( English) - internet ( Bahasa Malaysia)

(ii) borrowing with changes in form but without changes the meaning (mixed loanword).

For examples: tea ( English) – teh ( Bahasa Malaysia) , fantasy ( English) – fantasi (Bahasa Malaysia)

(iii) borrowing when part of the terms is native and another is borrowed, but the meaning is fully borrowed (loan blends).

For examples: milk tea (English) – teh susu ( Bahasa Malaysia), oil station( English) – stesen minyak ( Bahasa Malaysia)

#### b. Calque

On the other hand, the term ‘calque’, or ‘Through-Translation’ as Newmark (1988) calls it, refers to the case where the structure or manner of expression of the ST is being imitated by the translator. This is the core of difference between calque and borrowing, since the latter transfers the whole word whereas calque may introduce a structure that is stranger from the TL. E.g Grandfather / mother ( English) – Atok Ayah / Mak ( Bahasa Malaysia).

#### c. Literal Translation

Literal translation is a direct transfer of a SL text into a grammatically and idiomatically appropriate to TL text. Principally, literal translation is a unique solution in which the method is reversible and complete in itself.

For examples : Honey moon ( English) – Bulan madu ( Bahasa Malaysia), Slaughter house ( English)- Rumah Penyembelihan ( Bahasa Malaysia).

#### d. Transposition

Transposition, also known as shift, involves the grammatical change that occurs in translation from SL to TL such as from singular to plural form, change of word class or part of speech as well as positioning of adjectives. E.g: Butterfly ( English) – Rama-rama/ rerama (Bahasa Malaysia, in which this word can refer to both single or more dragonflies).

#### e. Modulation

Modulation is defined by Gérard Hardin and Gynthia Picot (1990) as "a change in point of view that allows us to express the same phenomenon in a different way". Actually, this semantic-pragmatic procedure that changes the category of thought, the focus, the point of view and the whole conceptualization is distinguished, according to Vinay and Darbelnet (1977 in Bayar, 2007), into two types: 'recorded modulation' or 'standard modulation', and free modulation.

Recorded modulation or Standard modulation is usually used in bilingual dictionaries. It is conventionally established, and is considered by many to be a ready-made procedure. E.g The hall was decked in bright colours (English) – Dewan itu dihiasi dgn warna-warna yang ceria (Bahasa Malaysia).

The second type, 'free modulation', is considered to be more practical in cases where "the TL rejects literal translation" (Vinay and Dalbernet, 1977 in Bayar, 2007). Vinay and Darbelnet distinguish between eleven categories or types of free modulation:

'Negated contrary', for example, is a procedure that relies on changing the value of the ST in translation from negative to positive or vice versa.

e.g. 'it is not difficult (English) - mudah/senang (Bahasa Malaysia),

He never lies (English) - Dia seorang yang jujur (Bahasa Malaysia)

It should be noted here that these examples are all free translations and their correctness depends on the context. Yet, modulations become compulsory when there is a lexical gap in opposition (Newmark, 1988).

In addition, free modulation consists of many other procedures: abstract for concrete, cause for effect, space for time, etc., but impersonal or active for passive is still the most frequent and useful procedure. Basically, modulation as a procedure of translation occurs when there is a change of perspective accompanied with a lexical change in the TL.

#### f. Equivalent

This term is used to refer to cases where languages describe the same situation by different stylistic or structural means.

E.g Animal sounds such as those made by goats/sheep: Baa! (English) – Mbek! (Bahasa Malaysia), tigers/lions : Roar! (English) – Aumm! (Bahasa Malaysia).

Interjections : Ouch!(English) – Aduh !(Bahasa Malaysia), Oh!My! (English) – Alamak! (Bahasa Malaysia)

Idioms: Like a pot calling the kettle black ( English) – Paku dulang paku serpih, mengata orang dia yang lebih ( Bahasa Malaysia).

g. Adaptation

In adaptation, the translator works on changing the content and the form of the ST in a way that conforms to the rules of the language and culture in the TL community. In general, this procedure is used as an effective way to deal with culturally-bound words/expressions, metaphors and images in translation. That is, the translator resorts to rewriting the SLT according to the characteristics of the TLT. Bayar, M (2007) argues that adaptation is based on three main procedures: cultural substitution, paraphrase and omission.

Cultural substitution refers to the case where the translator uses equivalent words that are ready-made in the TL, and serve the same goal as those of the SL. In other words, the translator substitutes cultural words of the SL by cultural words of the TL. e.g the concept of “petit-fours” for tea (a serving of variety of small, sweet dainty cakes) in the English culture is translated as an equivalence of “kuih-muih” in Bahasa Malaysia, whereas the concept of “drinking tea” during tea-time will be an equivalence to “minum petang” in Bahasa Malaysia, in which the beverage that accompany the after-lunch hour treat is not necessarily “tea” ( it could be coffee, or even juice as in the Malay culture, tea is just another option). Yet, if there is no cultural specific expression that can substitute the cultural expression of the SL, the translator can also try paraphrase.



Paraphrase as another procedure of adaptation aims to surpass all cultural barriers that the ST may present. This procedure is based on explanations, additions and change in words order. However, this procedure should not be used in all the parts of the text unless necessary, otherwise the translation would be judged as lack of originality.

Omission means dropping a word or words from the SLT while translating. This procedure can be the outcome of the cultural clashes that exist between the SL and the TL. In fact, it is in subtitling translation where omission attains its peak in use. The translator omits words that do not have equivalents in the TT, or that may raise the hostility and great misunderstanding of the receptor.

In short, undoubtedly, adaptation, as one of the most intricate procedures of translation, enhances the readability of the TT in a way that helps receptors comprehend the ST ideas, images, metaphors and culture through their own language and culture. Cultural substitution, paraphrase and omission offer various possibilities for translators. However, the latter two types are still the subject of much debate, especially for those who defend the idea of fidelity in translation.

In the translation of *The Fairies' Shoemaker* by Enid Blyton, it is very interesting to study the translation strategies chosen by the translator as she has to consider the target readers (in this case, children) and the huge cultural differences between the SL and TL. A good translated work of this nature should retain the cultural aspects of the ST so as to provide a good exchange of cultural knowledge to the reader,

but at the same time would want to minimize the unknown concepts in the SL's culture to prevent from hampering the target reader's interests in reading.

Hence, after weighting the choices, the researcher decided to compare the translation strategies used for translating the above-mentioned ST against Vinay and Dalbarnet's Seven Translation Procedures because the procedures provided a clearer definition of each procedures applied to translate the culture-specific items.

#### **2.4 Defining Children's Literature**

The argument and ever-changing or addition of the meaning of translation is also the case with defining a "children's literature". Oittinen (2000) initially proposed that there is actually no significant effect in labeling any written work as either adult or children literature because "works of literature and whole literary genres acquire different meaning and are redefined again and again". She went on to define ChL as "any literature read silently by children and aloud to them". Her definition, however, are very general that it could have included anything from newspapers and even magazines as source of children's literature, which, in the case of this study, is not very helpful in defining the scope of study.

Many scholars argued that it is very difficult to simply categorize a written work as either "adult literature" or "children's literature", because what was intended by the author to be for adult readers might be appropriate and interesting for a child's reading material; Robinson Crusoe, Wuthering Heights, Pride and Prejudice, and what

were originally intended for children and young readers, might just be a hit among the adults too ; Harry Potter, Twilight, Anne of Green Gables, to name a few.

However, according to Corson (1997), children's literature (ChL) is defined as "any literature that is enjoyed by children. Specifically, ChL comprises those books written and published for young people who are not yet interested in adult literature or who may not possess the reading skills or developmental understandings necessary for its perusal." This definition is in agreement with Gote Klingberg's (1986) sender-oriented approach that states "all literary works intended and produced for children" as "children's literature". Klingberg's clear-cut rationale of a ChL is further clarified by Hunt (1991).

In his book "Criticism, Theory and Children's Literature (1991), Hunt defined children's books by characterizing it. Accordingly, children's books carry these criteria in general:

- (i) Shorter than most adult books.
- (ii) Contains more active sentence structures such as dialogues and incidents as opposed to mere description of events.
- (iii) The protagonist and most other important characters are children, with some help from adult characters.
- (iv) The storyline mode is optimistic rather than depressive, and contains clearly distinctive plot, with clear ending (either "live happily ever after" or "ready for the next adventure" and such, never with questions of uncertainty.)

(v) Uses child-oriented language. (Appropriate for target age.)

(vi) Always about either magic, fantasy, life and its simplicity and adventures.

His criteria, albeit open for argument, does provide a clearer general definition of a children's literary work as it fits the characteristics of most popular children's literature from A.A.Milne's *Winnie the Pooh*, Isaac's *Asimov*, Defoe's *Robinson Crusoe*, Lewis Carroll's *Alice's Adventure in Wonderland* to J.K. Rowling's *Harry Potter*, DiTerlizzi and Black's *Spiderwick Chronicles* and C.S Lewis's *The Chronicles of Narnia* series, among others.

Nonetheless, for the purpose of this study, it is important to establish a reasonable working definition for "children's literature" as it will tremendously help define the scope of this study. Therefore, the writer finds Gote Klingberg's definition as agreeable and coherent for this purpose. Hence, the selection of Enid Blyton's collection of fairytales which conforms to the characteristics defined by Hunt (1991) as discussed above.

#### **2.4.1 The Differences between Children Literature (ChL) and Adult Literature (AdL).**

As mentioned in the previous discussion, ChL can actually originate from a written work originally targeted for adult readers and vice versa. Nonetheless, as proposed by Hunt (1991), there are certain characteristics distinctive solely to ChL in

general, one of which is the language used. ChL poses relatively simple linguistic challenge with its use of common vocabularies and simple syntax, further varied according to target age group. These are most of the times accompanied by liberal use of illustrations to provide visual explanation to the scenes enacted in its storylines, especially when the ChL is intended for even younger children.

Also, when talking about children, the age differences also make a very huge factor in the choice of storyline, amount of information given and of course, linguistic preferences. With the exception of a few very recent publications, most ChL intended for those below the age of 6, for example, is totally different in its linguistic aspects compared to those intended for those aged between 7-10 and 10-12 years old. The former might be more interested with books that contains more colourful illustrations whereas the latter does not need too much pictures and might even find picture books childish, hampering their interest in further reading the material. The AdL, of course, have no use for age group classifications, and will not require too much, if any, illustrations except on the cover page. Hence, any foreign concept presented in an AdL can easily be assimilated in the story itself, or explained in a footnote.

Unlike AdL , ChL normally aimed to socialize the target readers into pattern of thoughts that include codes, norms, values and habits of a specific culture that it represent.(Hunt,1991). This is where the translators have to impose a second cultural filter on the ST to prevent conflicts from arising should the pattern of thoughts presented in the ST is contradictory to the culture of the readers of the TT. In *“Strategies and Motivations in Translated Children’s Literature: Defoe’s Robinson Crusoe as a Case Study”*, written by Zeinab Hussein T.K (2010), she asserted the

importance of bridging the gap between two cultures by highlighting as many common values as possible because too much contradictions could lead to the breakdowns of the morals, ideologies and social customs of the target readers of the TT. Although this were considered by many to contradict the purpose of translating ChL; to socialize the target reader's pattern of thoughts, the intervention should be applied not to totally modify the ST to the point that it loses the essence of its source culture, but only to protect the target readers from harmful elements such as violence, racism and taboos which could tarnish their young and immature minds (Mdallel, 2003).

#### **2.4.2 History and Development of Translation of Children's Literature**

It is widely accepted that Children's Literature Translation (ChLT) is an area that is relatively novel within Translation Studies (TS) (Lathey, 2006). Though the study of Children's Literature (ChL) is now well established as an academic discipline, the study of its translation has only recently begun. Likewise, Stolt observes that: "in the theoretical works in the subject (translation) one hardly finds anything relevant on this subject (translation of children's literature)" (in Lathey, 2006: 1).

However, Hunt (1991) is definitely agreeable when they said that translated children books originated from various foreign part of the world are very high in demand, creating a greater need in quality translations in order to provide the best of both worlds ( Source Language ,SL and Target Language, TL).

Comparative approaches that focused on the analysis of international literature resulted in an interest in translations during the 1960s and 1970s (Lathey 2006). Further



momentum towards comparative children's literature was gained with the founding of the International Research Society for Children's Literature (IRSCL) in 1970 (Lathey, 2006). The discussion on ChL in comparative contexts was extended during the 1980s, when links were made to TS and the poly-system theory was adopted as one of the first theoretical attempts to contextualize ChL.

The growing interest in comparative aspects of ChL is elaborated by a series of publications since the 1990s. As noted in the *International Companion Encyclopedia of Children's Literature* edited by Peter Hunt and Sheila Bannister Ray (2004) a large percentage of published work derived from international conferences in the field in question. Well-known Comparative Literature journals such as *Poetics Today* 13:1 (1992), *Compar(a)ison* 2 (1995), *New Comparison* 20 (1995), *META* 48: 1-2 (2003) began to take comparative aspects of ChL into account. In line to the previous, renowned Children's Literature journals like *Children's Literature Association Quarterly* (ChLAQ) and *The Lion and the Unicorn* (L&U) dedicated special issues to ChLT.

The above is not, of course, an extensive account of the developing momentum of comparative children's literature during the current transitional period from the 20th to the 21st century. Ground-breaking research, articles, books, and conferences progressively focus on issues concerning comparative ChL, highlighting that what happens in one national literature can no longer be studied in isolation to what takes place in the rest of the world. ChL is often studied in order to conduct a thorough comparative study, unlike the recognition received by Comparative, Translation and Literary Studies.

In fact, it is not an overstatement to declare that ChLT follows the steps of ChL which had suffered a low status for a series of years (Lathey,2006). Although one would think that the establishment of ChL as a genre of literary studies would automatically mean the acknowledgement of all relevant, interdisciplinary or sub-areas (i.e. Children's Literature in Education, Children's Literature Translation, to name a few), this was not the case.

Lathey (2006) saw a critical interest developing with an increasing speed over the last thirty years. The boom in TS marked in the 1990s and the increased interest in ChL seem to pave the way for a positive turn to ChLT, an area that was for years off the ChL studies and TS map.

Along with the previous statements, further facts, in the English-speaking world at least, provide a promising picture. Initiatives such as the Marsh Prize for Children's Literature in Translation, the catalogue *Outside In: Children's Books in Translation* (Hallford, 2005), the establishment, in several parts of the globe, of research centres and academic departments, which offer courses in ChLT and research opportunities leading to MA and PhD degrees, mirror an increased academic interest in the study of ChLT. At the moment, several aspects of ChLT start gaining research attention, meeting the "need for multicultural research" (Fernandez López in Lathey, 2006: 52).

The opposite phenomenon happens in Malaysia as the research being done in developing a theoretical framework for translating foreign ChL into Bahasa Malaysia are rare. Therefore, this study is hoped to be a pave-maker for those interested in manipulating this area of interest.



### 2.4.3 Cultural and Regional Phenomenon of Translation of Children's Literature

In alignment with Shovit's view of translating children's literature as discussed previously is Nikolaeva (1996) who claimed that, despite the difficulty in deciding whether an element in the source text (ST) should be retained or omitted, it is best to put more importance in considering the issues of reception and response of the target reader (in this case; children) than trying to get the translation to be as precise and accurate as the ST.

Harrison (2010) highlighted the fact that, "Just as there are no exact synonyms within a language ('big' does not mean precisely the same as 'large'), there are no exact matches for words or expressions across languages. Words are untranslatable because [they] do not exist in a flat, alphabetized dictionary style list, but rather in a richly structured taxonomy of meaning. They are defined by their oppositions to and similarities to multiple other words according to the cultural backdrop". Meaning, certain words cannot be translated as word to word per se because it might bring different connotation in different cultural background. Instead, the focus should be in making sure that the intended meaning is not lost in translation.

Their views are also shared by Oittinen (2004) in which she stressed the importance of knowing the target-language audiences well before translating a written work—in this case, children's literature, and taking the interests of the target readers more seriously. Hence, translating for children does not mean to just "change" a text

from one language to another but also making sure that the changes are suitable for the minds and aids the comprehension of the target reader.

As such, an effective translation should arouse in them the same feeling and associations experienced by the young readers of the source text (Oittinen, 2004). As maintained by Sutherland (1981), "in the realm of children's literature, a new, domesticated and familiar text can be created instead of a literary translation of the original text". Therefore, modifications in various lexical and semantic level is expected in translated children's literary work so as to avoid a totally foreign text that might hamper the reader's comprehension and ability to enjoy the story.

However, as much as we try to not create a translation that might be too difficult to the point that it may alienate children from reading, translation of a children's work should not be oversimplified that it loses its features of difficulty, foreignness, challenge and mystery (Oittinen, 2000). Hence, the task of translating a children's literature need to be done by a translator who not only possess a good knowledge of both the SL and TL but also have a deep understanding of their target audience and the way they think, as well as being sensitive to the cultural and moral values upheld by the society that the children grows in, in order not to create an unnecessary controversies to the translated work. Such a huge responsibility will definitely benefit tremendously from a guide of do's and don'ts in translating children's literary works

Brower (1966) puts the success of a translated work on the translator's awareness of the cultural context of both ST and TT as it will provide a better picture of

the similarities and differences between two different worlds, which is one of the very significant reasons for introducing foreign based literary works to children. Exposure to various cultural aspects from various part of the world via foreign literature is one of the ways to instill acceptance and enhance their worldly perspective.

Given the importance of disseminating knowledge about cultures different from their own, it is equally important for the translator to also ensure that the values portrayed in the translated literary work are not in total contradiction with the value system and beliefs of the target readers. This is especially true since the target reader in this case are children, whom can be easily influenced or confused by what they read due to lack of maturity. At the same time, it is important to teach children to appreciate and embrace cultural differences as part of their value system because growing up in a globalized, limitless world, they will eventually come in contact with people of all walks of life and cultural values.

## **2.5 Related Studies**

Many related studies done in this field by local researchers are focused on the translation procedures used to translate adult literary works, especially on novels written by Malaysian literature masters Datuk A.Samad Said and Datuk Shahnnon Ahmad. Zalina (2000) in her thesis made a lexico-semantic comparison of the translation of verbs in Datuk Shahnnon Ahmad's novel "Tunggul-Tunggul Gerigis". The novel, originally written in Bahasa Malaysia, contains a lot of culture-rich verbs used to describe behaviours in the lifestyles and societal values of traditional Malays. In her

research, she found that there is a great difficulties in transferring the actual messages of these verbs when translating into English language as they are many terms used in this novel which only exists and can be accurately explained in Bahasa Malaysia as such behaviours are unique to Malays, such as the word "*melatah*" whereby there is no such explanation in English.

Another researcher, Farrah Diebaa (2008) did a study on the translation techniques used in capturing the essence of culturally-embedded expressions on the translated novel of "Juara" by S. Osman Kelantan. Making use of Newmarks model, she made a conclusion that regardless of how tactful the translator is in ensuring that the essence of the culturally embedded expressions are transferred, the translated text (TT) would still lack the correct expressions as a result of huge differences of cultural background of both languages.

Other than the ones mentioned above, there are no related studies done locally to look at the translation procedures applied by local translators in translating children's foreign language literary works into Bahasa Malaysia and vice versa, despite countless children's literary works being translated into Bahasa Malaysia , particularly from English language to Bahasa Malaysia. Thus, the researcher have to reach further and look at the related studies done by researchers from other countries, many unfortunately for the researcher, comes from the Middle East, hence, the reports were written in foreign languages. However, thanks to Google Translate, the gist of those reports can still be understood and used as a catalyst for this study.

Amongst the useful paper read by the researcher as a catalyst to this study is one written by Vid (2009) titled *Domesticated Translation: The Case of Nabokov's Translation of Alice's Adventures in Wonderland*; which discussed the issue on whether "to create a translated text which will be accepted in a target cultural environment or to preserve the formal and aesthetic original in order to evoke interest in foreign culture," . In this study, the researcher used Eugene Nida's Domesticated and Foreignized Translation method in dealing with culture related items. In her studies, she found that as much as the translator would like to preserve the originality of the foreign culture in the ST, the main concern would be how much will the TT be accepted in the house of the target readers as her survey with parents who have children whom are of the target reader's age revealed that they definitely have qualms in allowing books with contradictory societal values get into the hands of their children.

Another study by Davtalab (2011) analyzed culture specific items in the Persian translation of 'Dubliners' based on Newmark's Translation Model. Here, she stressed on the point of dealing with different translation methods, procedures and strategies in order to produce a TT that conveys the message of the ST in a way that is understandable by the audience of the TT.

Fornakzyk (2007) in her study titled *Anthroponym Translation in Children's Literature: Early 20<sup>th</sup> and 21<sup>st</sup> Centuries* ventured into a new field of research called Children's Literature Translation Studies (CLTS). Here, she highlighted that the translation of anthroponyms or culture bound items reflects:

- a) The position of a given literature within the literature polysystem.

- b) The translator's attitude towards the readers of the TT.
- c) The power relations between the SL and TL culture.
- d) The changing notions of the role and tasks of translators.

Her study has opened up a better opportunity towards the betterment of translation of children's literature as focus had always been given to the translation of adult literatures.

Last but not least, many research papers have been written on the various translation of one of the best-selling children's modern literature, the Harry Potter series. This series happened to be one of the most translated book of the century too, being translated into over 50 languages worldwide. Nonetheless, none has been found to be analyzing the English-Bahasa Malaysia version yet. One of the paper regarding this topic were written by Katri Makkinen (2010) in her thesis titled "Harry Potter and the Challenges of Translation" whereby she analyzed how names of characters in this story was domesticated in the TT. She pointed out how linguistic reasons such as comparison made between ST and TT of two languages of totally different root of origin may result in the need to use different translation methods and solutions in order to be accepted by the target readers of the TT. In other words, she emphasized the necessity of putting a primary importance on the readability of the TT as the target audience of the TT are children.

All these studies had provide an orientation by giving a better idea to the researcher as to how this study is going to be conducted as well as the area that needed to be focused on.

## 2.6 Conclusions

This chapter has thoroughly discussed the related definitions and theoretical framework that will be used to conduct this study. Apart from that, this chapter also presented the details of related readings and studies conducted regarding the cultural aspects of translating children's literature. Hence, it is hoped that the information shared in this chapter will be able to provide a clear background for this study.

The following chapter will explain the details of data collection and analysis methods used to conduct this study.



## **Chapter Three: Methodology**

### **3.0 Introduction**

In the previous chapter, we have already discussed thoroughly on the theoretical framework that are related to this study. Hence, in this chapter, we are going to describe and explain the methodology used for the gathering and analysis of the data used in this study.

### **3.1 Research Methods**

This study is done both qualitatively and quantitatively. The focus of this study is on the procedures employed to translate children's fairytales from English language to Malay language. In this study, the analysis of translation procedures in the chosen text were done on eight selected short stories in Enid Blyton's *The Fairies' Shoemaker*, against their respective Bahasa Malaysia translation contained in a book titled "*Landak Yang Cuai*".

Firstly, the researcher scrutinized the text and identified the cultural-terms used in the ST before comparing those to the translation in the TT. The selected cultural-terms were then categorized according to Vinay and Dalbarnet's Seven Translation Procedures.



Then, the researcher thoroughly explained the justification for each categorized culture-specific items based on the aforementioned translation procedures. Finally, the frequency of usage for each procedure were counted and the conclusions will be derived based on the findings.

### **3.2 The Author and Translator**

#### **3.2.1 About the Author of the ST :Enid Blyton**

Enid Mary Blyton (11 August 1897 – 28 November 1968) was a British children's writer also known as Mary Pollock. She is noted for numerous series of popular books based on recurring characters and designed for different age groups. Her books have enjoyed huge success in many parts of the world, and have sold over 600 million copies.

One of Blyton's most well-known character is Noddy, which was intended for early years readers. Noddy is dearly loved by many generations that eventually the story was produced as animated series for young children. In Malaysia, subscribers to paid satellite television ASTRO can view it via the Disney Junior channel. However, her main work is the genre of young readers' novels in which children have their own adventures with minimal adult help. Series of this type include:

- The Famous Five(1942-1963, 21 novels) – About the adventures of four children and their dog

- The Five Find-Outers and Dog, (1943–1961, 15 novels)- Revolved around the adventure of five children who always helped the local police to solve crime.
- The Secret Seven (1949–1963, 15 novels)- Another mystery-solving adventures by a group of seven children.

Her lifetime literary work of estimated 800 books produced in the span of about 40 years are generally split into three types. One involves ordinary children in extraordinary situations, having adventures, solving crimes, or otherwise finding themselves in unusual circumstances. Examples include the Famous Five and Secret Seven, and the Adventure series.

The second and more conventional type is the boarding school story; the plots of these have more emphasis on the day-to-day life at school. This is the world of the midnight feast, the practical joke, and the social interaction of the various types of character. Examples of this type are the *Malory Towers* stories, the *St Clare's* series, and the *Naughtiest Girl* books and are typical of the times—many comics of the day also contained similar types of story.

The third type is the fantasy and magical world. Children are typically transported into a magical world in which they meet fairies, goblins, elves, pixies, or other fantasy creatures. Examples of this type are the *Wishing-Chair* books and *The Magic Faraway Tree*. In many of her short stories, toys are shown to come alive when humans are not around.

Her books are enormously popular throughout the Commonwealth countries and across most of the globe and has been translated into nearly 90 languages. According to UNESCO's inventory of book translations; the Index Translationum, as of July 2009, Enid Blyton's works was the fifth most translated worldwide into various languages. (<http://www.bbc.co.uk/archive/blyton/8400.shtml>). Blyton's pseudonym, Mary Pollock, was used for a few titles. The last volumes in her most famous series were published in 1963. Many books that still appeared after that were mainly made up from recycled work.

Other than fictions, Blyton also wrote numerous books on nature and Biblical themes. Her story *The Land of Far-Beyond* is a Christian parable along the lines of John Bunyan's *Pilgrim's Progress*, with modern children as the central characters. She also produced retellings of Old Testament and New Testament stories. Her lists of outstanding children's literature, which caught the attention of even publishers in Malaysia to produce translated versions of her works, is one of the justification for selecting her work as the data for this study.

Having contributed greatly to the children's literature with high commendations from various reputable writing critics, Blyton's works, however, are not without controversial criticisms. Enid Blyton wrote according to her own traditional UK class system of old-fashioned view of the rough versus the decent (Ray, 2005). Many of her books similarly reflected negative stereotypes regarding gender, race, and class which required alteration not only when translated into other languages, but also when reprinting her work for young readers of the modern age ( Ray, 2005).

One incidence of altering this type of dated material might be the altering of a statement like "black as a nigger with soot" appearing in *Five Go off to Camp*. At that time, "Negro" was the standard formal term and "nigger" a relatively common colloquialism. This is one of the most obvious targets for alteration in modern reprints, along with the replacement of golliwogs with teddy bears or goblins. Also removed in deference to modern ethical attitudes are many casual references to slaves and to corporal punishment. For example, in *The Magic Faraway Tree*, *Dame Slap* was changed to *Dame Snap* and several references to characters in the *Malory Towers* and *St. Clare's* series being spanked were changed to them being "scolded" instead.

Similarly, some depictions of boys and girls in her books were found to be sexist. For example, a 2005 *The Guardian* article suggested that the Famous Five depicts a power struggle between Julian, Dick and George (Georgina), with the female characters either acting like boys or being heavily put-upon. Although the gender issues are more subjective than with some of the racial issues, it has been suggested that a new edition of the book "address" these issues through alterations, which has led to the expression of nostalgia for the books and their lack of political correctness. In *The Secret Seven* books, the girls are deliberately excluded from tasks such as investigating the villains' hideouts with emphasis to certain task such as digging for coals as being "a men's job" whereas cooking and washing clothes were labeled "women's job".

In most of *The Famous Five* series, the gender-based tasks are not that obvious since one of the female character, Anne, were doing it voluntarily most of the time. However, gender discrimination was very obviously portrayed in *Five on a Hike*

*Together*, where one of the character, Julian (a girl) told George (another girl, but with a boyish behaviour) that regardless of her looks and behaviour, she is still a girl and need to be taken care of, implying that a boy can always takes care of themselves. Similarly, in *Five have a Wonderful Time*, one of the character, Anne, explains to George the society's expectations of a girl, to which George expressed her preference to be a boy if she could have the choice as boys seems to be able to get away with everything as opposed to girls. This is perhaps the most prominent example of gender stereotyping in her books. It shows that the stereotypes were not just enforced by boys but voluntarily accepted by girls too, which totally contradicted most of modern parents' values of gender equality.

Despite all these, Blyton is undeniably a great author of children's literature and her depiction of such inequalities are just an honest observation of the society of her time. It is not a surprise that her views are still relevant and shared by many societies in the Asian culture, including Malaysia, where women are still being stereotyped as being the lesser gender by the older generation. Nonetheless, as with the case of many translated children literature, culturally correct modifications can be expected.

(Adapted from Enid Blyton: The Bibliography by Stoney, B (2007))

### **3.2.2 About The Translator: Suhaila Lukman**

There are no further detail available on the translator as of her qualifications as translator or her educational background and related translated works. However, the publisher of the TT, Edukids Distributor, is of a very good reputation, hence it is safe to

say that they would have hired a qualified translator to do the translation of the chosen book.

### **3.3 Research Procedures**

This study made use of the library research method, making use of references which include related written works such as the source text, translated text, reference books, dictionaries and thesauruses, thesis from previous similar studies as well as articles from websites. The texts were analyzed using Vinay and Dalbarnet's Seven Translation Procedures, which has been explained in detail in Chapter Two (specifically subtopic 2.3) of this report.

#### **3.3.1 Text Selection**

In making the selection for the desired text to be used in this study, a few steps had been taken such as:

##### **a. Identifying the Source Text (ST) for sampling**

Enid Blyton is a very well-known and reputable author especially for children's fiction. It is very interesting to read how she had cleverly included positive moral values or taught good mannerisms and politeness to her young readers naturally in her stories

without sounding like a nag. Moreover, her imagination in creating the characters in her fairy tales made them unforgettable, as well as introduced and portrayed the culture and lifestyle of the Englishmen in her era. Besides, the characters in her stories was always named to suit their behavior , for example, Dame Slapdash which is the name of a lady who were smart and straight to the point , and Mother Trim which is the name of a lady who were neat, proper, honest and not greedy. Contrastively, the female characters in most Malay language children's literature are always portrayed as being motherly, caring for their offspring and obedient to their husband while their other personal traits were often not highlighted.

All these and more provided a good translation challenges especially because the target audience of the TT are children, whom are not expected to have in depth background knowledge of the foreign culture. So, it is very interesting to observe and study translation strategies employed by the translator to this text as the translator will not only need to consider the needs and expectations of her target readers, but also at the same time, adhere to the storyline as close as possible to ensure that the quality and language style of the TT are not negatively affected.

Other than that, the decision to use Enid Blyton's " The Fairies' Shoemaker and Other Stories" is quite random except for the fact that this collection, has been translated as an exact set as the ST in a sense that the translated version contains all the short stories contained in the ST, thus providing the researcher a good TT for comparison.



#### **b. Identifying and selecting the Translated Text (TT).**

This process was actually made at the same time with the selection of ST. The TT contained all short stories in the same order of appearance in the ST. However, the researcher found that one of the short story from the ST, story number 7, "A Basket of Surprises", was not in the TT. Instead, "Si Gajah dan Si Siput" (The Elephant and The Snail) was in place. The minor discrepancy did not, however, affect researcher's study as the number of ST for comparison is found to be adequate for this level. Hence, the researcher decided not to use short story number 7 of the said title as there were no fair comparisons to be made of the translation of that story.

Besides, the researcher found that the translator did a fairly good job in translating the ST in a sense that the TT contains natural sounding target language (TL). This is enough to provide a good set of data for this study.

#### **c. Comparing the ST and the TT.**

After making a thorough comparison between the ST and TT, it was decided that these short stories are suitable with the objective of this study which were to identify the translation procedures employed by the translator in translating the ST into TT. Hence, comparison between both texts in terms of translation procedures employed was done.



**Table 3.1 Titles of Stories in The ST and The TT and The Length of Each Story.**

No.	ST Title:	Length ( no. of pages)	TT Title:	Length (no. of pages)
1.	Pinkity's Pranks	7	Kenakalan Pinki	7
2.	The Careless Hedgehogs	10	Landak yang Cuai	13
3.	The Three Naughty Gnomes	12	Tiga Bunian yang Nakal	14
4.	Sativus and the Pots of Gold	11	Sativus dan Bekas-bekas Emas	13
5.	The Naughty Smoke Fairies	10	Pari-pari Asap yang Nakal	13
6.	The Rose That Didn't Grow	11	Bunga Raya yang Tidak Mekar	13
7.	Sally Dumble's Trick	13	Helah Opah Ana	14
8.	Binkie's Adventures	13	Pengembaaan Binkie	16

### 3.3.2 Data Analysis

The steps taken in identifying the cultural translation strategies was:

- a. Identifying all culture-specific items in the ST.

- b. Identifying the procedures used by the translator to translate culture-related items.
- c. Presenting of the frequency for each translation procedures used by the translator.
- d. Observing other factors that could have influenced the selection of translation procedures.( Thereafter, relevant elaborations or explanations as well as suggestions was provided for these data regarding the factors that could have influenced the choice of translation procedures used for the TT.)

The data will be presented in tables such as the one below to provide clearer picture for comparison of the ST and the TT.

**Table 3.2 Sample of Analysis Table.**

Source Text (ST): Page/	Line	Translated Text (TT):Page	Line:	Back Translation :

**\*\*The English version is the ST whereas the Malay version is the TT.**

- e. Categorizing the quality of the translated culture-specific items as either:
  - i- Sustained
  - ii- Partially Sustained

- iii- Distorted
- iv- Partially Distorted

Finally, the effectiveness in the delivery of messages based on the translation strategies employed by the translator was commented and a conclusion will be derived based on that. The researcher also commented on whether or not the translator has managed to provide the same impact via the TT as the role played by the ST.

### **3.4 Conclusion**

This chapter explained and elaborated the research methodologies used for this study. The findings and conclusions derived from this study will be discussed in the following chapter.

### 4.0 Introduction

A society is deemed unique because of their culture. The cultural index, more often than not, equated to the level of sophistication of their language in surviving the changes and modernization of the world globally. It is not a queer phenomenon for a culture to be lost or misunderstood because of lack of linguistic development of the language. Hence, it is equally a tragedy when a translation of a certain literary work that normally contains the cultural values upheld in the author's society, were not portrayed properly as a result of bad translating work.

Hence, a good translator must have an excellent grasp of both the source language and target language as well as have a good understanding of the culture of both languages in order to better understand the source text contextually. This is true as according to Mohd. and Hassan(2005) a good translator is not just merely changing the language of the ST, but must also ensure that the core messages and cultural values in the ST are preserved at its best.

Generally, the language, plot, background and characters of a story play a significant role in symbolizing a society and their cultural values. These are also used to leave a valuable message of the story. Hence, the researcher finds it very crucial to study how these cultural contexts has been adapted in the TT.

#### **4.1 Analysis of the Translation Strategies Applied in Translating the Culture-specific Items.**

In this study, a thorough analysis on the translation strategies applied in translating the culture-related items contained in Enid Blyton's *The Fairies' Shoemaker* will be done according to Vinay and Dalbarnet's Seven Translation Procedures as discussed in Chapter 2, which are

- a. Borrowing
- b. Calque
- c. Literal Translation
- d. Transposition
- e. Modulation
- f. Equivalent
- g. Adaptation

As the orientation of this study is about the procedures in translating culture-specific items in the selected short stories, focus will be on items which includes:

- i- Ecology
- ii- Material culture such as foods, clothes, houses and towns and transportations
- iii- Social culture during work and leisure

- iv- Organizations, customs, activities, procedures and concepts of political and administrative works, religious matters as well as artistic values.
- v- Common gestures and habits.

After that, the researcher counted the frequency of use for each strategy mentioned above and uses it as the basis for the conclusions.

#### 4.1.1 Borrowing

There is only 1 item found to be using this procedure.

**Table 4.1 Borrowing**

Source Text (ST): Appendix / page	Line	Translated Text (TT): Appendix / Page	Line:	Back Translation:
Appendix 13 / page 109-111	<i>.jersey</i> and knickers for John..	Appendix 14 / page 126-128	kasut dan <i>jersi</i> untuk Amri.	.. shoes and <i>jersey</i> for Amri..

#### 4.1.2 Calque

There is only 1 item found to be using this procedure.

**Table 4.2 Calque**

Source Text (ST): Page/	Line	Translated Text (TT):Page	Line:	Back Translations:
Appendix 1/ page 8	..Dwarf Yellow Buttons..	Appendix2/ page 9	...Butang Kuning Kerdil..	..Button Yellow Dwarf..

In the TT, the translator translated the characters' name from "Dwarf ( Kerdil) Yellow (Kuning) Buttons( Butang-butang) into Bahasa Malaysia as Butang (Button) Kuning (Yellow) Kerdil ( Dwarf), making it inaccurate in meaning. In the story, the name "Dwarf Yellow Buttons" refers to "a dwarf who loves to wear yellow buttons on his clothing" . The word "Dwarf" is a noun and "Yellow Buttons" is an adjective phrase as provided below:

$$[ \text{Dwarf} ] + [ \text{Yellow} ] [ \text{Buttons} ] \Rightarrow [ \text{Si Kerdil} ] + [ \text{Kuning} ] [ \text{Butang} ]$$

n.     +    adj.            adj.                                  n.     +    adj.            adj.

In the structure of Bahasa Malaysia, a more accurate translation should be "Si Kerdil berbutang kuning" where instead of a head noun (Dwarf) and an adjective phrase (Yellow Buttons), a Bahasa Malaysia sentence structure would consist of a head noun (Si Kerdil) plus a noun phrase (butang kuning). A more accurate Bahasa Malaysia sentence would require the addition of prefix "Si" to the head noun "Kerdil" and modifier "ber" to indicate that the button (butang) is worn/sewn onto something, in this case, the dwarf's clothes.

[Si Kerdil] + [berbutang] [kuning]

n. + n. adj.

However, the translator had translated this into “Butang Kuning Kerdil” which actually translated into “a small/tiny yellow button”. This phrase is structurally similar to the English phrase where it consists of a head noun plus adjective phrase as shown below.

[ Butang ] [ Kuning ] + [ Kerdil ]

n. adj. + adj.

The translation procedure used caused a wrong description of the character in this story, whom is a dwarf (Malay: Si Kerdil), not a button (Malay: Butang). Therefore, the meaning as intended by the author is distorted by the translation.

#### 4.1.3 Literal Translation

There are 3 items found to be using this procedure.

Table 4.3 Literal Translation of Characters' Name.

Source Text (ST): Appendix / page	Line	Translated Text  (TT): Appendix / Page	Line:	Back Translation:
Appendix 3/ page 27	..there's a <i>fairy</i> dance [by the foxgloves] tonight...	Appendix 4/ page 27	..ada majlis tarian <i>pari-pari</i> [.....]malam ini, dan...	..there is a <i>fairy</i> dance [...] tonight, and..



Appendix 9 / page 50	Title: The Naughty Smoke <i>Fairies</i>	Appendix 10 / page 60	Title: <i>Pari- pari</i> Asap yang Nakal	Title: The Naughty Smoke Fairies
Appendix 9 / page 50	..a crowd of tiny little smoke <i>fairies</i> ..	Appendix 10 / page 60	..sekumpulan <i>pari-pari</i> asap..	..a crowd of smoke fairies..

(Table 4.3 cont.)

In these excerpts, the translator had translated the word “fairy/ies” from the ST into “pari-pari” in the TT. The word “fairy” (singular) or “fairies” (plural), according to the Oxford Bilingual English-Malay-English Dictionary were both defined as “pari-pari”. The concept of “fairies in the western culture connotes a good spirit, but in the Malay culture it is actually a borrowed culture. The concept of “good spirits caring for various daily matters” does not actually exist in a Malay culture as it is opposing to their Muslim religious values.

As Bahasa Malaysia contained many adopted words from various languages as a result of colonialism, it is of no surprise that such word are of foreign origin. It is apparent that the phonetic sound of the word “pari-pari” are almost similar to the word “fairy”. Hence, the intended meaning of this culture-related item as intended by the author has been successfully sustained in the translation of these excerpts.

#### 4.1.4 Transposition

There is only 1 item found to be using this procedure.

**Table 4.4 Transposition of special noun into adjective phrase.**

Source Text (ST):Appendix / Page	Line	Translated Text (TT):Appendix / Page	Line:	Back Translation:
Appendix 1/ Page 11-12	..come here, <i>Long- legs</i> , ..	Appendix 2/ Page 12	..biri-biri yang <i>berkaki panjang</i> ..	.. lambs with long legs

The translator modified the function of a special noun (Long-legs) into an adjective phrase in the TT as demonstrated in Table 4.4. In the excerpt, “Long-legs” is the name of a specific lamb, whereas the translation has modified the intended meaning by the author from a singular lamb’s name into a description of any lamb with long legs, which could mean more than one lamb with similar physical features. Such move caused the character to have lack of individuality as intended by the author when giving the name in the ST.

Instead, in the Bahasa Malaysia translation, the use of the adjective phrase “biri-biri ( lamb/s) berkaki panjang ( with long legs)” to translate the specific noun gives a generalized impression that “all lambs that have long legs” are summoned by another character in the story rather than one special, individual lamb well-known to the summoning character. A more accurate translation of the name “Long-Legs” should be “Si Kaki Panjang”. Therefore, the message as intended by the author of this story is indeed partially distorted. The essence of the physical feature of the lamb is captured in the translation but the individuality of the name-bearer is not portrayed in the Bahasa Malaysia translation.

#### 4.1.5 Modulation

There are no items found to be using this procedure.

#### 4.1.6 Equivalent

There is only 1 item found to be using this procedure.

**Table 4.5 Equivalent by localizing animal sound (Onomatopoeia).**

Source Text (ST): Appendix / page	Line	Translated Text (TT): Appendix / Page	Line:	Back Translation:
Appendix 15/ page 116	“Cluck-a-luck, cluck-a-luck!”	Appendix 16/ page 134	“ Kok-kok- kok, kok-kok- kok!”	(clucking sound made by chicken)

In this item, the translator localized the clucking sound of the chicken. Non-human sounds made by either animals, machines or the environments are also known as onomatopoeia. According to the Oxford’s Words Blog (<http://blog.oxforddictionaries.com/2012/04/onomatopoeia-in-different-languages/>)

onomatopoeia made use of the sound inventory of the given language, making the onomatopoeias for the same sound differ in various languages. In this case, the onomatopoeia for chicken sound in English is “cluck-a-luck”, as chickens are described as making a “clucking” sound. In Bahasa Malaysia, it is “Kok-kok-kok” as chicken sounds are described in Bahasa Malaysia as “berkokok”. The change does not affect the

author's intended message in any way at all. In fact, it is a good move as it provides a more natural translation.

#### 4.1.7 Adaptation

There are 33 items found to be using this procedure.

**Table 4.6 Adaptation via Deletion**

Source Text (ST): Appendix / page	Line	Translated Text (TT): Appendix / Page	Line:	Back Translation:
Appendix 3/ page 27	..there's a <i>fairy</i> dance [ <i>by the</i> <i>foxgloves</i> ] tonight...	Appendix 4/ page 27	..ada majlis tarian <i>pari-pari</i> [.....]malam ini, dan...	..there is a fairy dance [....] tonight, and..

In this excerpt, the translator might not be able to find a local name for "foxgloves" (*Digitalis purpurea*) as the flowering plant is not common in the TT culture. Hence, the translator decided to omit the whole phrase as shown in Table 4.5. This procedure does not affect the author's intended message (that there will be a dancing event for the fairies that night). However, it hinders the target reader of the TT to have better imagery of the place where the fairy dance was held. Hence, this translation has only managed to partially sustain the intended message of the author.

**Table 4.7 : Adaptation via modification of character involved and deletion.**

Source Text (ST): Appendix / page	Line	Translated Text (TT): Appendix / Page	Line:	Back Translation:
Appendix 3/ page 24	....the King of <i>Dreamland</i> and the King of <i>Fairyland...</i>	Appendix 4/ page 29	..Raja <i>Bunian</i> bersama <i>menterinya..</i>	..The King of Fairyland and his minister..

In this story, Dreamland (Bahasa Malaysia: Negara Impian) is a neighbouring country to Fairyland (Bahasa Malaysia: Negara Pari-pari). Hence, the King of Dreamland and the King of Fairyland are two kings belonging to a different country. The translator, however, failed to capture this concept in the TT. Instead, the translator has modified the storyline by omitting “the King of Dreamland” (Supposedly translated into Bahasa Malaysia as Raja Negara Impian) and replaced it with “menterinya” (English: his ministers), which is obviously of a different strata of power altogether.

The procedure applied for the Bahasa Malaysia translation definitely affect the author’s intended meaning where the author portrayed the King of Fairyland as cooperating with the King of Dreamland to look for the baby elf who went missing from Dreamland. It is important to note that the following event unravels that the King of Fairyland would have to make a good impression to the King of Dreamland in terms of efficiency in distribution of order, because the missing baby elf were found in Fairyland. So when the fairy-hedgehogs failed to guard the baby elf as instructed, it

could greatly affect the reputation of the Fairyland's King. This lead to the stern punishment faced by the fairy-hedgehogs in the story where they were made to "protect" young chestnuts forever by the King of Fairyland.

So when the translator omitted the character "King of Dreamland" and replaced it with "menterinya" (English: Minister), the impact is no longer as serious as keeping a reputation among fellow kings. Ministers are of lower authority level than a king, so the message here has been altered from "sentencing punishment in order to maintain a reputation" to "sentencing punishment to demonstrate power". Hence, the author's intended message in the ST was distorted in the Bahasa Malaysia translation.

Besides, the word "fairyland" is supposed to be translated as "Negara Pari-pari". Instead, it has been loosely translated as "bunian". According to the Oxford English – Bahasa Malaysia – English Dictionary, the word "bunian" is a translation for either "elf" or "goblin". "Elf/elves" and "goblins" in the western culture itself are actually referring to two different entities. Similar concept does not exist in the Malay culture for "bunian" are actually another name for "Djinns" or genie. So, the dictionary translation for the word "bunian" is actually mere equivalence. Looking back to the item at hand, the word "fairy" has been translated as "pari-pari" according to similar dictionary whereas the word "bunian" were given a different, unrelated definition. Hence, it is clearly a case of mistranslation leading to the distortion of author's intended message.

**Table 4.8: Adaptation via modification of character.**

Source Text (ST): Appendix / page	Line	Translated Text (TT): Appendix / Page	Line:	Back Translation:
Appendix 1 /page 8	..Lord High Chancellor from <i>Fairyland</i> ..  .. Prince of <i>Dreamland</i> ..	Appendix 2/ page 9	..datang pula datuk bendahara bersama putera raja dari <i>negara pari- pari</i> itu...	..here comes the High Chancellor along with the prince from Fairyland..
Appendix 3/ page 25	...and <i>the two Kings</i> had come..	Appendix 4/ page 29	..dan <i>Raja Bunian</i> pula bercekak pinggang ...	..and <i>the Elfin / Goblin King</i> , with his hands on his hips...

The first item in the table above shows that the Lord High Chancellor is from Fairyland whereas the prince he was talking to was from another country, namely Dreamland. The author portrays that Lord High Chancellor is entertaining the visiting prince by bringing him sight-seeing in Fairyland. However, the Bahasa Malaysia translation of the story churned a different story from the ST. Although the word “Lord High Chancellor” is correctly translated into Bahasa Malaysia as “datuk bendahara”, the “Prince of Dreamland” should be translated as “Putera (prince) [of] Negara Impian (Dreamland)”, not “putera (prince) [of] Negara Pari-Pari (Fairyland)”. Doing such



modified the story as these two characters are portrayed to be from the same country. Hence, the author's intended message is distorted in the Bahasa Malaysia translation.

In the next item, the translation of the story in Appendix 3 as portrayed in Table 4.6 had a domino effect on the similar storyline, as portrayed in Table 4.7, because the translator have to again, alter the storyline. In this story, it is important for the king of Fairyland to maintain his credibility in front of the King of Dreamland in handling the case of the lost baby elf. Both were angry to find that the hedgehogs had lost the baby elf again, with the King of Fairyland even more embarrassed as he was in charge of the case. However, the message is lost in translation as the translator had modified the storyline by omitting the existence of the King of Dreamland.

**Table 4.9 Adaptation via Deletion of Part of Sentences.**

Source Text (ST): Appendix / page	Line	Translated Text (TT): Appendix / Page	Line:	Back Translation:
Appendix 3/ page 35	"The fireflies came dancing up and darted in and out of the pipes. As their little gleaming bodies touched the dried rose leaves, they set them alight and[ <i>there were</i>	Appendix 4/ page 42	"Kunang-kunang juga dipanggil dan dengan sekelip mata paip mereka juga mengeluarkan asap! [.....]"	"The fireflies were summons and in a blink their pipes were also emitting smokes! [.....]"



	<i>gnomes smoking pipes just as Daddies do in the world of boys and girls.]”</i>			
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(Table 4.9 cont.)

In this excerpt, the translator deleted the italicized part of the sentence. In the ST, the italicized part contained the author’s explanation on “what smoking a tobacco-pipe” looks like. Pipes are normally smoked by most adult male in the western culture especially those in the years before 1980’s, the year this story was written. However, smoking is viewed as a negative thing to be regarded in a children’s book, what more accepting the habit as a norm among “daddies” as portrayed in the ST. In the Malay culture, parents are placed in a highly noble stature. Hence, allowing the image of “daddies” to be tarnished by associating it with tobacco-pipe smoking is considered culturally unacceptable. Therefore, the translator’s move to delete that part is understandable. The deleted part served as a further explanation to portray how the “bubble pipes” were used to smoke dried rose leaves, stating “just as Daddies do in the world of boys and girls” to provide a clearer imagery to the young readers. With or without it, the Bahasa Malaysia translation is still sufficient in sustaining the author’s intended message.

**Table 4.10 Adaptation via Addition of Character’s Physical Features.**

Source Text (ST): Appendix / page	Line	Translated Text (TT): Appendix / Page	Line:	Back Translation:

Appendix 15/ page 119	[...]	Appendix 16/ page 137	[Wajah lelaki itu kelihatan bengis dengan misai yang tidak terurus.]	[ The man's face looks fierce with haggard- looking moustache]
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(Table 4.10 cont.)

In the ST, there are no sentence that provide detailed physical description of the character but in the TT, the translator decided to add a detailed facial description of the character to enhance the justification as to the way that character behaved in the story (rough, lack of sympathy) which does not exist in the ST. This is because in the ST, the character was a gypsy, which has been associated to behave in a certain characteristics that fits their behavior, thus no further explanation is needed to draw a clearer picture for the target readers to imagine the situation. However, for unfathomable reason the translator has decided to change the word gypsy to Indian. Other than sharp facial features that could be associated with the facial features of the gypsies (albeit not similar), the Indian in Malaysia has nothing in common at all with the gypsies, be it in culture, lifestyle or even common behavior. Hence, the change might have prompt the addition of this sentence. However, this addition together with the change of character's race definitely cause the distortion of the author's intended message.

**Table 4.11 Adaptation by Localizing Characters' Names.**

Source Text (ST):Appendix / Page	Line	Translated Text (TT):Appendix / Page	Line:	Back Translations:
Appendix 1/ Page 10	..old <i>Togs</i> the tailor...	Appendix 2/ page 11	Enot Si tukang jahit...	Enot the tailor..
Appendix 1/ Page 12	Come along, <i>Frisky</i> , let me do yours...	Appendix 2/ Page 13	Mari <i>Gebu</i> , kamu pula..	Come Fluffy, your turn..
Appendix 13 / page 100	Title: <i>Sally</i> <i>Dumble's</i> Trick	Appendix 14 / page 116	Title: Helah <i>Opah Ana</i>	Title: Tricks of Opah Ana
Appendix 13 / page 100	..One was <i>Dame Slapdash</i> and the other one was <i>Mother</i> <i>Trim</i> ..	Appendix 14 / page 117	..bernama <i>Tipah</i> dan seorang lagi bernama <i>Timah</i> ..	..named <i>Tipah</i> and the other one is named <i>Timah</i> ..
Appendix 13 / page 109-111	..boots for <i>Peter</i> ..  ..new dress for <i>Mary</i> ..  ..jersey and knickers for <i>John</i> ..	Appendix 14 / page 126-128	..kasut untuk <i>Wani</i> ..  ..baju baru untuk <i>Tina</i> ..  kasut dan jersi untuk <i>Amri</i> ..	..shoes for <i>Wani</i> ..  ..new clothes for <i>Tina</i>  .. shoes and jersey for <i>Amri</i> ..

The translator changed the name of this character from “Togs” to “Enot”. The name in the TT is a well-known Malay name which however, does not carry any significant meaning as compared to “Togs” in the ST which according to the Oxford Dictionary means “clothes”. In this story, “Togs” is a tailor; hence his name carries a significant connotation to his job. However, the word “togs” are rarely used to signify clothes. Since the description of “the tailor” as in the ST had also been accurately translated into Bahasa Malaysia as “si tukang jahit”, the author’s intended message is partially sustained, albeit losing the novelty value of significant character’s name.

Similar effect happens when the translator modified the name of another lamb in the story from “Frisky”, which means “lincah” to “Gebu”, which means fluffy in the Malay language. This, although did not cause any significant mislead on the storyline, hinders the readers from picturing the characteristics of the lambs accurately as intended by Enid Blyton in the story. Understandably, the word “lincah” does not carry a very good connotation in the Malay culture as being frisky is not considered a good-manner. The word “gebu”, however, were often used to in an affectionate way to refer to something cute, carrying a positive connotation and therefore, used preferably over “lincah”. Hence, in this item, the author’s intended message is partially distorted.

As in many of Enid Blyton’s work, her characters were given names that depict either the physical appearance or common behavior of that particular character. In this item, the name of the characters in the ST such as “Sally Dumble” who were portrayed to be a humble and not talkative lady were changed to “Opah Ana” in the Bahasa Malaysia translation. The word “Opah” is one of Bahasa Malaysia’s term for “Grandmother”. The surname “Dumble” is cleverly chosen by Blyton as it rhymes with

“humble”, which is not a surprise as rhymes is one of her favourite writing style. By changing that name to common Malay names like Ana, the target readers of the TT might be able to relate better to the characters but the wordplay intended for each character’s name are no longer applicable, hence losing the novelty values intended by the author. Although this procedure did not change the storyline, it did partially distort the author’s intended message.

Similarly, two more important characters’ names that unlike “Sally Dumble”, carries a very significant match to their behaviours as portrayed in this story are Mother Trim and Dame Slapdash. The surname “Trim”, which according to the Oxford English-English dictionary means “neat and proper”, clearly described the character’s behavior which is portrayed in this story as being a neat person who will do her job properly. Meanwhile, the surname “Slapdash” which according to the same dictionary, means “doing something hurriedly and carelessly”, also perfectly described Dame Slapdash’s character as portrayed in the story. Changing those two names in the TT into meaningless “Tipah” and “Timah” had clearly resulted in distortion of the author’s intended message.

On the other hands, the names featured in the ST ( Peter, Mary, John) does not carry any significant meaning and so do the localized names (Wani, Tina, Amri). Basically, all featured named in both ST and TT are common names for boys and girls in their respective culture. The changes done are not necessary as the names featured in the ST are also not foreign to Malaysian, but definitely are not Malay names. Hence, these changes, although not significant in meaning, did actually partially distort the author’s intended message (of sharing common English names).

**Table 4.12 Adaptation via Localizing Plant's Name. (Author's Message Affected)**

Source Text (ST): Appendix / page	Line	Translated Text (TT): Appendix / Page	Line:	Back Translations:
Appendix 1/ page 15-16	<p>..Go and hang them on the <i>hazel-nut</i> trees..</p> <p>..he hung them on the <i>hazel-nut</i> twigs..</p> <p>..if you look on the <i>hazel trees</i>...</p>	Appendix 2 / page 18-19	<p>....pergi gantung semua ekor ini di atas <i>pokok</i>..</p> <p>..ada yang digantungkannya di atas <i>pokok jambu</i>...</p> <p>..dan jika kamu perhatikan <i>pokok jambu</i>...</p>	<p>..go and hang these tails up on the trees..</p> <p>..some were hung up on the guava tree..</p> <p>...and if you observe the guava tree..</p>
Appendix 3/ page 26-27	<p>..found themselves climbing up a big <i>chestnut tree</i>..</p> <p>...perhaps they will keep the <i>baby chestnuts</i> from harm..</p>	Appendix 4/ page 32	<p>..mendapati diri mereka sedang memanjat <i>pokok pala</i> yang besar...</p> <p>...mungkin sekarang mereka akan menjaga <i>buah pala</i> itu ...</p>	<p>..found themselves climbing up a big nutmeg tree..</p> <p>.. perhaps now they will care for the nutmegs..</p>
Appendix 5 / page 41	..went to an elm tree..	Appendix 6/ page 49	..ke sebatang pokok getah...	..towards a rubber tree..



In the lines labelled as taken from Appendix 1 and Appendix 2, the translator has used the localization strategy as she had changed the “hazel-nut trees” in the ST to “pokok jambu”, which can either be “guava tree” or “rose apple tree”(although the latter are commonly called “jambu air” whereas the former, despite specifically known locally as “jambu batu” are often referred to as “jambu”), a type of fruit-bearing tree native to the tropical climate countries and very common especially among Malays, in particular to the children. On the other hands, hazel-nuts are not grown locally, making it quite impossible for the children to imagine the look of the nut and the tree. However, the hazel-nut tree actually carries a very important connection to this story and the replacement of the tree with guava tree in the TT actually caused a distortion to the author’s intended message in the ST.

In the next item, Enid Blyton had wanted her reader to observe the hazel-nut tree which has fruit buds that looks like the tails of lambs. In the ST, Pinkity’s punishment was to hang all the lamb’s tails that he had mischievously cut-off on the hazelnut trees (Appendix 1, page 15-16). By replacing the hazel-nut trees with guava trees, the connection is no longer able to be observed by the reader.

Likewise in lines labelled as taken from Appendix 3 and Appendix 4, the translator had again domesticated the name of plant in this one from “chestnut” (Malay: buah berangan / *Castanea pumila*) to “pala” (English: nutmeg / *Myristica fragrans*). Likewise, such strategy had again caused similar effect as in item from Appendix1 and Appendix 2 in Table 4.12. The significance of prickly hedgehogs being turned into the thorny peel of young chest-nuts as a punishment for being careless cannot be seen in the TT as nutmegs, albeit a locally grown fruit- bearing tree, did not have thorny fruits.

Hence, this strategy has caused the intended message by the author to be distorted in the Bahasa Malaysia translation.

Just as in the case for item taken from Appendix 1,2,3 and 4, the translator substituted the elm tree in the ST's Appendix 5 to "pokok getah" ( rubber/latex tree: *Hevea brasiliensis*) ,which is common in Malaysia, in the TT. This, again, may cause confusion to the TT reader as a rubber tree is straight and narrow, so it is unimaginable that the tree can contain a hollow big enough to be entered. Instead, an elm tree is huge, making it possible to contain a hollow big enough to be entered as portrayed in the story. Therefore, the domestication of this tree in the TT may distort the author's initial message of portraying how huge an elm tree could actually be to her young readers.

**Table 4.13 Adaptation via Localizing Plant's Name (Authors Message Not Affected)**

Source Text (ST): Appendix / page	Line	Translated Text (TT): Appendix / Page	Line:	Back Translation:
Appendix 3/ page 22-23	..fetch a special dew from the <i>red blackberry</i> leaves..	Appendix 4/ page 27	..mengambil embun istimewa dari <i>daun pokok</i> <i>limau</i> ..	..fetch special dews from the leaves of the orange/lime tree.



Appendix 9 / page 50	..swinging on a big <i>daisy</i> ..	Appendix 10 / page 61	..bergayut pada sekuntum <i>melur</i> ..	..swinging on a jasmine...
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(Table 4.13 cont.)

In excerpt from Appendix 3, again, the translator has domesticated the name of plant from the ST. This is because the red blackberries are not even a common imported fruit in Malaysia whereas “limau” in any variant, are very well known among Malaysian children. “Limau” here can refer to either orange, lime or calamansi. As the plant mentioned in ST does not carry any significant meaning to the storyline, domesticating the plant in the TT did partially sustain the author’s intended message.

Similarly in excerpt from Appendix 9, the translator finds it necessary to change daisies to “melur” (English: Jasmines) which is a more common counterpart compared to daisies. However, such change did not carry any significant modification to the author’s intended message, nor did the change make any difference as the flower mentioned in the ST is also available locally. Thus, the author’s intended message in the ST is partially sustained in the translation.

Table 4.14 Adaptation by changing the character’s name.

Source Text (ST): Appendix / page	Line	Translated Text (TT): Appendix / Page	Line:	Back Translation:
Appendix 3/	.. I’ll go and ask my friend	Appendix 4 /	..saya akan pergi bertanya	..I will go ask my friend

page 17	Prickles..	page 21	kepada kawan saya, Piku...	Piku..
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(Table 4.14 cont.)

Here, the name “Prickles” carried a very significant meaning to the character, which is a hedgehog, hence, very prickly. However, the translator has changed that into meaningless name “Piku”, which may sound almost like the original name, “Prickles” but causes a lost in the message that Enid Blyton had tried to send to her readers (that hedgehogs are prickly in nature). This change is therefore, unnecessary and meaningless and resulted in the author’s intended message to be partially distorted.

Table 4.15 Adaptation Resulting in Inconsistencies in Translating Special Nouns.

Source Text (ST): Appendix / page	Line	Translated Text (TT): Appendix / Page	Line:	Back Translation:
Appendix 3/ page 19	..Lost from <i>Dreamland</i> ..	Appendix 4/ page 23	..hilang dari <i>negeri Bunian</i> ..	..lost from Fairyland..
Appendix 3/ page 19	..a little <i>elf</i> baby...	Appendix 4/ page 23	..bayi <i>bunian</i> ...	..fairy baby..
Appendix 3/ page 19	..King of <i>Fairyland</i> ..	Appendix 4/ page 23	..Raja <i>Bunian</i> ..	..Fairy King..
Appendix 3/ page 20	..perhaps bad <i>gnomes</i> stole it..	Appendix 4/ page 25	..mungkin <i>jin</i> yang jahat telah menculiknya..	..perhaps a bad genie kidnapped it..
Appendix 3/	..there lived a	Appendix 4/	..sekeluarga	.. a family of

page 29	little family of <i>gnomes</i> ..	page 34	<i>bunian</i> ...	<i>fairies</i> ..
Appendix 5/ page 40	..there lived a little <i>gnome</i> ..	Appendix 6/ page 47	..ada satu <i>bunian</i> ...	..there was a fairy..
Appendix 5/ Page 40	...the <i>fairies</i> knew very little of him..	Appendix 6/ page 47	..dan kurang dikenali oleh <i>bunian-bunian</i> lain..	..and less known by other fairies..
Appendix 11 / page 67	..a little <i>elf</i> had a great idea..	Appendix 12 / page 80	..ada pula <i>bunian</i> kecil yang mendapat satu idea..	..there is a little fairy that had gotten an idea..

( Table 4.15 cont.)

The table above demonstrates how the translator had translated various terms used to describe the fairy-world and its creatures. Here, inconsistencies can be detected as most of the creatures described in the ST are regarded as carrying a different connotation in their culture compared to Malay culture. In the Malay culture, these creatures are categorized as the “unseen” or “makhluk halus”, and often carry a negative connotation as a being that is associated with negative predicaments. In the western culture, however, these creatures, although mythical in nature, are often viewed as magical and carry positive predicaments.

Basically, the value-system in the Malay culture is closely related to the teaching of Islam, based on the holy Quran. The unseen creatures in the Malay culture are all

originated from one bad element that is the “Djinn and Syaitan (Devil)”. Therefore, these creatures are never viewed fondly, in contrast to the western cultures. In the Malay culture, the unseen is either *bunian* (elves/goblins), *genies* (Djinn) or *ghosts* (Hantu) and are often sinister in nature. Fairies, which mean “*pari-pari*” in Malay, are actually a borrowed culture. In the western culture, creatures such as *elves* and *fairies* are often fondly acknowledged as bringing good luck and doing positive things to the humans and the nature, whereas the *gnomes* and *goblins* are always associated with mischievous and bad behaviours. Hence, it is understandable that when the translator attempted to translate the names of these creatures into Bahasa Malaysia, it cannot be translated accurately to portray these creatures as intended by the ST.

The same problem can be observed when names of the different magical kingdoms (*Dreamland* and *Fairyland*) are loosely translated as “*negeri bunian*” (*Elfin/Goblin Land*) when in the ST, both items are of different entity. Referring to the Oxford English-Bahasa Malaysia-English Dictionary, even the word “*fairy*” ( *pari-pari*) and “*dream*” ( *mimpi/impian*) has been mistranslated as “*bunian*”(English: *elf/goblin*).

Similarly, the word “*elf*” and “*fairy*” are translated as “*bunian*” too, whereas the word “*gnomes*”, because of its sinister nature, has been translated to “*jin*” when a “*jin*” is actually a “*genie*”, not *gnomes*. According to similar dictionary, the word “*gnome*” is translated to “*jembalang*”. But the word “*jembalang*” is a taboo to be mentioned in the Malay culture, let alone by a child. Hence it is understandable that the translator did not include such word in her TT.

Overall, the translation of the names of these magical creatures into Bahasa Malaysia has caused the author's intended message to be distorted as a result of the limited linguistic ability of the TL.

**Table 4.16 Adaptation by Replacing specific plant's name into general description of the plant.**

<b>Source Text (ST): Appendix / page</b>	<b>Line</b>	<b>Translated Text (TT): Appendix / Page</b>	<b>Line:</b>	<b>Back Translation:</b>
Appendix 7/ page 49	..a lovely deep yellow crocus..	Appendix 8 / page 59	...bunga- bunga yang cantik, kuning dan berkilau!	..flowers that were beautiful, yellow and glittery!

In this excerpt, the translator, instead of finding a local name for crocus (a type of flower) or substituting it to any locally known plants, had omitted the name of the flower and replaced it with only nameless description of the crocus as mentions in the story. As in many other Enid Blyton's stories, the characteristics of plants/trees or animals are cleverly described or introduced to her young readers via her stories. Meaning, her stories are very closely depicting the descriptions of the existing flora and fauna. Therefore, by changing the plants/animals, the translator will actually cause a distortion of the original message intended by Enid Blyton for her young readers.

**Table 4.17 Adaptation by Localizing Plant's name.**

Source Text (ST): Appendix / page	Line	Translated Text (TT): Appendix / Page	Line:	Back Translation:
Appendix 11 / page 61	Title: The <i>Rose</i> that Didn't Grow.	Appendix 12 / page 73	Title: <i>Bunga Raya</i> yang Tidak Mekar.	Title: The Hibiscus That Didn't Bloom.
Appendix 11 / page 61	..a wonderful <i>rose</i> garden..	Appendix 12 / page 73	....sebuah taman <i>bunga raya</i> yang indah..	.. a hibiscus garden that is wonderful..

In contrast to item as portrayed in Table 4.16, the domestication of the name of flower mentioned in this story actually carried a huge impact in modifying the intended message by the author. Here, Enid Blyton wanted to introduce to her readers that primroses (*Oenothera macrocarpa*) are called such because according to this story, that is where the flower originates; a rose that because of many unfortunate events that befell the cultivator, did not manage to grow properly with many petals just like common roses. Understandably, primroses are not a common flower in Malaysia, and a proper Malay name for the plant might still be unheard of by the target readers.

Hence, the translator has domesticated the plant's name into another totally different type of flower namely the "bunga raya" (English: Hibiscus). Hibiscus (*Hibiscus rosa-sinensis*) is a very well-known type of flower in Malaysia as it is the

national flower, making it easily recognizable to the target readers of the TT. Although some hibiscus do have more than five petals, it is not common. Plus, hibiscus does not have any strong fragrance, unlike roses. Besides, the significance of why the flower produced by the unfortunate cultivator finally have only five yellow petals are lost as initially, the comparison was made with roses which naturally contains multiple layered petals. Here, the TT readers a denied access to flower's uncommon to them as well as the association between the story and the plant.

As such, the translator has caused a distortion in the author's intended message in her ST by localizing the type of the plant.

**Table 4.18 Adaptation by Localizing Clothing Item.**

Source Text (ST): Appendix / page	Line	Translated Text (TT): Appendix / Page	Line:	Back Translation:
Appendix 13 / page 109-111	<p>..<i>boots</i> for Peter..</p> <p>..<i>new dress</i> for Mary..</p> <p>..<i>jersey</i> and <i>knickers</i> for John..</p>	Appendix 14 / page 126-128	<p>..<i>kasut</i> untuk Wani..</p> <p>..<i>baju baru</i> untuk Tina..</p> <p>..<i>kasut</i> dan jersi untuk Amri.</p>	<p>..<i>shoes</i> for Wani..</p> <p>..<i>new clothes</i> for Tina</p> <p>..<i>shoes</i> and jersey for Amri..</p>



Appendix 13 / page 111	..it would buy me a <i>new coat</i> ..	Appendix 14 / page 128	..dengan ini saya boleh membeli <i>baju baharu</i> ..	..with this I can buy <i>new clothes</i> ..
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(Table 4.18 cont.)

In the table above, we can see that there are a few types of clothing items and shoes mentioned in the ST. Each item were specifically mentioned to be bought for specific character as mentioned in the story, hence carrying a significant meaning to the storyline. In Bahasa Malaysia, there is no specific compound noun for different types of shoes (Bahasa Malaysia: Kasut). Boots is translated as “kasut but” in Bahasa Malaysia. So instead of using the borrowing procedures to translate this, the translator had chosen to adapt the word “kasut” (shoes).

Similar procedures were used to translate the clothing items mentioned in this story. Each of the clothing items mentioned in the ST was intended to be special for each character, as a treat as their mother managed to earn extra money from her job well-done. Therefore, the clothing items are specifically chosen to meet the needs of each character (boots, dress and knickers). Instead, the translator’s chosen words to describe these items; boots as merely “kasut” (shoes), dress as merely “baju baharu” (new clothes), and replacing knickers (Bahasa Malaysia: celana dalam lelaki) with “kasut” ( English: shoes) caused a huge distortion of the message as intended in the ST. The description of these items in the TT portrayed lack of thoughtfulness in the mother’s character.



Likewise, a coat is an important clothing item for people who live in cool-climate countries such as the westerners. Unlike other pieces of garments, owning just one pair of good coat is sufficient to keep one warm throughout the year. A good coat can be very pricey, and having new coats are considered a luxury by many commoners as portrayed by the author in this story. Because a coat is a necessity to keep one warm especially in the outdoors, it is of very important value to the characters whose background is understandably from a four-seasoned country. Hence, being able to purchase a new coat using hard-earned extra money holds a very significant meaning to this story. However, the importance of having a coat is not understood by the target reader of the TT. So instead of explaining it and perhaps risk making the TT sound like an encyclopedia, the translator replaced the word “coat” with just “baju baharu” (English: new clothes). Again, such action resulted in the distortion of the author’s intended message.

**Table 4.19 Adaptation by localizing the Name of Place.**

Source Text (ST): Appendix / page	Line	Translated Text (TT): Appendix / Page	Line:	Back Translation:
Appendix 13 / page 100	..lived in <i>Hollyhock Cottage...</i>	Appendix 14 / page 116	..tinggal di sebuah rumah di <i>Bandar Tasik Putera..</i>	..lived in a house at Bandar Tasik Putera..

In this item, the translator again found it necessary to change the name of place in the TT from *Hollyhock Cottage* to “a house in *Bandar Tasik Putra*”, a more relatable local name. Referring to the Oxford English-Bahasa Malaysia-English Dictionary, “Hollyhock” is a type of flowering plant whereas the word “cottage” can be translated as “dangau”.

According to Wikipedia, Hollyhocks (also known as *Hibiscus Splendens* or Pink Cottonwood) are not available locally as its habitats are in dry rainforests such as the ones in Wolongong, Australia. Hence, it is not an easily recognizable plant amongst Malaysian children. In the ST, the aforementioned cottage were named as such because of the abundance of Hollyhocks in its vicinity. Thus, the name of the cottage depicts the features of the cottage. The word “cottage” itself depicts a specific type of house. So when the translator changed the name to a mere “sebuah rumah” ( a house) di Bandar Tasik Putra”, a random local place, it cause a distortion to the author’s intended meaning.

**Table 4.20 Adaptation by localizing the character’s racial profile.**

Source Text (ST): Appendix / page	Line	Translated Text (TT): Appendix / Page	Line:	Back Translation:
Appendix 15 page 119	The man was a <i>gypsy</i> ...	Appendix 16 page 137	Lelaki itu adalah seorang <i>India</i> ..	The man was an <i>Indian</i> ..

According to the Oxford's English Dictionary, *gypsy* (n.) is "a member of travelling people scattered throughout Europe and North America.". Hence the idea of a "gypsy" is uncommon amongst Malaysian children whereby the word "gypsy" is also translated as "Gipsi" in Bahasa Malaysia. However, the choice of race for the adapted character is somewhat unfathomable, as Indian in Malaysia are not living their lives in any similar manner or culture to the gypsies, nor did they have any obvious physical resemblance to the latter. Therefore, it is assumed that the choice was made randomly by the translator, whereby such action resulted in distortion of the author's intended message.

**Table 4.21 Adaptation by localizing the surrounding features.**

Source Text (ST): Appendix / page	Line	Translated Text (TT): Appendix / Page	Line:	Back Translation:
Appendix 15 page 119	..and hurried off with him to his <i>caravan</i> <i>in the next</i> <i>field.</i>  ..and tied him up to <i>a cart</i> by <i>the caravan.</i>	Appendix 16 page 137	Dia membawa Binkie menuju ke <i>pondoknya</i> di <i>ladang</i> <i>bersebelahan.</i>  ..mengikatnya di <i>tiang pondok.</i>	He carried Binkie to his <i>hut in the</i> <i>neighbouring</i> <i>farm.</i>  ..tied him up to <i>the pole of the</i> <i>hut.</i>

In this excerpt, further adaptation has to be made as the translator had modified the character's racial profile from a gypsy man, whose way of life includes travelling, hence the caravan, to an Indian man. A caravan and a cart are rare vehicles in Malaysia, and without proper illustrations or picture, will be difficult to explain to a child. What more the concept of living in a caravan by the field side and travelling in them too. Hence, the translator changed that into "living in a hut in the farm". This modification definitely caused the story in TT to have a distorted orientation from the one in the ST as intended by the author.

#### 4.2 Analysis of The Most Used Translation Procedures.

From the 40 analyzed data, there are 6 types of translation procedures found to be used by the translator to translate Enid Blyton's *The Fairies' Shoemaker* into its Bahasa Malaysia version titled "*Landak yang Cuai*".

They are:

i-	Borrowing	- 1 time
ii-	Calque	- 1 time
iii-	Literal Translation	- 3 times
iv-	Transposition	- 1 time
v-	Equivalent	- 1 time
vi-	Adaptation	- 33 times

So, the percentage of frequency for each type of the Translation Procedures being used are calculated as follows:

- i. Borrowing :  
 $[1 / 40] \times 100\% = 2.5 \%$
- ii. Calque :  
 $[1 / 40] \times 100\% = 2.5 \%$
- iii. Literal Translation:  
 $[3 / 40] \times 100\% = 7.5 \%$
- iv. Transposition :  
 $[1 / 40] \times 100\% = 2.5 \%$
- v. Equivalent :  
 $[1 / 40] \times 100\% = 2.5 \%$
- vi. Adaptation :  
 $[33 / 40] \times 100\% = 82.5 \%$

### 4.3 Conclusions

It is obvious that the translator has used Adaptation as her main procedure in translating the ST into TT as it is the most dominant type of Translation Procedures that occurs in the analyzed data ( 33 times over 40 collected data, or 82.5 % ), followed by Literal Translation ( 3 times over 40 collected data, or 7.5 % ).

The next chapter will discuss the findings from the analyzed data as well as answer the research questions as posed in Chapter One.

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## Chapter Five: Discussion of Findings and Conclusions

### 5.0 Introductions

Translation is a language transfer process whereby the message intended by the author of the ST is conveyed, as close as it is possible to the target reader of the TT. However, translating children's literary work is even more challenging as the translator would have to take into consideration of not only transferring the message from one language to another, but also the vocabulary range possessed by their young target readers and most importantly, the cultural sensitivity of the society of their young target readers.

As much as the translator would want to preserve the foreign cultures as portrayed in the ST in its original form (in order to introduce the new knowledge to their target readers), it will be very difficult for their target readers to relate and appreciate the TT as it contains many concepts which might be too alien to their young minds. Although it can be argued that the preservation of the foreign cultures will enable the opening to a wider perspective of the world, it has to be with a lot of help from understanding adults. Hence, many translated children's literary works faced a lot of changes and modifications of the storyline, in order to prevent from misunderstandings and conflicts of societal values.

However, it is also important to note that the various culture related items included in the ST are not only there as mere background for the stories, but also plays an important role to inexplicitly convey a specific message or ideology. Hence, a thorough findings of whether the culture specific items has been successfully transferred as in the author's intended message in the ST will be discussed in accordance to the objective of study as mentioned in Chapter One.

## **5.1 Discussion of Findings.**

In Chapter One, the researcher has posted questions that will guide this study towards achieving its objectives. Here, the researcher will answer those questions based on the findings obtained from analyzing the collected data as illustrated in Chapter Four.

### **5.1.1 What are the procedures used in translating the cultural terms from the ST into Bahasa Malaysia?**

The researcher has identified 40 culture-specific items from the chosen ST. These items were then analyzed against Vinay and Dalbarnet's Seven Translation Procedures. Out of the seven procedures mentioned, the researcher found that the translator has made use of all of the procedures to translate the culture related items from the ST, except "modulation".



The usage is illustrated in frequency as in the table below:

**Table 5.1 Translation Procedures used by the Translator and Its Frequency of Use.**

<b>Procedure:</b>	<b>Number of Times Used:</b>	<b>Frequency in (%)</b>
Borrowing	1/40	2.5%
Calque	1/40	2.5%
Literal Translation	3/40	7.5%
Transposition	1/40	2.5%
Equivalent	1/40	2.5%
Adaptation	33/40	82.5%

#### **5.1.2 Which procedure is the most used in translating the cultural terms from the ST into Bahasa Malaysia?**

As portrayed in Table 5.1, it is clear that “Adaptation” is the most used procedure in translating the cultural terms from the ST into Bahasa Malaysia as 82.5% of the translated items analyzed made use of this procedure. The second most used procedure is “Literal Translation”, but only comparatively small percentage of analyzed items (7.5%) were translated using this procedure.

### 5.1.3 To what extent have the quality of the translated messages been sustained?

This is actually the most important question for this study. At the end of this discussion, we will be able to see whether the procedures used by the translator to translate cultural terms from English to Bahasa Malaysia from the ST has managed to retain the messages intended by the author to her readers, or has the procedures used actually cause the transcultural knowledge to be lost in translation.

To begin with, the collected and analyzed data was categorized under labels such as:

- i- Sustained
- ii- Partially Sustained
- iii- Distorted
- iv- Partially Distorted

#### i) Sustained

As discussed in Chapter Four, the translator managed to sustain the intended message of the author of the ST to Bahasa Malaysia in these items:

Table 4.1 (Borrowing)

Table 4.3 (Literal Translation) x 3 items

Table 4.5 (Equivalent)

Table 4.9 (Adaptation)

Total :  $6 / 40 = 15.0 \%$

## ii) **Partially Sustained**

For this category, as discussed thoroughly in Chapter Four, the translator's choice of translation procedure had managed to partially deliver the author's intended message from the ST. The items are:

Table 4.6 (Adaptation)

Table 4.11 (Adaptation)

Table 4.13 (Adaptation) x 2 items

Total :  $4 / 40 = 10.0\%$

## iii) **Distorted**

For these category, the translator had either completely distorted the intended message of the author of the ST when translating the ST to Bahasa Malaysia. Thorough explanation has been provided in Chapter Four for each item:

Table 4.2 (Calque)

Table 4.7 (Adaptation)

Table 4.8 (Adaptation) x 2 items

Table 4.10 (Adaptation)

Table 4.11 (Adaptation)

Table 4.12 (Adaptation) x 3 items

Table 4.15 (Adaptation) x 8 items

Table 4.16 (Adaptation)

Table 4.17 (Adaptation)

Table 4.18 (Adaptation) x 2 items

Table 4.19 (Adaptation)

Table 4.20 (Adaptation)

Table 4.21 (Adaptation)

Total :  $24 / 40 = 60.0 \%$

**iv) Partially Distorted**

Under this category, the translator had partially distorted the message as intended by the author of the ST. As discussed thoroughly in Chapter Four, those items are:

Table 4.4 (Transposition)

Table 4.11 (Adaptation) x 3 items

Table 4.14 (Adaptation) x 2 items

Total:  $6 / 40 = 15.0\%$

Based on the discussion above, it can be deduced that the quality of the translated cultural terms has not been retained as 75% of the content has been distorted either partially or completely. This caused the cultural aspects of the stories to be loss in translation as the translator were seen to be merely adapting the story. Many important parts of the story that played a very important role in explaining the reason behind the storyline has been changed or omitted in order to turn it into something that is more familiar to the local children's knowledge.

As discussed in Chapter Two, translating for children is very challenging. Language wise, the translator have to ensure that it is of suitable level for their target readers. The choice of words have to be carefully selected to retain the naturalness of the translation, but at the same time, it cannot be too sophisticated to the point that the child have to enquire help from their caretaker all the time to explain those words. If this is allowed, the children might lose their reading interest altogether, which defeats the initial purpose of providing as many choice of reading materials as possible with diverse background of stories, to instill good reading habit to children. This is totally different with adult readers where losing their reading interest because of the complexity of the language used is not an issue that one would be concerned about.

Other than that, the translator have to also be responsible to the societal norms and values that were carried by the ST so as to not tarnish their young target readers' mind with ideas that are against the norms of the society that they grow in. Thus, it is undeniable that some modifications have to be made on these matters when translating the ST. In the case of the items analyzed for this study, the translator tried to adapt the culture-related items from the ST to the culture of the TT. For example, in fairytales, the concept of "the unseen" is totally different with the one in Malay culture. In the western culture, fairies, elves, gnomes and leprechauns were portrayed to be living amongst the humans and doing good things to maintain the world such as taking care of the flora and fauna. Some, like goblins, are portrayed to be mischievous, and in darker themed tales, evil. These creatures are not related to religion, hence did not carry any religious connotations to the story.

In contrast, the “unseen” is closely related to religious matters in the Malay culture in which almost all Malays are Muslims. Other than “Malaikat” (English: Angels) to signify and guard all thing pure and good, there is “Syaitan” (English: Satan) and “Djinn” (English: Genie) to signify evil and all things bad and prohibited by the religion. Hence, translating the terms used to name the “unseen” creatures from the Western fairytale is really a huge challenge as there are almost no equivalent terms for the names in the Malay culture. This closely explains why the translator had loosely translated the terms into words such as “bunian” and “jin” when it is actually not similar at all in nature. The closest word to translate the word “fairy” is “pari-pari”, which is actually a borrowed culture. However, the decision caused the TT to have lack of “fairytale” essence, failing to fairly portray the diversified creatures mentioned in the stories.

Other than that, the translator also changed the names of many types of plants, most are significant in the ST as it tells the origin of the physical appearance of those plants (shape of fruit/ colour of flowers). The author’s intention is to enable the readers to relate these ideas with their surroundings, despite the ideas are not always true. By changing the names of the plants in the TT, the translator has denied her readers of these ideas, thus hampering the author from relying her intended messages to her readers.

All these inter-language translation problem can perhaps be solved by providing pictures or illustrations of related creatures/ plants. Such move will be more beneficial for the TT readers as they will be able to gain new knowledge and understand culture-related items better, thus enhancing their reading experience. Besides, it is better to provide useful, related illustrations than using footnotes to explain the uncommon

culture related items from the ST into the TT as it is normal for children's literary works to be accompanied by some illustrations.

## **5.2 Suggestions for Future Studies**

The scope of this study is only focused on the data obtained from the translation of one book. For future studies, the researcher may widen their scope of study by perhaps comparing the translation of similar book by different publications. By comparing the texts, the researcher will be able to discover the problem-solving method applied by translators in translating children's literary work, especially where culture-related items are concerned. The researcher may also compare the translation procedures used to translate two ChL work of different titles for similar reason. Apart from that, researcher could also do their research based on interviews with professional translator to get first-hand information about the problems that they face when translating culture-related items for children's literary work, or what could have affected their justifications in making the choice of translation procedures as this study only managed to discover their preferred translation procedures. All these are hoped to increase the awareness on the importance of quality translations of children's literature and encourage more research to be done in this area of study by local researchers.

### 5.3 Conclusion

As a conclusion to this discussion, the researcher believes that a good translation skill, a deep understanding of the culture of both SL and TL of the selected text, plus a significant knowledge of children's language acquisition evolution is especially crucial in translating children's literary works. As highlighted many times previously in this report, translating for adult audience is totally different from translating for children as there are many factors that have to be put into consideration ranging from the linguistic aspects of the translation to the moral values and cultural responsibilities towards their young target readers.

Apart from that, the translator are also responsible in ensuring that the characteristics of the ST are retained as much as possible in the TT to enable the messages to reach the target audience as intended by the author. This is of course very difficult when there are huge gaps in the cultural differences between two languages such English and Bahasa Malaysia. These languages are of totally different root family, carrying with it vast cultural differences both theoretically and practically. However, these should not hamper the effort in translating quality children's literary works especially from languages that are foreign to Malaysian such as Japanese, German, Russian and Arabic as such would deprive Malaysian children from enjoying and learning from them.

Working with children requires lots of creativity, and similar principles should be applied when translating for children. As mentioned before, when it comes to



culture-related items that can possibly be illustrated, translators can make use of the illustrations to explain concepts which were otherwise foreign to the target reader's known culture. Other than that, there could also be appendices of related real pictures or a list of glossary to explain concepts which cannot be illustrated. These could prevent from distorting the author's intended messages by localizing the culture related items in the TT, often causing the loss of consistencies in the storyline as portrayed in the this study.

Finally, it is fair to say that the more foreign the culture of the SL, the more challenge it will pose in translating the culture-related items. The ability and flexibility of the TL in relaying a certain concepts or cultural information also plays an important role in managing the translation of culture-related items. Based on this study, it can be concluded that the transfer of culture-related items from children's literary work is indeed a very challenging task. Hence, it is ironically no child's play, but require the expertise of a highly experienced translator with good understanding of children's language acquisition skills to ensure a quality end result.

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