

**A STYLISTIC ANALYSIS OF
*HAJI'S BOOK OF MALAYAN NURSERY RHYMES***

SABRINA ADAM

**FACULTY OF LANGUAGES & LINGUISTICS
UNIVERSITY OF MALAYA
KUALA LUMPUR**

2017

A STYLISTIC ANALYSIS OF
HAJI'S BOOK OF MALAYAN NURSERY RHYMES

SABRINA ADAM

DISSERTATION SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS
FOR THE DEGREE OF MASTER OF LINGUISTICS

2017

UNIVERSITI MALAYA
PERAKUAN KEASLIAN PENULISAN

Nama: _____ (No. K.P/Pasport: _____)

No. Pendaftaran/Matrik: _____

Nama Ijazah: _____

Tajuk Kertas Projek/Laporan Penyelidikan/Disertasi/Tesis ("Hasil Kerja ini"): _____

Bidang Penyelidikan: _____

Saya dengan sesungguhnya dan sebenarnya mengaku bahawa:

- (1) Saya adalah satu-satunya pengarang/penulis Hasil Kerja ini;
- (2) Hasil Kerja ini adalah asli;
- (3) Apa-apa penggunaan mana-mana hasil kerja yang mengandungi hakcipta telah dilakukan secara urusan yang wajar dan bagi maksud yang dibenarkan dan apa-apa petikan, ekstrak, rujukan atau pengeluaran semula daripada atau kepada mana-mana hasil kerja yang mengandungi hakcipta telah dinyatakan dengan sejelasnya dan secukupnya dan satu pengiktirafan tajuk hasil kerja tersebut dan pengarang/penulisnya telah dilakukan di dalam Hasil Kerja ini;
- (4) Saya tidak mempunyai apa-apa pengetahuan sebenar atau patut semunasabahnya tahu bahawa penghasilan Hasil Kerja ini melanggar suatu hakcipta hasil kerja yang lain;
- (5) Saya dengan ini menyerahkan kesemua dan tiap-tiap hak yang terkandung di dalam hakcipta Hasil Kerja ini kepada Universiti Malaya ("UM") yang seterusnya mula dari sekarang adalah tuan punya kepada hakcipta di dalam Hasil Kerja ini dan apa-apa pengeluaran semula atau penggunaan dalam apa jua bentuk atau dengan apa juga cara sekalipun adalah dilarang tanpa terlebih dahulu mendapat kebenaran bertulis dari UM;
- (6) Saya sedar sepenuhnya sekiranya dalam masa penghasilan Hasil Kerja ini saya telah melanggar suatu hakcipta hasil kerja yang lain sama ada dengan niat atau sebaliknya, saya boleh dikenakan tindakan undang-undang atau apa-apa tindakan lain sebagaimana yang diputuskan oleh UM.

Tandatangan Calon

Tarikh

Diperbuat dan sesungguhnya diakui di hadapan,

Tandatangan Saksi

Tarikh

Nama:

Jawatan:

UNIVERSITI MALAYA

ORIGINAL LITERARY WORK DECLARATION

Name of Candidate: (I.C/Passport No:)

Registration/Matric No:

Name of Degree:

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

Field of Study:

I do solemnly and sincerely declare that:

- (1) I am the sole author/writer of this Work;
- (2) This Work is original;
- (3) Any use of any work in which copyright exists was done by way of fair dealing and for permitted purposes and any excerpt or extract from, or reference to or reproduction of any copyright work has been disclosed expressly and sufficiently and the title of the Work and its authorship have been acknowledged in this Work;
- (4) I do not have any actual knowledge nor do I ought reasonably to know that the making of this work constitutes an infringement of any copyright work;
- (5) I hereby assign all and every rights in the copyright to this Work to the University of Malaya ("UM"), who henceforth shall be owner of the copyright in this Work and that any reproduction or use in any form or by any means whatsoever is prohibited without the written consent of UM having been first had and obtained;
- (6) I am fully aware that if in the course of making this Work I have infringed any copyright whether intentionally or otherwise, I may be subject to legal action or any other action as may be determined by UM.

Candidate's Signature

Date

Subscribed and solemnly declared before,

Witness's Signature

Date

Name:

Designation:

ABSTRACT

In the context of languages and linguistics, each individual possesses a distinctive style of language used despite sharing the same medium of language. This is because language and style are often interrelated and interwoven. The present study is aimed to identify the similarities and differences of stylistics features in both the source text and target text of the translated English nursery rhymes and to analyse which elements from the source text have been domesticated throughout the nursery rhymes translation process. Data for this research was collected from Hamilton's *Haji's Book of Malayan Nursery Rhymes*. In order to identify the similarities and differences of the stylistics features in both the English source text and Malay target text of the English nursery rhymes translated by Hamilton, a stylistic analysis was carried out and focused on (a) Lexico-Syntactic Patterns, (b) Lexico-Syntactic Choices and (c) Phonological Devices. The concept of domestication from Venuti's foreignisation and domestication translation strategies was also analysed in order to explore Hamilton's translation strategy in relating the English source language nursery rhymes to the target Malay language within specific linguistic and cultural constraints. Through the retention of the vital stylistics features in a translation process, the translator ensures that the literary devices which provide poetic or aesthetic effects from the source text is secured in the translation in order to offer the same entertaining and enjoyable learning experience. This is based on semantic and sound ambiguities which allow children to possess different learning skills that help them to focus on a specific idea, thought or sentiment by evoking and intensifying their understanding and emotional attachment to the nursery rhymes. Through the domestication translation strategy, it eases the local readers' comprehension despite the cultural, educational and economic constraints and barriers which result in

different social ideology. In addition, it encourages the local readers' sense of familiarisation by conforming the translated nursery rhymes to the local Malayan cultural background and practice through the concept of relevancy and also to ensure its suitability as children nursery rhymes through more commonly used elements.

University of Malaya

ABSTRAK

Dalam konteks bahasa dan linguistik, setiap individu mempunyai gaya bahasa yang tersendiri walaupun bahasa yang digunakan adalah sama. Ini adalah kerana bahasa dan gaya berkait rapat dan saling berhubungan. Kajian ini bertujuan untuk mengenalpasti persamaan dan perbezaan ciri-ciri gaya untuk bahasa pada teks asal dan teks terjemahan pantun kanak-kanak untuk menganalisis ciri-ciri dari teks asal pantun yang telah diaslikan (domesticated) dalam terjemahan. Data untuk kajian ini dikumpulkan dari buku Hamilton bertajuk *Haji's Book of Malayan Nursery Rhymes*. Untuk mengenalpasti persamaan dan perbezaan ciri-ciri gaya bahasa dalam kedua-dua teks asal dan teks terjemahan pantun kanak-kanak yang telah diterjemah oleh Hamilton, analisis stilistik telah dijalankan dan focus diberikan kepada (a) Lexico-Syntactic Patterns, (b) Lexico-Syntactic Choices dan (c) Phonological Devices. Konsep domestication dalam strategi penterjemahan Foreignisation and Domestication yang dibincang oleh Venuti juga dianalisis untuk meneroka strategi terjemahan Hamilton dalam mengaitkan bahasa Inggeris dari pantun asal kepada bahasa Melayu yang digunakan dalam pantun yang telah diterjemah walaupun terdapat kekangan bahasa dan budaya. Melalui pengekalan gaya bahasa dalam proses terjemahan, penterjemah memastikan bahasa kesan puitis atau estetik dari teks asal dikekalkan dalam terjemahan untuk menawarkan pengalaman pembelajaran yang sama di mana ia adalah menghiburkan dan menyeronokkan. Ini adalah berdasarkan kepada aspek semantic dan bunyi yang membolehkan kanak-kanak mempunyai kemahiran pembelajaran yang berbeza di mana ia membantu mereka untuk memberi tumpuan kepada sesuatu idea, pemikiran atau sentiment dengan meningkatkan pemahaman mereka terhadap pantun kanak-kanak. Strategi penterjemahan domestication, memudahkan kefahaman para pembaca tempatan walaupun terdapat kekangan budaya,

pendidikan dan ekonomi yang menyebabkan ideology sosial yang berbeza. Di samping itu, strategi terjemahan ini juga membiasakan pembaca tempatan dengan pantun kanak-kanak melalui proses pedomestikasian konsep asing dari teks asal dengan konsep yang berkaitan dengan latar belakang budaya Melayu tempatan.

University of Malaya

ACKNOWLEDGEMENTS

I would like to express my deepest appreciation and gratitude to all those who provided me the possibility to complete this research. A special gratitude I give to my supervisor, Dr. Krishnavanie Shunmugam, who in spite of being extraordinarily busy with her tasks, took time out to guide, provide stimulating suggestions and encouragement, help me to coordinate my research and keep me on the correct path.

I am highly indebted to Faculty of Languages and Linguistics and University of Malaya for providing me with a platform and opportunity to advance myself as a researcher and a student through this research.

In addition, this research is also dedicated to five very vital individuals in my life who are my pillars of strength:

My parents: Adam Salimon and Humaira Wong Abdullah

My sister: Shahira Adam

My husband: Ahmad Taufiqq Munir

Ultimately, this research is dedicated to my daughter, Sara Arissa who inspires and motivates me in all ways possible.

This research would have been impossible without the guidance and support from all those mentioned above. Thank you.

TABLE OF CONTENTS

DECLARATION	ii
ABSTRACT	iii
ABSTRAK	v
ACKNOWLEDGEMENT	vii
TABLE OF CONTENTS	viii
LIST OF FIGURES	xi
LIST OF TABLES	xi
LIST OF GRAPHS	xi
LIST OF NURSERY RHYMES	xii
CHAPTER I: INTRODUCTION	
1.1 Research Problem	1
1.2 Aims and Objectives	2
1.3 Significance of Study	3
1.4 Scope and Limitation	5
1.5 Biography of the Translator – A.W. Hamilton	5
CHAPTER II: LITERATURE REVIEW	
2.1 Translation Studies	7
2.2 Children’s Literature – Nursery Rhymes	12
2.3 Style in Translation	14
2.4 Stylistic Analysis	16

2.5	Categories in Stylistic Analysis	
2.5.1	Lexico-Syntactic Patterns	22
2.5.2	Lexico-Syntactic Choices	23
2.5.3	Phonological Devices	24
2.6	Domestication and Foreignisation Translation Strategies	25

CHAPTER III: RESEARCH METHODOLOGY

3.1	Theoretical Framework	
3.1.1	Stylistic Analysis	27
3.1.2	Domestication Translation Strategy	28
3.2	Research Design	
3.2.1	Qualitative & Quantitative Approaches	28
3.2.2	Plan of Analysis	29

CHAPTER IV: DATA ANALYSIS & FINDINGS

4.1	Stylistic Analysis	
4.1.1	Analysis	
4.1.1.1	Lexico-Syntactic Patterns	31
4.1.1.2	Lexico-Syntactic Choices	32
4.1.1.3	Phonological Devices	32
4.1.2	Findings	
4.1.2.1	Lexico-Syntactic Patterns	33
4.1.2.2	Lexico-Syntactic Choices	35

4.1.2.3 Phonological Devices	42
4.2 Domesticating Style	
4.2.1 Analysis	51
4.2.2 Findings	54
CHAPTER V: CONCLUSION AND RECOMMENDATIONS	
5.1 Conclusion	67
5.2 Recommendations	71
REFERENCES	73
APPENDICES	
Appendix I	81
Appendix II	269

LIST OF FIGURES

No.	Table	Page
1.	Figure 2.1 Jakobson's Model of Communication	16

LIST OF TABLES

No.	Table	Page
1.	Table 4.1 Anaphora Analysis	107
2.	Table 4.2 Epizeuxis Analysis	109
3.	Table 4.3 Personification Analysis	126
4.	Table 4.4 Simile Analysis	128
5.	Table 4.5 Metaphor Analysis	130
6.	Table 4.6 Internal Rhyme Analysis	144
7.	Table 4.7 End Rhyme Analysis	169
8.	Table 4.8 Alliteration Analysis	195
9.	Table 4.9 Phonaesthesia Analysis	197
10.	Table 4.10 Lexico-Syntactic Patterns Finding	205
11.	Table 4.11 Lexico-Syntactic Choices Finding	216
12.	Table 4.12 Phonological Devices Finding	232
13.	Table 4.13 Proper Noun	244
14.	Table 4.14 Common Noun	248
15.	Table 4.15 Food	249
16.	Table 4.16 Geographical Name	251
17.	Table 4.17 Animal	252
18.	Table 4.18 Plant	253
19.	Table 4.19 Fruit	254
20.	Table 4.20 Simile	254

LIST OF GRAPHS

No.	Graphs	Page
1.	Graph 4.1 Lexico-Syntactic Patterns Finding	34
2.	Graph 4.2 Lexico-Syntactic Choices Finding	37
3.	Graph 4.3 Phonological Devices Finding	44

LIST OF NURSERY RHYMES

No.	Original Title	Translated Title
1.	As I Was Going to St. Ives	Waktu Sahaya Datang Sini
2.	Baa, baa, black sheep	Bek, Bek, Kambing
3.	Ding, Dong, Bell	Dang, Dang, Kong
4.	Doctor Faustus	Che' Gu Majid
5.	Doctor Fell	Doktor Rata
6.	Doctor Foster Went To Gloster	Bomoh Tinggong
7.	Georgie Porgie	Awang Bawang
8.	Goosey, Goosey, Gander	Angsa, Angsa
9.	Hark! Hark! The Dogs Do Bark	Dengar-lah! Dengar
10.	Here We Go Round The Mulberry-Bush	Mari-lah Pusing Pokok Pisang
11.	Hey, Diddle, Diddle	Kuching Dengan Biola
12.	Hickory, Dickory, Dock	Hikori, Dikori, Dam
13.	Hot Cross Buns	Roti Manis Hangat
14.	Humpty Dumpty	Hempati Dempati
15.	Hush-A-Bye Baby	Dudu-Di-Dudu
16.	Jack and Jill	Bi Dan Akit
17.	Jack Sprat	Awang Semak
18.	Little Bo-Peep	Budak Bu
19.	Little Boy Blue	Budak Baju Biru
20.	Little Jack Horner	Budak Mat Jerok
21.	Little Miss Muffet	Kechi' Misi Mafit
22.	Little Polly Flinders	Budak Kechi' Labu
23.	Little Tommy Tittlemouse	Awang Katik
24.	Little Tommy Tucker	Budak Tomi Takar
25.	Lucy Locket	Enche Paku
26.	Mary Had A Little Lamb	Mariam Ada Kambing Kechi
27.	Mary, Mary, Quite Contrary	Ma'wan, Suka Lawan
28.	Old King Cole	Raja Tua Koli
29.	Old Mother Hubbard	Orang Tua Ma'Sari
30.	One, Two, Three, Four, Five	Satu Sampai Lima
31.	Pat-A-Cake, Pat-A-Cake	Tepok, Tepok, Tepong
32.	Pease-Pudding Hot	Bubor Kachang Panas
33.	Polly, Put The Kettle On	Puteh, Pergi Jerang Ayer
34.	Pop Goes The Weasel	Habis Gaji Pula
35.	Pussy-Cat, Pussy-Cat	Ching, Ching, Kuching
36.	Ride A Cock-Horse	Tunggang Kuda Tongkat
37.	Rock-A-Bye Baby	Buai-lah Anak
38.	See-Saw, Margery Daw	Enjut-Enjut Papan

39.	Simple Simon	Simpul Sulong
40.	Sing A Song Of Sixpence	Lagu Anam Kupang
41.	Ten Little Nigger Boys	Sa-Puluh Anak Habshi
42.	The House That Jack Built	Rumah Tuan Mat
43.	The Lion And The Unicorn	Singa Dengan KudaTandok
44.	The North Wind Doth Blow	Angin Utara
45.	The Queen of Hearts	Rani Hati
46.	Three Blind Mice	Tiga Tikus Buta
47.	Twinkle, Twinkle, Little Star	Kelip, Kelip, BintangSeni
48.	Two Little Dickey-Birds	Dua Anak Burong
49.	What Are Little Boys Made Off	Anak Jantan Apa Isi-Nya
50.	Who Killed Cock Robin	Siapa Bunoh Murai?

University of Malaya

CHAPTER ONE: INTRODUCTION

1.0 Chapter 1 will discuss the research problem, the aims and objectives of the study, the significance for this research focus, the scope and limitations of this study, and a brief background of A. W. Hamilton, the translator.

1.1 Research Problem

In the context of linguistics, language and style are often closely interrelated entities. Despite sharing the same medium of language, each individual possesses a distinctive style of language use. Hence, extensive studies and research have been carried out with regard to language and style. However, according to Snell-Hornby (1995) “the study of style, and in particular literary style has played a surprisingly small role in translation theory...” (p. 119). Also, according to Zhao & Jiang (2013), “children’s literature is marginalised and excluded.” It is unfortunate that there has been very little studied on the translation of children’s literature and the researcher finds that this is especially so when it comes to the translation of nursery rhymes. A thorough library search has also revealed that no stylistics analysis has been carried out on A.W. Hamilton’s *Haji’s Book of Malayan Nursery Rhymes* (1939). This study therefore intends to contribute to filling this gap in a small but meaningful way by carrying out a stylistic analysis on the translation of nursery rhymes (from English to Malay) in Hamilton’s bilingual anthology.

In addition to primary focus of the study which is the stylistic analysis of certain salient features of nursery rhymes, another aspect of style which is specifically related to the context of translation will serve as a secondary focus. This aspect of style relates to the

domesticating style in translation. What elements of the English nursery rhymes undergo domestication in the Malay versions will be analysed in order to explore Hamilton's individual style in relating the English source language nursery rhymes to the target Malay language within specific linguistics and cultural constraints.

1.2 Aims and Objectives

The objectives of this study are to:

1. Identify to what extent the salient stylistic features in the English nursery rhymes are preserved in the Malay version of the nursery rhymes translated by Hamilton in *Haji's Book of Malayan Nursery Rhymes*.
2. Analyse which elements have been domesticated by Hamilton in translating the English nursery rhymes from English to Malay in his anthology - *Haji's Book of Malayan Nursery Rhymes*.

In line with the objectives of the study, the research questions are as follows:

1. To what extent are the salient stylistic features in the English nursery rhymes preserved in the Malay version of the nursery rhymes translated by Hamilton in *Haji's Book of Malayan Nursery Rhymes*?
2. What are the elements that Hamilton has domesticated in his translation of the nursery rhymes from English to Malay?

1.3 Significance of Study

Nursery rhymes play a vital role in a child's language development. The simplicity and brevity of nursery rhymes allow children to learn new words during the first few crucial years of their life. Through the recognition of the new words, children are exposed to the concept of rhythm, pitch, volume, and voice inflection. All these linguistic features assist children in developing their language. Hence, in this research, stylistic analysis is applied to both English source language nursery rhymes and Malay target language translated nursery rhymes by Hamilton. The prime aim of the researcher in selecting a stylistics analysis for this research is to investigate how far Hamilton is able to reproduce some of the salient stylistic features that are typical of English nursery rhymes (and in fact, which are very probably present in nursery rhymes in general) in the Malay translations he produces.

Hamilton's translations of the English nursery rhymes have never been studied before. In his book, Hamilton has anthologised one hundred popular English nursery rhymes and their translations into Malay, produced by him, for the Malayan children. The 1939 anthology was re-published in 1947 (Australia) and 1956 (Singapore). Despite Hamilton's efforts in contributing to the field of translation especially from English to Malay and vice-versa, his translation works have not received the due acknowledgment. This study therefore intends to contribute to filling this gap in a small but meaningful way by carrying out a stylistic analysis in the translation of nursery rhymes (from English to Malay) in Hamilton's *Haji's Book of Malayan Nursery Rhymes* (1939).

Nursery rhymes are constructed and written in the simplest way possible in order to cater to the linguistic needs of children and also to assist parents and educators in developing children's learning skills. However, the apparent simplicity of nursery rhymes does not mean that the translation process will be without complexity and difficulty as according to Vid (2008), "translating for children might not be easier than translating for adults" (p. 220). This is due to the reason that children's literature is often based on semantic and sound ambiguities which offer certain sequences and patterns to allow children to possess different learning skills such as phonemic, reading, mathematics, imaginary, and memorization skills. Hence, both children literature's writers and translators face a challenging task of expressing meaningful thought and expression by using the simplest language possible. It will not be untrue to say that nursery rhyme translators face an even more demanding and challenging task whereby they are required to relate the source text with the target text within specific linguistic and cultural constraints. According to Shavit (1986), "the translator of children's literature may permit himself or herself changing, enlarging, or abridging the text as well as deleting or adding to it as long as the translator is adjusting the text to make it appropriate and comprehensible for the child" (p. 112). Hence, in this research, the translation strategies of nursery rhymes will be analysed through the concepts of domestication applied by Hamilton.

1.4 Scope and Limitations

For this research, fifty out of one hundred nursery rhymes in the anthology are selected. The selection is based on two criteria: (a) the most popularly known English nursery rhymes amongst young Malaysian children going to pre-school from the age of four to six and (b) those with interesting/challenging features for translation.

The limitation of the study is that not all one hundred nursery rhymes can be analysed in this study due to the stipulated word limit of a Master degree research. In this research, stylistic analysis will be carried out on the following three features: (a) lexico-syntactic patterns, (b) lexico-syntactic choices and (c) phonological devices. In addition, domestication as a translation style is explored through an analysis of the types of elements which Hamilton chooses to domesticate in translated Malay nursery rhymes.

1.5 Biography of the Translator – A.W. Hamilton

Despite Hamilton's remarkable effort in contributing to the field of translation especially in the context of English and Malay, very little has been devoted in writing on him and his works. However, a rare mention has been made by Brewster & Reid (1985) in "*A.W. Hamilton and the Origins of Indonesian Studies in Australia*" where Hamilton is referred to as "one of the pioneers of the efficient learning of spoken Malay" (p. 24). Hamilton served as a police officer in Malaya for almost twenty years and during that span of time, he was promoted to police commissioner in Johore. After his retirement, Hamilton travelled extensively but eventually settled down in Australia where he contributed much of his knowledge till his death. Brewster & Reid provide the following information:

“Hamilton appears to have continued as Sydney University Exterior Board lecturer in Malay throughout the war, but without leaving any permanent mark there. By 1947 he had moved to Perth, where he remained until his death, probably in early 1975. By then even the Malayan Branch of the Royal Asiatic Society had so changed its composition and interests that it carried no obituary. He remains known only by his writings, which include, besides his textbooks, some charmingly dated translations.” (p. 29)

According to Shunmugam (2010), Hamilton’s works include *Malayan Nursery Rhymes* (1923), *Easy Malay Vocabulary: 1001 essential words, covering both Malaysia and Indonesia* (1923), *Malay Proverbs/Bidal Melayu* (1937) *Haji's Book of Malayan Nursery Rhymes* (1956), *Sha'ir Omar Khayyam* together with the *Rubaiyat* by Edward Fitzgerald (1944, 2nd ed.) *Malay Pantuns/ Pantun Melayu* (1941/1950/1982) and *Sang Lomri/Translation of 'Reynard the Fox' into Malay* (1963).

CHAPTER TWO: LITERATURE REVIEW

2.0 Chapter 2 reviews Past and present studies in relating to this research and also to provide evidence in regards to the importance and value of this research to the involved fields.

2.1 Translation Studies

Translation plays a vital role in establishing communication bridges between a writer and the intended audience for whom the translation is produced. This is due to the reason that a particular translated work has a specific effect on the recipients. And, different recipients require different techniques in expressing the same content due to differences in terms of the source language, target language, recipients' knowledge and language proficiency. Hence, a translator is responsible for portraying the correct impression and expressing the original writer's actual intention. As a result, according to Fernandez Polo (1999), researchers are more interested in understanding "how are translations done?" instead of how should translations be done?" This approach allows the researcher to understand which rules are applied by the translators in achieving the right impressions and expressing the original writer's intention.

In understanding translation, one must first understand the concept of "word" and "meaning". According to Bolinger and Sears (1968) "word is the smallest unit of language that can be used by itself" (p. 43). However true this definition is, one must bear in mind that in regards to the relationship between "word" and "meaning", meaning can occur in linguistic unit which is smaller than word. The term "morpheme" is suggested by linguists in order to differentiate the connotation indicated by the word

“word” and the term “smallest linguistic unit”. According to Payne (1997), “morpheme is the smallest meaningful unit in the grammar of a language” (p. 20). Hence, only one element of meaning may occur in morpheme and it is the basic of any analysis. In terms of meaning, Cruse (1986) has divided it into four main types: (a) propositional meaning, (b) expressive meaning, (c) presupposed meaning, and (d) evoked meaning. Propositional meaning refers to the relationship between a word and its meaning as it portrays in the real world. It can be evaluated as right or wrong. For example: “dictionary” – “A book or electronic resource that lists the words of a language (typically in alphabetical order) and gives their meaning, or gives the equivalent words in a different language, often also providing information about pronunciation, origin, and usage” (Oxford Dictionary, 2014). In translation, when a translated work is deemed as wrong, the propositional meaning of it will be examined first. On the contrary, expressive meaning cannot be evaluated as right or wrong due to the reason that it refers to the sentiment or behaviour of a speaker. In terms of presupposed meaning, it refers to the restrictions which we expect to occur to languages of different background. It is further divided into two restrictions: (a) selectional restrictions and (b) collocational restrictions. For example, in collocational restriction, for the English language, light is “switch on” and “switch off” but for the Malay language, light is “open” and “close”. Hence, in translation, a translator should be sensitive and take into consideration of language and linguistic restrictions which might occur in different cultures and backgrounds. Evoked meaning refers to variations which occur from dialect and register. Dialect is the type of language which shares the same root and it is divided to (a) geographical, (b) temporal, and (c) social. Register is a type of language which is used differently depending on the situation. It is divided to (a) field, (b) tenor, and (c) mode. Having to explain the four types of main meanings, a translator must remember that there is no one-to-one correspondence between word and meaning. In one language, a

meaning can be conveyed in a word. In another language, it might need different formations.

Toury (1995) states:

“Translation activities should rather be regarded as having cultural significance. Consequently, “translatorship” amounts first and foremost to being able to play a social role [...]. The acquisition of a set of norms for determining the suitability of that kind of behaviour [...] is therefore a prerequisite for becoming a translator within a cultural environment.”

This indicates both the translator’s social and cultural roles in which his translation is a social act that is not only limited to the field of linguistics. As suggested by Toury (1995), three norms are involved in defining this concept, (a) initial norms, (b) preliminary norms, and (c) operational norms. Initial norms refer to the translator’s decision in favouring his translation to the source text or to the target audience/readers. Preliminary norms are the types of source text selected to be translated and the languages. Operational norms are the process and decisions involved in translating.

According to Nasi (2013), “in every literary translation there is a similar agonistic battle going on between the writers of the two texts – the real author and the translator – but there is also an imitation game, a role playing – the translator tries to mimic the verbal action of the author in a different linguistic and cultural context” (p. 36). Hence, through analysis, a researcher will be able to identify the connection between the writer and the translator in the process of translation despite the similarities or differences of context shared by the two. In literal translation, the challenge which is faced by a translator is

not in terms of the word by word usage but rather on the phonetic wordplay, rhetorical figures, semantics, rhythm and so on. Before a translator begins the translation process, it is utterly vital for him to go through the source text by all means, including both admiring and questioning the particular piece. By doing so, the translator is allowing himself to thoroughly grasp the underlying meanings and ideas which are portrayed by the original writer.

In the translation process, a translator does not truly own freedom of expression as he will face certain constraints which will affect his translation work. One of the constraints is ethical or ideological constraint, the translator might be having a different ethical or embracing a different ideology with regards to a matter. Hence, the translation work might be different as the translator might personalise his or her work. Besides that, poetic or aesthetic constraint, for the sake of arts or beauty of a work, a translator might alter the translation work in order to honour the exquisiteness of a language. Third constraint will be of the socioeconomic aspect. A translation might be affected due to the editorial choices, time or salary constraints faced by the translator. Hence, in order not to be affected by all these constraints, the translator must first identify them and manoeuvre his or her way around it.

With all the constraints existing and which might be affecting a translator, it is vital to identify the types of mistakes which might be committed by a translator. According to Nabokov (1998), there are three types of mistakes: (a) obvious lapses caused by misunderstanding or wrong interpretation, (b) intentional omissions of words and sentences and (c) intentional polishing of the original (p. 389). For the first type of mistake, a translator has no prior intention of making a mistake, it is a pure misunderstanding from the translator's side. For the second type of mistake, the mistake

is intentional as the translator did not put in effort to truly grasp the essence of the original source text or he altered the original source text with the thought that the text might not be suitable for the intended recipients' knowledge and preference. For the third mistake, it is deemed to be the most serious of all as the translator intentionally altered the original text for the purpose of stereotype and prejudice of the intended recipients.

In order to avoid all the mistakes which will be affecting both the original writer's work and the translator himself, Nabokov (1998) suggested that a translator should possess the same talent as the selected writer. Secondly, a translator should have adequate knowledge with regards to the cross social concepts, languages, writer's style, grammatical and history background. Thirdly, the translator should be able to put himself in the writer's shoes and perceive the writer's ideas from his point of view. However, in addressing the mistakes which are potentially done by the translator, the issue of manipulation in translation has been greatly debated by the researchers as well. The concept of manipulation in translation, is perceived as a grave mistake by certain scholars, and does get backing from Hermans (1985) who believed that manipulation is not always an evil intention of a translator. This act can be justified by considering the reasoning behind the act and also to question how translation is possible without manipulation.

In order to determine whether the style of a particular text needs to be translated or need not to, one has to consider the type of translation the particular text is. In such a context, there are two types of translation: (a) direct translation and (b) indirect translation. In indirect translation, content is the focus whereas for direct translation, a translator needs to focus on both the content and the style. Hence, direct translation is related to the

translation of style which translators need to pay attention to. In addition to it, if a translator were to have the knowledge on stylistics study, the awareness of one with regards to style and effect will be increased and thus, will change a translator's approach of translating.

In understanding and analysing the translation of nursery rhymes, with the similarities shared by songs and nursery rhymes, one can apply approaches used in the translation of songs. As proposed by Low (2005) in his "Pentathlon Principle", there are five important criteria which should be paid attention to in translating songs. These five criteria are "singability, sense, naturalness, rhythm, and rhyme" (p. 185). With the similar structure shared by songs and nursery rhymes, a translator can adopt Peter Low's Pentathlon Principle in his translation.

2.2 Children's Literature – Nursery Rhymes

Children's literature, as the name itself suggested has been perceived by others as reading materials or writing which are dedicated purely for children. In order to truly understand the concept of children's literature, one must perceive it as reading materials or writing which assist children in their growing up process. As compared to adult literature, it differs in terms of "language, content and cultural specificity" (Zhao & Jiang, 2013). Another difference is on the level of acceptability and understanding of the target readers.

As mentioned by Lambert, "literatures have all developed, at least in part, with the aid of literary exchange." This is no exception, even for children's literature. According to Nasi (2013), "children's poems are crowded with puns based on sound and semantic

ambiguities. A careful and unprejudiced reading will indicate from which constraints must be sacrificed in the unending alternation of gains and losses that inevitably accompany each translation” (p. 42). For example, one of the literary texts - poetry allows the recipients to dwell in an imaginary world through its features in which direct reference is not made but representation is offered in regards to the surrounding.

According to Wang (2000), “With rich artistic and aesthetic values, children’s literature is beneficial for children’s mind in the combination of education and recreation and inspires children’s feelings.” Thus, in translating children’s literature, instead of focusing on providing a full and complete translation, a translator should first consider the acceptability of a translated text in accordance to the children’s knowledge and ability. A piece of complete yet difficult translated children’s literature will be in vain if the children cannot comprehend it. However, the translated piece shall not be oversimplified to an extent in which it does not pose any learning challenge to the children.

Apart from that, in children’s literature translation, there are two aims to it. Some translators aim for the translated children’s literature to be read aloud, some aim for it to be read silently. Despite the two aims, children’s literatures which are translated to be read aloud play a major role in this context. This is due to the reason that for children who have yet to obtain the ability to read, they depend on others to read aloud. The culture of reading the children’s literature aloud has been very common in many countries and it started very early till the present day. In translating children’s literature for reading aloud, Dollerup (2003) has listed out three models which a translator may apply in his or her translation. The models are: (a) the textual layers, (b) the paratextual layer and (c) the chronological axis (p. 87). In the textual layers model, four layers in

the texts are involved with are the structural, the linguistic, the content, and the intention layers. In the paratextual layer model, pictures or illustrations are used to enhance both the translator and the intended recipients' understanding of a text. A chronological axis will very likely show that a piece of children's literature may be published in different translated versions in order to truly cater to the needs of the intended recipients.

2.3 Style in Translation

Style, as we know, exists in a variety of perspectives in our daily lives. It can be found in fashion, writing, design, conversation, method, manner and so on. In general, it refers to the exclusive features of a particular person or thing. Hence, in linguistics, style is the exclusive linguistic features in which meaning or expression is conveyed.

According to Lawal (1997), style is "an aspect of language that deals with choices of diction, phrases, sentences and linguistic materials that are consistent and harmonious with the subject matter" (p. 6). According to Verdonk (2002), in the analysis of style, there are two types of context: (a) linguistic and (b) non linguistics (p.6). Linguistic context refers to the linguistic elements within a particular text and its pattern, for example: words, phrases, sentences, sounds and typography. Non linguistic context refers to text-external elements which have the ability to affect the style and language of a particular text. This particular context is often more complicated compared to linguistic context as more components are involved. According to Verdonk (2002), these components are:

- a) text type
- b) topic
- c) immediate temporary and physical setting of the text

- d) text's wider social, cultural, and historical setting
- e) identities, knowledge, emotions, abilities, beliefs, and assumptions of the writer (speaker) and reader (hearer)
- f) relationship holding between the writer (speaker) and reader (hearer)
- g) association with other similar or related text types (intertextuality)

In terms of writer's style, a writer does not conform to solely one type of style. A writer will often adapt his style in accordance to the social and formal function or conventions.

In translation, the concept of style is associated with three areas: (a) individual style, (b) linguistic features and (c) stylistic features. For (a) individual style, numerous studies have been carried out in order to describe the distinctive style of a particular writer in translating a piece of work. For (b) linguistic features, interest is taken with regard to the study of style by classifying the linguistic features found in the translated text. For (c) stylistic features, the analysis allows the translator to compare the distinctive stylistic features in the source language text in order to produce an equally functional translated text.

Analysing the style of a translation allows the researcher to listen to the "voice" of the translator in his or her process of translating and to observe a translator's translation approach.

A stylistics study in translation also allows a researcher to describe and analyse the connection and interaction between style of a particular source text and the effects to the audiences. According to Boase-Beier (2006), "stylistics explores key issues of how a text means, how it is made, what choices are implemented, and how these choices affect

reading, also provides an important critical tool for the examination of such creative processes in the writing of translations” (p. 13).

2.4 Stylistics Analysis

Stylistics study starting to develop significantly after the 1960’s in the Western countries. This development in turn had an impact to the other countries such as Japan and China. In Russia, stylistics study starting to emerge from the formalist school of literary criticism. The three main scholars who contributed to this field of study are Boris Tomashevskii, Victor Shklovskii, and Roman Jakobson who played a vital role in the development of modern stylistic theory. In 1960, Jakobson (1960) produced a communication model which included six elements: (a) addresser, (b) addressee, (c) context, (d) message, (e) contact, and (f) code (p. 353). This model serves as a framework in stylistics and linguistics study.



Figure 2.1 Jakobson's Model of Communication

According to Jakobson (1960), despite having different functions, these six elements are crucial in communication. For the element (a) addresser, it refers to the source of communication that connects with the addressee through a specific productive medium to deliver messages. Hence, the addresser is an expressive entity. For the element (b) addressee, it refers to the recipient of the messages who receives and understands the messages through a receptive medium. Hence the addressee is a directive or conative

entity. For the element (c) context, it refers to the setting in which the communication takes place, as well as the topics of the communication. Hence, context is a referential entity which provides descriptions of the communication. For the element (d) message, it refers to the patterns which occur in the messages. Grammar, phonology and semantics are involved in the patterning of a message or text. In stylistics study, attention is paid greatly to the message in the communication due to its patterning. Hence, message is a poetic entity. For the element (e) contact, it refers to the channel or medium used by both the addresser and addressee in communicating, expressing and receiving messages. Hence, contact is a phatic entity. The last element (f) code, it refers to the language system in which the metalingual function is applied in language.

A variety of definitions pertaining to stylistics have been proposed by different scholars or researchers. According to Verdonk (2002), “Stylistics is concerned with the study of style in language” (p. 3). In stylistics analysis, exclusive linguistic features are analysed and the purpose and effect of the features are observed. According to Leech & Short (1981), “Stylistics is simply defined as the (linguistic) study of style, is rarely undertaken for its own sake, simply as an exercise in describing what use is made of language” (p. 13). Thus, stylistics analysis is often applied in describing the style of a writer according to his or her linguistic choice in expressing an idea. Through the analysis of style, it provides an insight to the mindset of a writer, and also a translator. As suggested by Short & Candlin (1989), “stylistics is a linguistic approach to the study of the literary texts. It thus embodies one essential part of the general course – philosophy; that of combining language and literary study” (p. 183). According to Verdonk (2002), stylistics is concerned with the study of style in language. Each individual has a distinctive way of using language in expressing his or her idea and thought. Hence, stylistics or the study of style allows a researcher to analyse and explain

how different words or texts are similar or different from each other. As suggested by Widdowson (1975), “Literary criticism and linguistics are bridged via stylistics (p. 3) because literary discourse is studied from a linguistic orientation.

Stylistic analysis provides insight into the relationship between writers and readers. The methods of communication or linguistic choices selected by writers play a major role on its effects to readers and it differs in accordance to the writers’ purpose. Stylistics analysis allows a researcher to identify sets of communication characteristics or linguistic forms featured in words or texts and how different sets of communication characteristics or linguistic forms stir different kinds of response and comprehension among the recipients or the readers. Through stylistic analysis, the quality and meaning of written or spoken discourse can be interpreted thoroughly.

In stylistic analysis, there are two types of contexts which are involved: (a) linguistics and (b) non linguistic. Linguistic context refers to the internal language of a text. For instance, all the relevant information which is subjected to the analysis of linguistic features. Non linguistic context refers to external features of a text. For instance, all the relevant information which is related to the writer and reader. Translation is a creative process and it is sometimes perceived as a battle between the original writer and the translator. Each text is inscribed with its own unique features and elements. This battle often transcends beyond the cultural and linguistic contexts: it is often uphill task for the translator to produce a translation which is able to deliver the exact thought or meaning of the original writer and at the same time to be able to cater to the target recipients’ need.

In stylistics, there is one major difficulty which occurs frequently, interpretation in relation to a writer's style often vary from one recipient to the other due to the differences in an individual's schema or information store. In Cognitive Stylistics, readers are included in the process of constructing meaning. Despite the fact that, meaning is delivered through a particular text, the pre-existing knowledge which readers possess will obviously affect their understanding of the text.

According to Verdonk (2002), information in a text can be divided into two: (a) Given information and (b) New information (p. 37). Given information is the shared, general information which is known by the reader or addressee. New information is the information which is obtained from other sources instead of the three contextual sources which are (a) person, (b) time, and (c) place. Hence, in understanding the stylistics part of a writing or speech, we must consider both the "what" and "how" something is expressed.

According to Leech and Short (1981), in stylistic analysis, a text is perceived as an object or a product which at the first level is commonly analysed based on first impressions. After that, the linguistic features within the text are identified and analysed in order to detect the most potent style markers. In a somewhat similar way, Hasan (1989) suggests two levels of understanding which should be achieved for a full comprehension of a text. "The first level of understanding is through verbalisation in which it involves the basic and literal understanding of the text and its language. The second level of understanding is thematic understanding in which we seek clearance from the symbols which bear certain levels of significance" (p. 87).

According to Jeffries & McIntyre (2010), there are two methods in understanding a text: (a) bottom-up processing and (b) top-down processing. For bottom-up processing, meaning is understood from the text whereas for top-down processing, background knowledge is used to understand the meaning. Jeffries & McIntyre (2010), highlight four principles of a stylistic analysis. The first is (a) stylistics as being text-based. Stylistics analysis cannot be carried out if there is no text. The existence of a particular text allows a stylistician to observe and evaluate the effects of a text to its readers. As stylistics study progresses over the years, different fields of study develop from stylistics study such as corpus stylistics and cognitive stylistics but most of the studies are still very much based on texts. The second principle is (b) objectivity and empiricism. In carrying out a stylistic analysis, a researcher is required to be as objective as possible. Personal subjectivity should not be intercept the analysis. In addition, objectivity should be achieved at both the analytical and interpretative level of a stylistics analysis though it is easier to achieve it at the analytical level. While carrying out a stylistic analysis, it is vital for a researcher to apply an empirical approach to the analysis. Empiricism is based on experience or observation. The third principle is (c) stylistics should be eclectic and open. Stylistics is a marriage between linguistics and and the literary field which keeps evolving by adapting and adopting different linguistic and literary approaches. Such a characteristic does not only form the strength of stylistics study but also becomes the principle of it. The fourth principle is (d) choice, analysis and interpretation. With all the possible language and linguistic choices in expressing one's interpretation over an analysis, a researcher needs to be meticulous in how he says or expresses a finding.

Stylistic analysis has often been labelled as an analysis which is more related to literature in comparison to linguistics. However, according to Sinclair (2004), an analysis system cannot be fully applied if it does not have the ability to analyse texts outside the literary context. Stylistic study has the ability to embrace both fields and make the most out of its features. It is a study with the ability to analyse both literary and non literary materials. In addition to this, stylistic study often creates new models or theories instead of governing itself to the existing ones in order to provide better explanation. Stylistics often joins with other fields of linguistics in analysing different usages and application of languages and linguistics. The strong explanatory power of stylistic analysis allows a researcher to precisely observe how different features of styles affect the readers or audience differently. In translation study, it is vital to have a clear view on the style of a particular text regardless of a translator's decision on either to retain or alter the text.

In the book *Stylistics* by Jeffries & McIntyre (2010), three main methodological and analytical studies are discussed: (a) qualitative analysis of literature, (b) corpus stylistics, and (c) responses to texts. For qualitative analysis of literature, it has been one of the main studies since the beginning of stylistic analysis till the present. The researcher will provide interpretation of a particular text by applying the concept of foregrounding. The importance of qualitative analysis in stylistic analysis allows it to even co-occur with other analytical processes in a research. Some of the genres of text which have been studied and analysed qualitatively in stylistics analysis are: poems, metrical lines, prose fiction, short stories, novels, plays, films, and even non-literary texts. For corpus stylistics, it is suitable to apply this methodology for a large amount of language data in a research. Corpus stylistics allows or assists the researcher in identifying the norms of style in a language. The language patterns in stylistics analysis can be observed through

inter-textual analyses. In this type of analysis, the linguistic features of the chosen texts are compared to the reference corpus from the control texts. For responses to texts, instead of focusing on the textual meaning, readers' understanding of the portrayed meaning by the texts is taken into consideration.

According to Boase-Beier (2006), "It is the style that enables it to express attitude and implied meanings, to fulfil particular functions, and to have effects on its readers" (p. 4). Hence, in order to be precise in conveying the intended effects of a particular text to a reader, the researcher needs to be sensitive to the type of text which is being analysed. Apart from that, the context in which the text exists plays a vital role as well. Objectivity is another vital element in the evaluation of a stylistic analysis. A researcher can be objective by carrying out a meticulous, organised and clear analysis. A researcher's personal view or feedback should not be included in the analysis without concrete data and support from the text or the material itself.

2.5 Categories in Stylistic Analysis

2.5.1 Lexico-Syntactic Patterns

The combination patterns of vocabulary (lexis) and sentence construction (syntax) are focused on in this category.

In the stylistics analysis of Lexico-syntactic patterns, two elements are included: (a) anaphora and (b) epizeuxis. According to Oxford Literary Terms Dictionary (2008), anaphora is "rhetorical figure of repetition in which the same word or phrase is repeated in successive lines, clauses, or sentences" (p. 11) whereas according to Britannica

Dictionary (2015), epizeuxis is “a form of repetition in which a word is repeated immediately for emphasis”.

Anaphora is one of the oldest rhetorical devices. In language and literature, the usage of anaphora is intended to achieve an effect in which emphasis is secured through repetition. Anaphora occurs in both writing and speech in which words and phrases are repeated. In nursery rhymes, anaphora functions as a device which provides an artistic effect through rhythm which makes reading for children more entertaining and enjoyable. In addition, the repetitive structure of anaphora encourages children to remember the nursery rhymes by evoking and intensifying their understanding and emotional attachment to the nursery rhymes.

The word “Epizeuxis” originated from Greek word which indicates “fastening together”, it refers to words or phrases which have quick successive repetition. The major function of epizeuxis is to emphasise on a specific idea, thought or sentiment. Through repetition, the rhythm and rhyming of epizeuxis allow the readers to have the experience of a memorable and pleasurable reading.

2.5.2 Lexico-Syntactic Choices

The choices of vocabulary (lexis) and sentence construction (syntax) are focused on in this category. According to Tallerman (1998), “lexico-syntactic choices are also obtained through devices such as piling of usual collocates, unusual collocates, archaic words, particular parts of speech, metaphor, simile, oxymoron etc” (p. 1).

In the category of lexico-syntactic choices, three elements are analysed: (a) personification, (b) simile and (c) metaphor. According to Oxford Dictionary (2014), personification is “the attribution of a personal nature or human characteristics to something non-human, or the representation of an abstract quality in human form”. Simile is “a figure of speech involving the comparison of one thing with another thing of a different kind, used to make a description more emphatic or vivid” (Oxford Dictionary, 2014). Metaphor is “a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable” (Oxford Dictionary, 2014).

2.5.3 Phonological Devices

According to Lodge (2009) phonology is “the study of linguistic systems” (p. 8). In this category of stylistics analysis, the utterance of the word in the sentence, rhyming scheme and sound patterns are included.

In the category of Phonological devices, four elements are included: (a) internal rhymes, (b) end rhyme, (c) alliteration, and (d) phonaesthesia. According to Oxford Literary Terms Dictionary (2008), internal rhyme is “a poetic device by which two or more words rhyme within the same line of verse” (p. 127). End rhyme is “rhyme occurring at the ends of verse lines” (p. 79). Alliteration is “the repetition of the same sounds – usually initial consonants of words or of stressed syllables – in any sequence of neighbouring words” (p. 6). Phonaesthesia is “an attribution of common elements of meaning or connotation to certain sound sequences, especially consonant clusters, for example initial *sl-*, as in *slow, sleep, slush, slide, slip*” (Oxford Dictionary, 2014).

2.6 Domestication and Foreignisation

According to Venuti (1998), the domestication translation strategy was first practised in ancient Rome while the foreignisation translation strategy begun to be used during the German Classical and Romantic periods (p. 240).

Domestication and foreignisation are often associated with free and literal translation. However, despite the association, there are still differences which lie between these two dichotomies. Domestication and foreignisation are translation strategies which refer to cultures that are involved whereas free and literal translation strategies refer to the linguistic forms.

According to Venuti (1995), domesticated translation is “an ethnocentric reduction of the foreign text to target language cultural value, bringing the author back home” (p. 20). In this context, a translator is reproducing a text which is understandable and familiar to the target audience by eliminating elements of foreignness in the source text. According to Munday (2008), transparency plays a major role in domestication in which it allows “a transparent, fluent, invisible style in order to minimise the foreignness of the target text” (p. 144).

In foreignising translation, certain elements of the source text are retained in the translation process. Translators who are applying foreignisation translation strategy should be aware that: (a) target language readers should be familiar with source language culture, (b) target language readers must be able to differentiate different cultures being portrayed in source language, and (c) target language readers will be exposed and experienced knowledge advancement through the foreignisation translation strategy of the translator.

Scholars such as Venuti and Schleiermacher are supporters of the foreignisation translation strategies for the reason of its benefits in which targeted readers' interest towards foreign language will be centralised and can be benefited to the target language development through the exposure of the source language.

According to Leskovar (2003), "pedagogical beliefs and constructions, social aspect, aesthetic aspects and constructions, stylistic and linguistics have the ability to influence either foreignisation or domestication issue of a text" (p. 252). Both domestication and foreignisation translation strategies are affected by variables such as the objective of the translation, target language literary system, cultural, historical and social setting of both the source and target languages.

In this study, since the domesticating style was a clearly foregrounded feature of Hamilton's style in translating the nursery rhymes from English to Malay, it is the domesticating aspect that will be studied. It must be emphasized here that domestication is referred to as a strategy, method or approach by certain translation scholars and that it is also equally accurate to refer to it as a translator's overall style in approaching a translation. In this study on style and stylistics per say, domestication will be referred to as a translation style.

CHAPTER THREE: RESEARCH METHODOLOGY

3.0 Chapter 3 will discuss the theoretical framework, research design that will guide and underpin this study on stylistics features in a set of nursery rhymes translated from English to Malay.

3.1 Theoretical Framework

3.1.1 Stylistic Analysis

In order to identify to what extent the stylistics features in the English ST are recreated by Hamilton in his anthology - *Haji's Book of Malayan Nursery Rhymes*, a stylistics analysis is carried out. In this analysis, three stylistic categories are focused on (Short, 1996):

- (a) Lexico-Syntactic Patterns
- (b) Lexico-Syntactic Choices
- (c) Phonological Devices

Lexico-syntactic patterns are the combination patterns of vocabulary (lexis) and sentence construction (syntax). In this category, two elements were analysed: (a) anaphora and (b) epizeuxis. In lexico-syntactic choices, the choices of vocabulary (lexis) and sentence construction (syntax) were analysed. Three elements are included in this category: (a) personification, (b) simile and (c) metaphor. For phonology devices, analysis focusing on phonology as the study of linguistic systems is included. Three

elements were focused on: (a) internal rhymes, (b) end rhyme, (c) alliteration, and (d) phonesthesia.

3.1.2 Domestication Translation Style

In this research, the theoretical reference of a specific type of translation style (introduced by Venuti) which is evident in Hamilton's translations of the English nursery rhymes into Malay will be employed. This translation style which is interchangeably referred to as a translation strategy or approach is domestication. Elements which have been domesticated in the Malay versions Hamilton has produced highlight the individual stylistic approach this translator has when transporting something very Western into a completely Eastern culture in the Malaya that Hamilton lived in at his time. His domesticating style emphasizes his priority to make familiar the nursery rhymes to the children within their own schema of knowledge.

3.2 Research Design

3.2.1 Quantitative & Qualitative Approaches

In this dissertation, both quantitative & qualitative approaches were applied and combined.

Quantitative approach was applied in order to identify the similarities and differences of stylistics features in both the English source text and Malay target text of the English nursery rhymes and this revealed how far Hamilton was able to reproduce the features of style in the STs and the TTs. The chosen stylistics features from the two texts were

quantified and the occurring patterns in both the texts were identified through statistical data comparison which were collected and calculated manually by the researcher.

The next stage of the research involved the qualitative approach. Qualitative approach in stylistics study had been the basic and the foundation of this particular study. Hence, in this study, qualitative approach plays a major role in plotting the (a) similarities and differences of the salient stylistics features in both the English source text and Malay target texts of the English nursery rhymes in order to answer research question 1 and (b) elements which were subjected to Hamilton's domestication translation style in the TTs to answer research question 2.

3.2.2 Plan of Analysis

Despite the fact that a shift of trend in stylistic analysis has been observed where analysis is increasingly focused on the effect of styles on readers, the analysis of the frequency of salient patterns or features still plays a major role in stylistic analysis. A frequency count will allow the researcher to analyse to what extent Hamilton has succeeded in transmuting salient stylistic features which are in the STs into the TTs. This will be done by quantitatively identifying the similarities and differences of stylistics features in both the English source text and Malay target text of the English nursery rhymes translated by Hamilton through three levels of stylistics analysis for research question 1 which are: (a) lexico-syntactic patterns, (b) lexico-syntactic choices, and (c) phonological devices. Lexico-syntactic patterns refer to the arrangement of the grammatical structures of a text. Lexico-syntactic choices refer to writers' decision in arranging the grammatical structures of a text. Phonological devices refer to the alliteration, assonance, rhyme, metre features which can be found in a text.

For this research, fifty out of one hundred nursery rhymes in the anthology are selected. The selection is based on two criteria: (a) the most popularly known English nursery rhymes amongst young Malaysian children going to pre-school from the age of four to six and (b) those with interesting/challenging features for translation. To assess criteria (a) and (b), a survey had been conducted among fifty Malaysian adult consisting of pre-school teachers and parents to obtain data relating to nursery rhymes which are frequently used in pre-school and home teaching.

In order to analyse which elements have undergone Hamilton's domestication translation style in the TTs, the researcher will come forth with names to categorise which entities (e.g. objects, persons, symbols etc) are constantly domesticated in the Malay versions.

The findings from the two levels of analysis will not only aid in answering the two research questions but are also intended to reveal the translator's individual style in translating the English nursery rhymes into Malay, his priorities in translating, how the translator chooses the most appropriate linguistic features to fit the specific translation work, how the translator's style portrays his method of communication with the target audience and how the translator alters his language to suit the context of the translation which involves place,time and the type of audience.

CHAPTER FOUR: DATA ANALYSIS & FINDINGS

4.0 Chapter 4 will present the data analysis and discussion of the findings in order to answer the two research questions of this study which are:

1. To what extent are the salient stylistic features in the English nursery rhymes preserved in the Malay version of the nursery rhymes translated by Hamilton in *Haji's Book of Malayan Nursery Rhymes*?
2. What are the elements that Hamilton has domesticated in his translations of the nursery rhymes from English to the Malay?

4.1 Stylistic Analysis

4.1.1 Analysis

4.1.1.1 Lexico-Syntactic Patterns

In the stylistics analysis of lexico-syntactic patterns, two elements are analysed: (a) anaphora and (b) epizeuxis. According to Oxford Literary Terms Dictionary (2008), anaphora is “a rhetorical figure of repetition in which the same word or phrase is repeated in successive lines, clauses, or sentences” (p. 11) whereas according to Britannica Dictionary (2015), epizeuxis is “a form of repetition in which a word is repeated immediately for emphasis”.

The findings are as follows: (full data is in Appendix 1)

4.1.1.2 Lexico-Syntactic Choices

In the category of Lexico-syntactic choices, three elements are analysed: (a) personification, (b) simile and (c) metaphor. According to Oxford Dictionary (2014), personification is “the attribution of a personal nature or human characteristics to something non-human, or the representation of an abstract quality in human form”. Simile is “a figure of speech involving the comparison of one thing with another thing of a different kind, used to make a description more emphatic or vivid” (Oxford Dictionary, 2014). Metaphor is “a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable” (Oxford Dictionary, 2014).

The findings are as follows: (full data is in Appendix 1)

4.1.1.3 Phonological Devices

In the category of Phonological devices, four elements are analysed: (a) internal rhymes, (b) end rhyme, (c) alliteration, and (d) phonaesthesia. According to Oxford Literary Terms Dictionary (2008), internal rhyme is “a poetic device by which two or more words rhyme within the same line of verse” (p. 127). End rhyme is “rhyme occurring at the ends of verse lines” (Oxford Literary Terms Dictionary, 2008, p. 79) Alliteration is “the repetition of the same sounds – usually initial consonants of words or of stressed syllables – in any sequence of neighbouring words” (Oxford Literary Terms Dictionary, 2008, p. 6). Phonaesthesia is “an attribution of common elements of meaning or

connotation to certain sound sequences, especially consonant clusters, for example initial *sl-*, as in *slow, sleep, slush, slide, slip*” (Oxford Dictionary, 2014).

The findings are as follows: (full data is in Appendix 1)

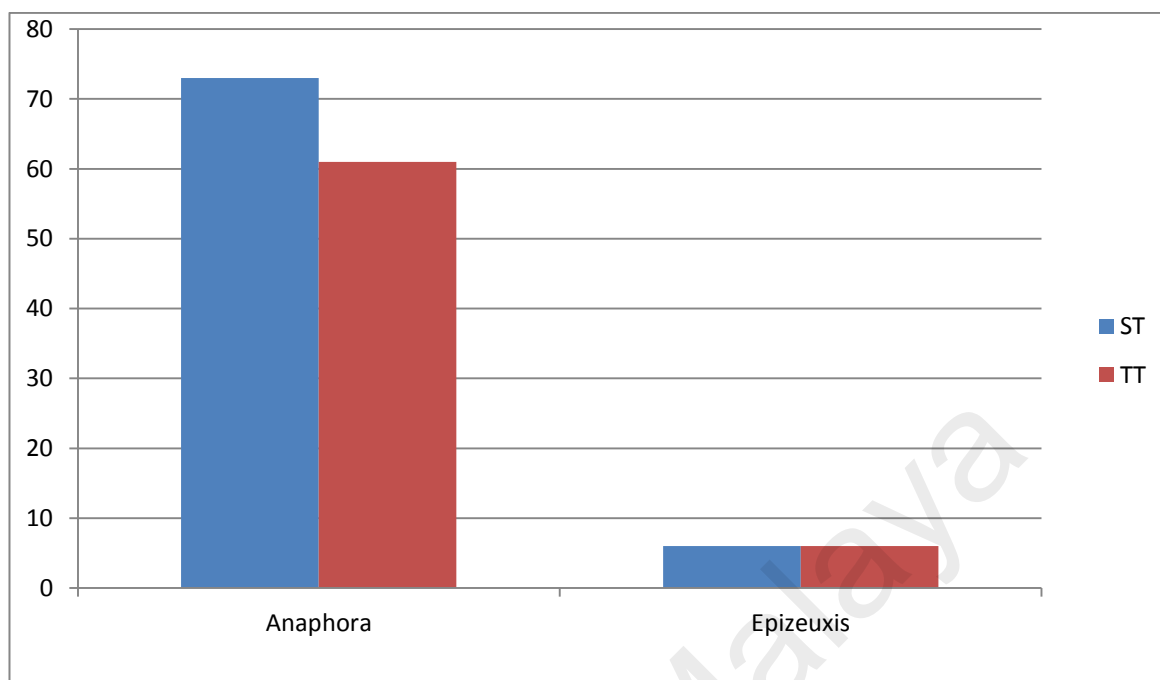
4.1.2 Findings

4.1.2.1 Lexico-Syntactic Patterns

In the stylistics analysis of lexico-syntactic patterns, two patterns are analysed: (a) anaphora and (b) epizeuxis. In the analysis of (a) anaphora, thirty five out of fifty English nursery rhymes are found to contain the elements of anaphora whereas twenty nine out of fifty Malay translated nursery rhymes are found to contain the same elements. The total occurrence of anaphora in the source texts is seventy three and sixty one for target texts. Hence, the English nursery rhymes or also the source texts have higher anaphora occurrence compared to Hamilton’s translated Malay nursery rhymes or also the target texts.

The second element which is analysed in this category is (b) epizeuxis. In this analysis, it is found that only six out of fifty English nursery rhymes and Malay translated nursery rhymes are found to contain the elements of epizeuxis. Hence, the total occurrence of epizeuxis in both the source texts and target texts are same.

The findings are as follows: (full data is in Appendix 1)



Graph 4.1 Lexico-Syntactic Patterns Findings

In the stylistics analysis of Hamilton's *Haji's Book of Malayan Nursery Rhymes*, the element (a) anaphora from the category of lexico-syntactic patterns has been found to have the third highest occurrence in the analysis. Anaphora is one of the oldest rhetorical devices. In language and literature, the usage of anaphora is intended to achieve an effect in which emphasis is secured through repetition. Anaphora occurs in both writing and speech in which words and phrases are repeated. In nursery rhymes, anaphora functions as a device which provides artistic effects through rhythm which makes reading for children more entertaining and enjoyable. In addition, the repetitive structure of anaphora encourages children to remember the nursery rhymes by evoking and intensifying their understanding and emotional attachment to the nursery rhymes. In this stylistics analysis, the occurrence of anaphora is lower in the translated Malay nursery rhymes by Hamilton. This is due to the reason that there are certain grammatical elements in the Malay language which are not repeated as anaphora as frequently as the

English language does. The first grammatical element is the article “the”. In nursery rhymes such as *Hey, Diddle, Diddle/ Kuching Dengan Biola* and *The Queen of Hearts/ Rani Hati*, the article “the” is not repeated. The second grammatical element is the conjunctions “and”, “but” and “to”. In nursery rhymes such as *Hush-A-Bye Baby/ Dudu-Di-Dudu; Jack and Jill/ Bi Dan Akit; Little Bo-Peep/ Budak Bu; Little Jack Horner/ Budak Mat Jerok; Little Miss Muffet/ Kechi’ Misi Mafit; Mary Had A Little Lamb/ Mariam Ada Kambing Kechi; The North Wind Doth Blow/ Angin Utara; Old Mother Hubbard/ Orang Tua Ma’Sari*, the conjunctions “and”, “but” and “to” are not repeated. The third grammatical element is the pronoun “I”, it is not being repeated in the Malay translated nursery rhyme of *One, Two, Three, Four, Five/ Satu Sampai Lima*.

In the stylistics analysis of Hamilton’s *Haji’s Book of Malayan Nursery Rhymes*, the element (b) epizeuxis from the category of Lexico-Syntactic Patterns has been found to have an equal occurrence for both the English and Malay translated nursery rhymes. Hamilton retained the original occurrence of epizeuxis for the translated nursery rhymes in order to retain the strong impact from the repetition of words through epizeuxis. In nursery rhymes, epizeuxis functions as a device which helps the readers to focus on a specific idea, thought or sentiment through the repeated emphasis.

4.1.2.2 Lexico-Syntactic Choices

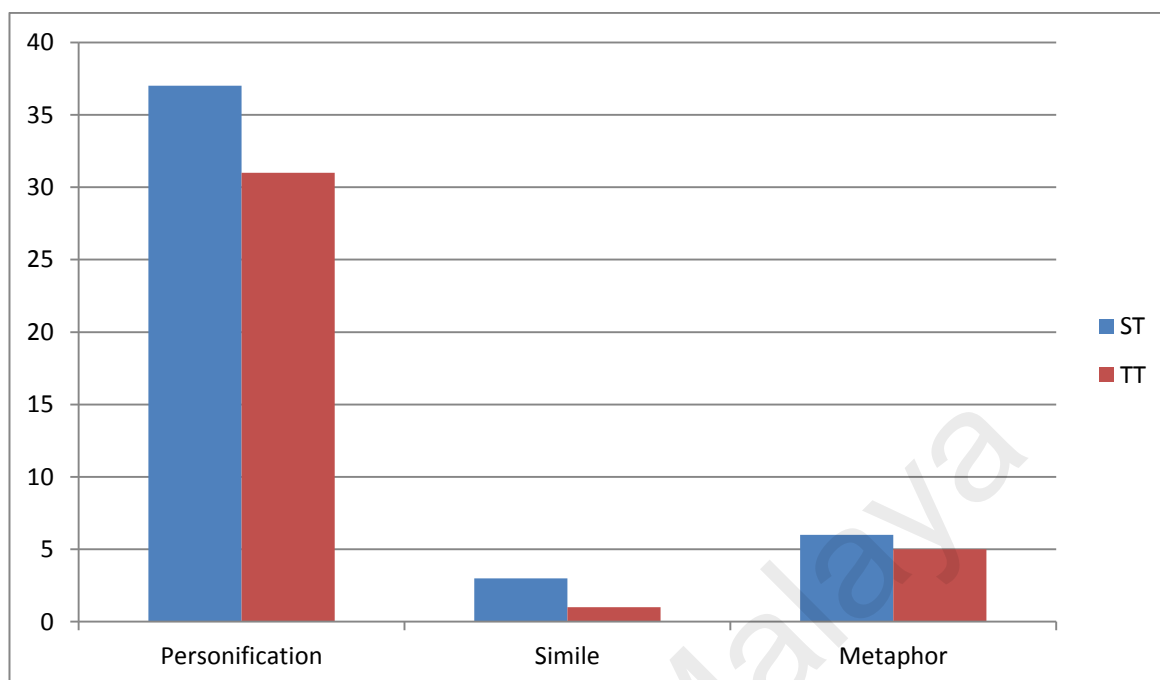
In the category of lexico-syntactic choices, three choices are analysed: (a) personification, (b) simile and (c) metaphor. In the analysis of (a) personification, sixteen out of fifty English nursery rhymes are found to contain the elements of personification whereas twelve out of fifty Malay translated nursery rhymes are found to contain the same elements. The total occurrence of personification in the source texts

is thirty seven and thirty one for target texts. Hence, the English nursery rhymes or also the source texts have higher personification occurrence compared to Hamilton's translated Malay nursery rhymes or also the target texts.

The second element which is analysed in this category is (b) simile. In this analysis, it is found that only three out of fifty English nursery rhymes and one out of fifty Malay translated nursery rhymes are found to contain the elements of simile. Hence, the English nursery rhymes or also the source texts have higher simile occurrence compared to Hamilton translated Malay nursery rhymes or also the target texts.

The third element which is (c) metaphor is also analysed in this category. In this analysis, four out of fifty English nursery rhymes are found to contain the elements of metaphor whereas three out of fifty Malay translated nursery rhymes are found to contain the same elements. Hence, the English nursery rhymes or also the source texts have higher metaphor occurrence compared to Hamilton's translated Malay nursery rhymes.

The findings are as follows: (full data is in Appendix 1)



Graph 4.2 Lexico-Syntactic Choices Finding

In the stylistics analysis of Hamilton's *Haji's Book of Malayan Nursery Rhymes*, three subcategories of (a) personification from the category of Lexico-Syntactic Choices have been found. The first category which is (i) cooking utensils is found in the nursery rhyme *Hey, Diddle, Diddle/ Kuching Dengan Biola*:

- And the **dish** ran away with the **spoon**.
- Dan sendok di-larikan pinggan.

The second category (ii) war weapons is found in the nursery rhyme *Humpty Dumpty/ Hempti Dempati*, Humpty Dumpty which is used to refer to an obese person is actually referring to a large war cannon during the English Civil War:

- **HUMPTY Dumpty sat** on a wall;
- **HEMPATI Dempati dudok** di-pagar;

For the third category (iii) animals, personification occurs to animals such as: pussy cat, cow, little dog, horses, mouse, sheep, spider, lamb, birds, bear, cock, cat, lion, unicorn, Robin, mice, dickey birds, sparrows, fly, fish, beetle, owl, dove, lark, rook, bull and birds.

In the stylistics analysis of Hamilton's *Haji's Book of Malayan Nursery Rhymes*, the element (b) simile occurs in both the English and Malay nursery rhymes of *Twinkle, Twinkle, Little Star/ Kelip, Kelip, Bintang Seni*.

- Like a diamond in the sky!
Bagai lubang dalam nyiru.

In both the nursery rhymes, the star (bintang) is the subject of simile. Despite retaining the characteristic of simile in his translation, Hamilton did not create the same comparison quality to the star. The star is compared to a diamond in which the brilliant twinkle of the star is as bright as the dazzling sparkle of the diamond. The simile is translated by Hamilton to "bagai lubang dalam nyiru" in which its direct translation means "as many as the holes in a sieve". The tool "nyiru" is a traditional sieve in the shape of a heart usually made of bamboo and is used for winnowing rice. Hamilton

decided to compare the star to the holes in a sieve instead of a diamond due to the reason that the local Malaysians are more familiar with sieve as their common daily life tool instead of diamond which is a luxury and uncommon jewelry among the locals. Hence, by translating an uncommon object in the source text to a familiar object in the target text for the targeted readers, the translator will be able to provide a clear illustration and express clever usage of language. In this context of target text, Hamilton is comparing the quantity of the star instead of the sparkle of the star. Hence, the target text simile indicates the numerous quantity of the stars in the sky.

For the other two nursery rhymes, simile only occurs in the English nursery rhymes.

The first nursery rhyme is *Mary Had A Little Lamb/ Mariam Ada Kambing Kechi*:

- MARY had a little lamb,
Its fleece was white as snow;
- MARIAM ada kambing kechi',
Bulu putih sakali warna;

Mary's little lamb's fleece colour is compared to the whiteness of the snow. But, for the local Malaysians of that time, snow is an uncommon natural phenomenon. Hence, Hamilton did not retain the simile occurrence for the understanding of the local Malaysians.

Second nursery rhyme is *Pat-A-Cake, Pat-A-Cake/ Tepok, Tepok, Tepong*:

- Bake me a cake as fast as you can;

Masak satu biji, sa-lekas-lekas boleh

In the stylistics analysis of Hamilton's *Haji's Book of Malayan Nursery Rhymes*, the element (c) metaphor occurs in these nursery rhymes: *Doctor Faustus/ Che' Gu Majid; Hey, Diddle, Diddle/ Kuching Dengan Biola; Pease-Pudding Hot/ Bubor Kachang Panas* and *What Are Little Boys Made Off/ Anak Jantan Apa Isi-Nya*.

In *Doctor Faustus/ Che' Gu Majid*, metaphor is applied to indicate Doctor Faustus (Che'Gu Majid)'s personality as an educator. When he whipped his scholars, he is able to make them dance as far as to England, France and Spain. The same metaphor occurs in the Malay translated nursery rhyme by Hamilton, only with the name of the countries being localised to "Kedah", "Tumpat" and "Berastagi". Both metaphor occurrences in the English and Malay nursery rhymes create an effect of how Doctor Faustus (Che'Gu Majid) startles his scholars when he is crossed.

- When he whipped them he made them dance

Out of England into France,

Out of France into Spain,

- Kena rotan murid lompat

Dari Kedah sampai Tumpat,

Dari Tumpat ka-Berastagi,

In the nursery rhyme *Hey, Diddle, Diddle/ Kuching Dengan Biola*, metaphor is applied to create an impossible but fun and imaginary image to the readers.

- The cow jumped over the moon;
Lembu melompat ka-bulan.

In the nursery rhyme *Pease-Pudding Hot/ Bubor Kachang Panas*, metaphor only occurs in the English nursery rhyme.

- Spell me that without a “P”
And a scholar you will be.

Buang “B” kalau dapat di-eja,
Engkau sa-orang pandai sahaja

For the nursery rhymes *What Are Little Boys Made Off/ Anak Jantan Apa Isi-Nya*, metaphor occurs in both of the nursery rhymes to indicate the stark differences between little boys and little girls. Through metaphor, little boys are associated with “Frogs and snails, and puppy-dogs’ tails (Siput babi, katak puru, ekor anjing yang berbulu)” whereas little girls are associated with “Sugar and spice, and all things nice (Gula batu, rempah-rempah, nasi pulut, santan tumpah)”.

- What are little boys made of?
Frogs and snails, and puppy-dogs’ tails;
What are little girls made of?
Sugar and spice, and all things nice;

- Anak jantan di-perbuat dari barang tangkap muat,
Siput babi, katak puru, ekor anjing yang berbulu;
Anak perempuan di-perbuat dari barang kurang kuat,
Gula batu, rempah-rempah, nasi pulut, santan tumpah,

4.1.2.3 Phonological Devices

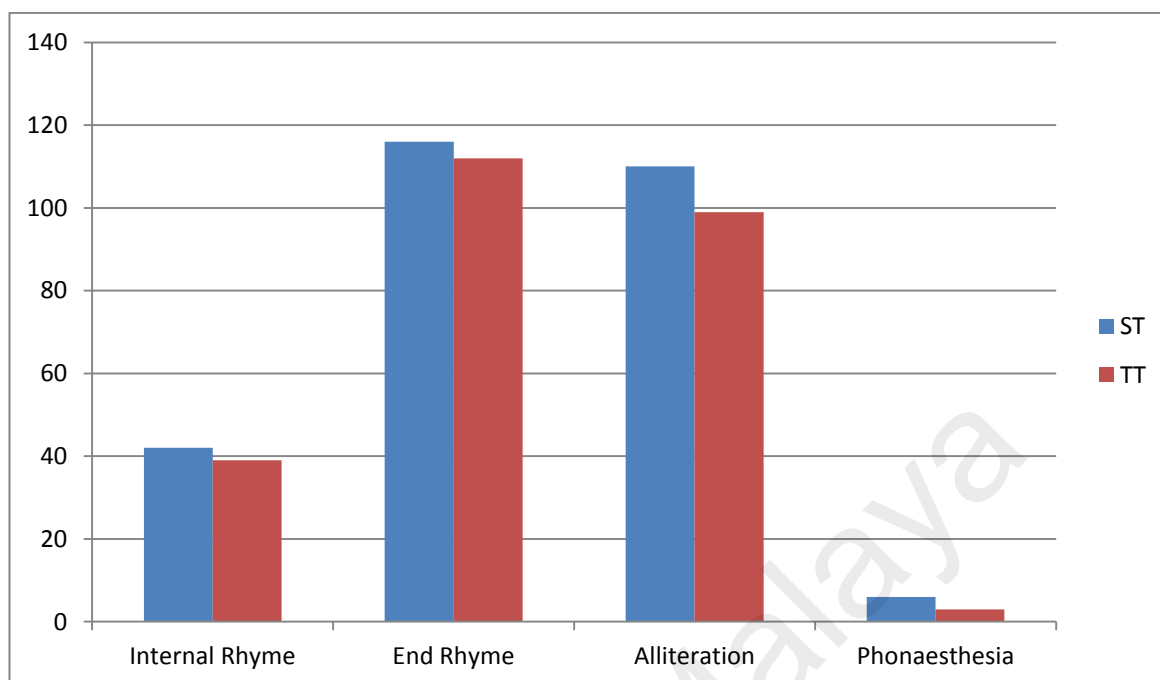
In the category of Phonological devices, four elements are analysed: (a) internal rhymes, (b) end rhyme, (c) alliteration, and (d) phonaesthesia. In the analysis of (a) internal rhyme, twenty one out of fifty English nursery rhymes are found to contain the elements of internal rhymes whereas eighteen out of fifty Malay translated nursery rhymes are found to contain the same elements. The total occurrence of internal rhymes in the source texts is forty two and thirty nine for target texts. Hence, the English nursery rhymes or also the source texts have higher internal rhymes occurrence compared to Hamilton's translated Malay nursery rhymes or also the target texts.

In the analysis of (b) end rhyme, forty five out of fifty English nursery rhymes are found to contain the elements of end rhymes whereas forty six out of fifty Malay translated nursery rhymes are found to contain the same elements. The total occurrence of end rhymes in the source texts is one hundred and sixteen and for target texts is one hundred and twelve. Hence, the English nursery rhymes or also the source texts have higher end rhymes occurrence compared to Hamilton's translated Malay nursery rhymes or also the target texts.

In the analysis of (c) alliteration, forty seven out of fifty English nursery rhymes are found to contain the elements of alliteration whereas forty four out of fifty Malay translated nursery rhymes are found to contain the same elements. The total occurrence of alliteration in the source texts is one hundred and ten and for target texts is ninety nine. Hence, the English nursery rhymes or also the source texts have higher alliteration occurrence compared to Hamilton translated Malay nursery rhymes or also the target texts.

In the analysis of (d) phonaesthesia, six of fifty English nursery rhymes are found to contain the elements of phonaesthesia whereas three out of fifty Malay translated nursery rhymes are found to contain the same elements. Hence, the English nursery rhymes or also the source texts have higher phonaesthesia occurrence compared to Hamilton translated Malay nursery rhymes or also the target texts.

The findings are as follows: (full data is in Appendix 1)



Graph 4.3 Phonological Devices Finding

In the stylistics analysis of Hamilton's *Haji's Book of Malayan Nursery Rhymes*, internal rhyme is applied to create poetic and musical effects and also to unify the nursery rhymes through sound repetition. The internal rhyming which occurs in both the English and Malay translated nursery rhymes can be classified to:

- Internal rhyme in the same line:

For examples:

GEORGIE PORGIE, pudding and pie

AWANG BAWANG, kacang kobis

(Georgie Porgie/ Awang Bawang)

HICKORY, Dickory, Dock

HIKORI, Dikori, Dam

(Hickory, Dickory, Dock/ Hikori, Dikori, Dam)

Puteh, pergi jerang ayer,

(Polly, Put The Kettle On/ Puteh, Pergi Jerang Ayer)

- Internal rhyme of the words at the end of lines and words in the middle of the lines

For examples:

DOCTOR foster went to **Gloster**

BOMOR Tinggong pergi **Lenggong**

(Doctor Foster Went To Gloster/ Bomoh Tinggong)

Some in **rags** and some in **tags**,

(Hark! Hark! The Dogs Do Bark/ Dengar-lah! Dengar)

Frogs and **snails**, and puppy-dogs' **tails**;

Siput babi, katak **puru**, ekor anjing yang **berbulu**;

(What Are Little Boys Made Of/ Anak Jantan Apa Isi-Nya)

In the stylistics analysis of Hamilton's *Haji's Book of Malayan Nursery Rhymes*, the element (b) end rhyme from the category of Phonological Devices has been found to have the highest occurrence in the analysis. The occurrence of rhyming especially end rhymes facilitate children's learning faculty as they are reading the nursery rhymes through the repetition of similar sounding words at the ending of a verse or line. This

creates a mnemonic situation in which it is easier for the readers to memorise their reading through smooth and pleasurable reading experience.

For examples:

- AS I was going to St. **Ives**,
I met a man with seven **wives**;
Each wife had seven **sacks**,
Each sack had seven **cats**,

WAKTU sahaya datang **sini**,

Jumpa orang tujuh **bini**;

Tiap-tiap bini pakai **sarong**,

Bawa kucing dalam **karong**;

(As I Was Going to St. Ives/ Waktu Sahaya Datang Sini)

- DING, dong, **bell**,
Pussy's in the **well**!
Who put her **in**?
Little Tommy **Green**.
Who pulled her **out**?
Little Johnny **Stout**.
What a naughty boy was **that**
To try to drown poor pussy-cat,
Who never did him any **harm**
But killed the mice in father's **barn**.

DANG, dang, **kong**,

Kuching dalam **tong**!

(Ding, Dong, Bell/ Dang, Dang, Kong)

In the stylistics analysis of Hamilton's *Haji's Book of Malayan Nursery Rhymes*, the element (c) alliteration from the category of Phonological Devices has been found to have the second highest occurrence in the analysis. This element has higher occurrence in both the English and Malay translated rhymes because it is a literary device which creates rhythmic and pleasurable reading effect through the repetition of the same consonant sound.

For examples:

- **G**oosey, **G**oosey, **g**ander,
Whither shall I **w**ander?
Upstairs and downstairs,
And in my lady's chamber.
There I **m**et an old **m**an
Who wouldn't say his prayers;
I took him by the **l**eft **l**eg,
And threw him down the stairs.

- **A**NGSA, **a**ngsa, mana
pergi **s**ini **s**ana?
Turun naik **t**angga,
Masok di-istana.
Berjumpa orang tua

Yang tinggalkan sembahyang;

Sahaya tangkap **k**aki **k**iri

Dan champak dia melayang.

(Goosey, Goosey, Gander/ Angsa, Angsa)

In these nursery rhymes, consonant sounds of **g, w, m, l, s, t, k** are repeated.

In the Phonological Devices stylistics analysis of Hamilton's *Haji's Book of Malayan Nursery Rhymes*, the element (d) phonaesthesia occurs in order to imitate certain specific sounds in order to create a memorable and realistic impact to the readers.

- **DING, dong, bell,**
DANG, dang, kong,
(Ding, Dong, Bell / Dang, Dang, Kong)
- **HEY! Diddle, diddle,**
(Hey, Diddle, Diddle/ Kuching Dengan Biola)
- **HICKORY, Dickory, Dock,**
HIKORI, Dikori, Dam,
(Hickory, Dickory, Dock/ Hikori, Dikori, Dam)
- **HUMPTY Dumpty** sat on a wall;
HEMPATI Dempati dudok di-pagar;
(Humpty Dumpty/ Hempati Dempati)

- **SEE-SAW**, Margery **Daw**.
(See-Saw, Margery Daw/ Enjut-Enjut Papan)
- **TWINKLE, *twinkle*, little** star,
(Twinkle, Twinkle, Little Star/ Kelip, Kelip, Bintang Seni)

Through the stylistics analysis of Hamilton's *Haji's Book of Malayan Nursery Rhymes* to identify the similarities and differences of stylistics features both in the English source text and Malay target texts of the English nursery rhymes, two findings have been found:

- (a) All the stylistics elements which feature in the original English nursery rhymes are retained and featured in the Malay translated nursery rhymes by Hamilton.
- (b) Eventhough Hamilton retained and featured all the stylistics elements in his translation, the number of occurrences do not exceed (except for epizeuxis which stays the same) the original number of occurrences in the English nursery rhymes and the percentage gap in terms of difference between the source texts and target texts is minimal.
- (c) Out of nine stylistics feature elements which are analysed out of the three main categories of stylistics features, end rhyme and alliteration from the phonological devices category have the highest total occurrences in both the source and target texts.

By retaining and featuring all the stylistics elements which occur in the English nursery rhymes source texts, Hamilton is ensuring the standardisation of his translated Malay nursery rhymes target texts with the source texts. This is vital as all the elements of (a) lexico-syntactic patterns, (b) lexico-syntactic choices and (c) phonological devices play a major role in enhancing children or readers' learning faculty and understanding of the nursery rhymes.

Despite the fact that Hamilton retained and featured all the stylistics elements in his translation, the number of occurrences do not exceed (except for epizeuxis which stay the same) the original number of occurrences in the English nursery rhymes. This is due to the reason of the different language and linguistics structure between English and Malay. The language and linguistics barriers pose a challenge for Hamilton to ensure same or similar quantity of occurrence to occur in the Malay nursery rhymes throughout his translation process. However, the percentage gap in terms of differences between the source texts and target texts is minimal in which it indicates that Hamilton is ensuring his translation work closely reflects the original nursery rhymes.

Through the finding that reveals the end rhyme and alliteration from the phonological devices category have the highest total occurrences in both the source and target texts, it indicates the importance of rhyming in children's nursery rhymes and clarifies Hamilton's translation style which emphasised on the vitality of the presence of rhyming in his nursery rhymes translation. This is to ensure children obtain the benefits of language development through the rhythm of language by ensuring the presence of rhyming.

4.2 Domesticating Style

4.2.1 Analysis

In domestication analysis, eight categories have been identified and analysed. These categories are: (1) proper nouns, (2) common nouns, (3) food, (4) geographical names, (5) animals, (6) plants, (7) fruits, (8) similes.

The findings are as follows:

4.2.1.1 Proper Nouns

In the category of Proper Nouns, domestication has occurred twenty eight times which exceeds other categories and it has the highest occurrence of domestication in the analysis. Out of fifty nursery rhymes which have been chosen, twenty three nursery rhymes have proper noun domestication. Nursery rhymes such as: *Ding, Dong, Bell/ Dang, Dang, Kong; Jack And Jill/ Bi Dan Akit; Lucy Locket/ Enche Paku; Polly, Put The Kettle On/ Puteh, Pergi Jerang Ayer; Two Little Dickey-Birds/ Dua Anak Burong* have two proper nouns domestications each whereas the other nursery rhymes only have one.

(Please refer to Appendix 1 for detailed analysis)

4.2.1.2 Common Nouns

In the category of Common Nouns, domestication has occurred for twenty three times which also exceeds other categories (excluding Proper Nouns category) and it has the second highest occurrence of domestication in the analysis. Out of fifty nursery rhymes which have been chosen, eighteen nursery rhymes have common noun domestication. Nursery rhymes such as: *Ding, Dong, Bell/ Dang, Dang, Kong; Simple Simon/ Simpul Sulong; Sing A Song Of Sixpence/ Lagu Anam Kupang; Who Killed Cock Robin/ Siapa Bunoh Murai?* have two common noun domestications each whereas the other nursery rhymes only have one.

(Please refer to Appendix 1 for detailed analysis)

4.2.1.3 Food

In the category of Food, domestication has occurred ten times which also exceeds other categories (excluding Proper Nouns and Common Nouns categories) and it has the third highest occurrence of domestication in the analysis. Out of fifty nursery rhymes which have been chosen, ten nursery rhymes have domestication in food such as: *Georgie Porgie/ Awang Bawang; Little Jack Horner/ Budak Mat Jerok; Little Miss Muffet/ Kechi' Misi Mafit; Little Tommy Tucker/; Budak Tomi Takar; Pat-A-Cake, Pat-A-Cake/ Tepok, Tepok, Tepong; Pease-Pudding Hot/ Bubor Kachang Panas; Sing A Song Of Sixpence/ Lagu Anam Kupang; The Lion And The Unicorn/ Singa Dengan Kuda Tandok; The Queen Of Hearts/ Rani Hati; What Are Little Boys Made Of?/ Anak Jantan Apa Isi-Nya?*

(Please refer to Appendix 1 for detailed analysis)

4.2.1.4 Geographical Names

In the category of Geographical names, domestication has occurred five times and it has the fourth highest occurrence of domestication in the analysis. Out of fifty nursery rhymes which have been chosen, three nursery rhymes have domestication in geographical names. Nursery rhyme such as: *Doctor Faustus/Che' Gu Majid* has three geographical names domestications each whereas the other nursery rhymes only have one.

(Please refer to Appendix I for detailed analysis)

4.2.1.5 Animals

In the category of Animals, domestication has occurred for four times and it has the fifth highest occurrence of domestication in the analysis. Out of fifty nursery rhymes which have been chosen, the four nursery rhymes with domestication in animals are: *Baa, Baa, Black Sheep/ Bek, Bek, Kambing; Little Bo – Peep/ Budak Bu; Little Boy Blue/ Budak Baju Biru; Mary Had A Little Lamb/ Mariam Ada Kambing Kechi.*

(Please refer to Appendix I for detailed analysis)

4.2.1.6 Plants

In the category of Plants, domestication has occurred two times. Out of fifty nursery rhymes which have been chosen, the two nursery rhymes with domestication in plants are: *Here We Go Round The Mulberry-Bush/ Mari-lah Pusing Pokok Pisang; The House That Jack Built/ Rumah Tuan Mat.*

(Please refer to Appendix I for detailed analysis)

4.2.1.7 Fruits

In the category of Fruits, domestication has occurred for one time. Out of fifty nursery rhymes which have been chosen, the nursery rhyme with domestication in fruits is:

Little Jack Horner/ Budak Mat Jerok.

(Please refer to Appendix 1 for detailed analysis)

4.2.1.8 Similes

In the category of Simile, domestication has occurred for one time. Out of fifty nursery rhymes which have been chosen, the nursery rhyme with domestication in similes is:

Twinkle, Twinkle, Little Star/ Kelip, Kelip, Bintang Seni.

(Please refer to Appendix 1 for detailed analysis)

4.2.2 Findings

4.2.2.1 Proper Nouns

Proper nouns especially human characters' names have the highest occurrence in the domestication analysis as name is a cultural symbol which ties a race to its culture and strengthens the bond. Hence, as Hamilton was translating the nursery rhymes, Western characters' names are domesticated to local names in order to ease the local children's comprehension and also to encourage the children's sense of familiarisation towards the translated nursery rhymes by conforming the translated nursery rhymes character names to that of the local Malayan cultural background.

In the domestication of proper nouns category, Hamilton did not only domesticate all the western characters' names presented, but he also domesticated designations which related to some of the proper nouns. For example, in *Doctor Faustus/ Che' Gu Majid* and *Doctor Foster Went To Gloster/ Bomoh Tinggong*, the word "doctor" can be found in the two nursery rhymes, however, the translation did not bear the same Malay word for the two nursery rhymes. Doctor Faustus is translated as Che'Gu Majid in which "Che'Gu" means "teacher" and Doctor Foster is translated as Bomoh Tinggong in which "Bomoh" means "witch doctor". In this context, despite the fact that the English word "doctor" can be translated to the Malay word "dokter" which bears the same meaning as the person who has the ability to heal or treat others and the person with a higher qualification in education, Hamilton chose to domesticate the word to "Che'Gu" and "Bomoh" which are applied more frequently in the local Malaysians and children's daily lives and culture. The second designation which is domesticated occurs in the "*The Queen of Hearts/ Rani Hati*" nursery rhyme. "Knave of Hearts" is translated to "Menteri Hati" in which "knave" means dishonest man and "menteri" means minister. The reason for the domestication of a negatively connotated word to a word which bears the meaning of official governmental position is related to the local Malaysians' practice of official ranking of the Malay chiefs at that point of time.

In addition to this, in the domestication of the proper nouns category, another intriguing finding is the dynamic domestication translation style applied by Hamilton in relation to the same proper noun which occurs in different nursery rhymes. For example, the proper noun "Jack" which occurs in *Jack And Jill/ Bi Dan Akit; The House That Jack Built/ Rumah Tuan Mat; Little Jack Horner/ Budak Mat Jerok; Jack Sprat/ Awang Semak; Two Little Dickey-Birds/ Dua Anak Burong* is translated and domesticated to different local names such as: "Bi, Tuan Mat, Budak Mat Jerok, Awang Semak and

Jahit". The proper noun "Jill" which occurs in *Jack And Jill/ Bi Dan Akit; Two Little Dickey-Birds/ Dua Anak Burong* is translated and domesticated to different local names such as: "Akit" and "Jahan". The proper noun "Mary" which occurs in *Mary Had A Little Lamb/ Mariam Ada Kambing Kechi; Mary, Mary, Quite Contrary/ Ma'wan, Suka Lawan* is also translated and domesticated to different local names such as: "Mariam" and "Ma'wan". The reason to this approach is to produce a domesticated but at the same time exciting translation of nursery rhymes in which proper nouns (characters' names) are not repeated in order to spark local children's interest in their continuous reading.

Apart from that, it is also found that in Hamilton's domestication translation strategy of the proper nouns category, some of the initial letters or sounds of the proper nouns are retained despite being domesticated to local names. For examples:

- Bo-Peep – Budak Bu (Little Bo Peep/ Budak Bu)
- Boy Blue – Budak Baju Biru (Little Boy Blue/ Budak Baju Biru)
- Little Tommy Tittlemouse – Awang Katik Tikus Turi (Little Tommy Tittlemouse - Awang Katik Tikus Turi)
- Miss Muffet – Misi Mafit (Little Miss Muffet/ Kechi' Misi Mafit)
- Mary – Mariam (Mary Had A Little Lamb/ Mariam Ada Kambing Kechi)
- Mary – Ma'wan (Mary, Mary Quite Contrary/ Ma'wan, Suka Lawan)
- Cole – Koli (Old King Cole/ Raja Tua Koli)
- Polly – Puteh (Polly, Put The Kettle On/ Puteh, Pergi Jerang Air)
- Sukey – Siti (Polly, Put The Kettle On/ Puteh, Pergi Jerang Air)
- Simple Simon – Simpul Sulong (Simple Simon - Simpul Sulong)
- Jack – Jahit (Two Little Dickey-Birds/ Dua Anak Burong)
- Jill – Jahan (Two Little Dickey-Birds/ Dua Anak Burong)

The reason to this is to preserve certain sounding elements of the proper nouns from the source text to the target text by ensuring a degree of retention of the original proper nouns. Through this, a reasonable meeting point is established by the translator in which the proper nouns are domesticated to ensure the target readers' comprehension but at the same time certain elements of the source text are preserved.

4.2.2.2 Common Nouns

For the domestication of common nouns category, the findings can be further categorised into a few sub categories: social positions, things, locations, occupations, seasons, weapons and tools.

In the sub category of social positions, words such as “dame” is translated as “mem” in *Baa, Baa, Black Sheep/ Bek, Bek, Kambing*. For the Western culture “dame” indicates the title of a woman or referring to an old lady. However, for the local Malayan culture, “mem” specifically refers to an English Lady. The word “beggars” is translated as “orang bangsat” in *Hark! Hark! The Dogs Do Bark/ Dengar-lah! Dengar*. Instead of a direct translation of “beggars” as “pengemis” which indicates a homeless person who begs for food and money, Hamilton domesticated the local Malayans' impression for “beggars” as people who are not only destitute but also morally corrupted. The word “queen” is translated as “dayang” in *Hush-A-Bye Baby/ Dudu-Di-Dudu*. “Queen” refers to a female ruler and is usually translated as “permaisuri” in Malay language. However, in this context it is translated as “dayang” which means a damsel or a maid. “Pretty maids” is translated as “bidadari” in *Mary, Mary, Quite Contrary/ Ma'wan, Suka Lawan*. In this nursery rhyme, the meanings have been heavily colloquialised and domesticated in order to ensure its suitability as a children's nursery rhyme. “Pretty maids” were

originally referred to the guillotine devices used by Queen Mary to behead people and it is domesticated by Hamilton as “bidadari” in order not to complicate its rich, sublime historical meaning. “Fine lady” is translated as “dayang molek” in *Ride A Cock – Horse/ Tunggang Kuda Tongkat*. In this context, Hamilton domesticated “fine lady” which refers to an attractive female, specifically as a beautiful maid.

In the sub category of common things, words such as “well” is translated as “tong” in *Ding, Dong, Bell/ Dang, Dang, Kong*. The direct translation of “well” is “perigi” or “telaga” but Hamilton domesticated the translation to “tong” which is more commonly used by the local Malaysians. “Barn” is translated as “gudang” which refers to a warehouse in the Malay language in *Ding, Dong, Bell/ Dang, Dang, Kong*. Despite the fact that both “barn” and “gudang” or “warehouse” are both referring to buildings which store items, but the items stored in the barn and warehouse are vastly different. For “barn”, the items stored are mostly housing livestock, hay and grain whereas “gudang” stores goods and raw materials. “Gold ring” is translated as “chincin intan” in *Hush-A-Bye Baby/ Dudu-Di-Dudu* instead of “chincin emas” which is the direct translation of “gold ring”. The reason for this domestication is because the local culture at that time was not familiar with gold but the word “intan” is used extensively in both the Malayan culture and literature as “intan permata” which refer to jewels and precious stones in general. “Haystack” is translated as “rumput” in *Little Boy Blue/ Budak Baju Biru*. In the Malayan culture, “haystack” is uncommon to the society as it mostly exists in the Western agriculture practice and the locals did not have the practice of drying and mowing grass to use as fodder. Hence, Hamilton domesticated “haystack” to “rumput” which means grass in general in order to assist the local children’s comprehension of the typical Malayan society’s agricultural practice.

In the sub category of locations, words such as “lady’s chamber” is translated as “istana” in *Goosey, Goosey, Gander/ Angsa, Angsa*. “Lady’s chamber” refers to a room belonging to a high born female. However, it is domesticated by Hamilton as “istana” which means “palace” because the local children understand “palace” better than “lady chamber” which connotes a more specific meaning. The same domestication also happened to “counting-house” which is translated as “rumah” in *Sing A Song Of Sixpence/ Lagu Anam Kupang* and “parlour” which is translated as “Dapor” in *Sing A Song Of Sixpence/ Lagu Anam Kupang*. The word “fair” is translated as “pasar” in *Simple Simon/ Simpul Sulong*. “Fair” refers to a venue of entertainment by a gathering of various stalls, “pasar” refers to “market”. The word is domesticated as the locals are not familiar with the culture of going to fairs compared to the westerners but “pasar” or “market” is a culture which is deeply related to the locals. “Hill” is translated as “dahan” in *Two Little Dickey-Birds/ Dua Anak Burong*. “Hill” refers to a raised land as compared to “dahan” which means tree branch but this word is domesticated in Hamilton to suit the target text translation in which it positioned the two birds as seated.

In the sub category of occupations, “baker’s man” is domesticated to “tukang buat kueh” in the nursery rhyme *Pat-A-Cake, Pat-A-Cake/ Tepok, Tepok, Tepong*. In the western culture, a baker refers to a person who makes bread and cakes and in the context of the source text, the baker is baking a cake. In the local Malayan culture, the dessert “cake” is not familiar to the locals as it is not a common food for them during that time. Hence, Hamilton domesticated “baker’s man” to “tukang buat kueh” who refers to a person who makes the local Malayan delicacy or dessert known as “kueh”. In the nursery rhyme *Simple Simon/Simpul Sulong*, “pieman” which refers to a person who makes pie is domesticated to “orang” which means “person” or “people”. The word “pieman” is domesticated to a general term in order to ease the locals’ comprehension of the context

as the dessert “pie” is an uncommon food to them at that point of time. In the nursery rhyme *The House That Jack Built/ Rumah Tuan Mat*, “priest” is domesticated to “imam” in the target text. “Priest” refers to a person who is responsible in performing religious rites and duties, most of the time, it refers to the Catholic and Christian religion. Hence, considering the Malayan culture in which the majority of the locals are Muslims, “priest” is domesticated to “imam” which refers to a person who is responsible in performing Islamic religious rites and duties. This domestication is found similar in the nursery rhyme *Who Killed Cock Robin/ Siapa Bunoh Murai* in which “parson” who refers to especially a Protestant clergy is domesticated to the same word “imam” for the similar objective and reason.

In the sub category of seasons, “summer” is domesticated to “hari” in the nursery rhyme *The Queen of Heart/ Rani Hati*. “Summer” which refers to the period of time in which people will experience the warmest temperature on earth is domesticated to the word “hari” which refers to “day”. The reason for this domestication is due to the reason that the local Malaysians do not experience the four seasons in their country. Hence, “summer” is domesticated to “hari”. In the sub category of weapons and tools, “carving-knife” is domesticated to “parang” by Hamilton in the nursery rhyme *Three Blind Mice/ Tiga Tikus Buta*. “Parang” which refers to “machete” is a weapon or tool which is constantly used by the local Malaysians in their daily life. In the nursery rhyme *Who Killed Cock Robin/ Siapa Bunoh Murai*, “bow and arrow” is domesticated to “sumpit” which refers to “blowgun”. Blowgun is a weapon or tool which is often used by the local Malaysians in hunting. In the same nursery rhyme, “trowel” is domesticated to “changkul” which refers to “hoe”, a tool which is also constantly used by the local Malaysians in daily agricultural activities. All these words are applied in Hamilton’s domestication

translation strategy as substitutions for “carving-knife”, “bow and arrow” and “trowel” due to its relevancy to the local Malaysians.

4.2.2.3 Food

For the domestication of the food category, the finding can be further categorised into sub categories: desserts, breakfast food, and general food. In this category, desserts have been domesticated seven times, breakfast food has been domesticated two times and general food is domesticated once.

In the sub category of desserts, words such as “pudding and pie; Christmas pie; curds and whey; cake; pease-pudding; plum-cake; tarts” are being domesticated individually to “kachang kobis; kueh kismis; ayer tairu; tepong; bubor kacang; kueh; sate”. In the sub categories of breakfast food, words such as “white bread and butter; bread and honey” are domesticated to “roti putih bakar; roti gula”. In the sub category of general food, the general term “all things nice” is domesticated to “nasi pulut, santan tumpah”. In all these sub categories, it has been found that Hamilton did not domesticate all the words back to the same sub categories. Some of the food is domesticated to vegetable, ingredients and savoury food. For examples:

- Pudding and pie (dessert) – kacang kobis (vegetable)
(Georgie Porgie/ Awang Bawang)
- Cake (dessert) – tepong (ingredient)
(Pat-A-Cake, Pat-A-Cake/ Tepok, Tepok, Tepong)
- Tarts (dessert) – sate (savory food)
(The Queen of Hearts/ Rani Hati)

- All things nice (general term) – nasi pulut, santan tumpah (Savoury food/ingredient)

(What Are Little Boys Made Of?/ Anak Jantan Apa Isi-Nya?)

The reason of domestication in the category of food is because food itself represents each specific culture. The symbolic power of each distinctive food defines each culture's social structure, economic development and traditions. It is a language which reveals culture's background and evolution. Hence, in Hamilton's translation of the nursery rhymes, food is often domesticated as each culture has its own distinctive culturally influence food which acts as a medium of communication to both group of people who either share or do not share the same culture group.

4.2.2.4 Geographical Names

The five geographical names which are mentioned in the source texts are all domesticated by Hamilton in his translation. In the nursery rhyme *Doctor Faustus/Che'Gu Majid*, the word "England" which refers to a country which forms part of Great Britain and United Kingdom is domesticated to the word "Kedah" which refers to a state of Peninsular Malaysia. The word "France" which refers to a European country is domesticated to the word "Tumpat" which refers to a town in a state of Peninsular Malaysia known as Kelantan. The word "Spain" which refers to a European country is domesticated to the word "Berastagi" which refers to a town in the Northern Sumatera of Indonesia.

In the nursery rhyme *Doctor Foster Went To Gloster/ Bomoh Tinggong*, the word “Gloster” which refers to its original name “Gloucestershire”, a country in England, is domesticated as “Lenggong” which refers to a town in a state of Peninsular Malaysia known as Perak.

In the nursery rhyme *Ride A Cock – Horse/ Tunggang Kuda Tongkat*, the location “Banbury Cross” which refers to a town of Oxfordshire, a country in South East England is domesticated to “Sempang Ampat”, a town in a state of Peninsular Malaysia known as Penang.

The geographical names mentioned have been domesticated in order to allow the local Malayan readers especially the children to feel closer and familiar to the translated nursery rhymes. If Hamilton were to apply direct translation or foreignisation translation strategy to the location mentioned, a great number of local Malayan readers especially the children will not be able to relate themselves with the locations mentioned. This is due to the reason of the education and economic constraint background of the local Malaysians in which lacking of exposure to the outer world. Hence, Hamilton decided to domesticate all the mentioned geographical names to names which are mostly situated in Peninsular Malaysia instead of countries far reaching the targeted readers’ acknowledgement.

Apart from that, the choice of domestication in this category is also related to the rhyming of the word in the nursery rhymes:

- Doctor Faustus/ Che' Gu Majid

... Kena rotan murid **lompat**,

Dari Kedah sampai **Tumpat**,

Dari Tumpat ka-**Berastagi**,

Habis dia pukul balek lagi.

- Ride A Cock – Horse/ Tunggang Kuda Tongkat

Tunggang kuda tongkat sampai **Sempang Ampat**,

Tengok dayang molek naik kuda puteh **lompat**;

4.2.2.5 Animals

In the four nursery rhymes mentioned, the words “sheep” are “lamb” from the source text are domesticated as “kambing” in the target text. The word “sheep” means a domesticated mammal which is kept for its meat or thick wool. The word “lamb” means a young sheep. In the Malay language, the translation for both of these words is “biri-biri”. However, in Hamilton’s domestication strategy, the word “kambing” which means “goat” is applied in his translation. This is due to the reason that the local Malaysians during that era of time were not familiar with sheep whereas goats are more commonly found in the local Malaysians’ agricultural background.

4.2.2.6 Plants

In *Here We Go Round The Mulberry-Bush/ Mari-lah Pusing Pokok Pisang*, the plant “mulberry-bush” is domesticated to “pokok pisang” which refers to the banana plant instead of “kertau” which is the direct translation of mulberry in the Malay language. The reason for Hamilton’s domestication translation strategy is, the mulberry plant requires to grow in temperate world regions such as the Indian Subcontinent, Middle East, Southern Europe and the Northern Africa. Hence, mulberry is not a common plant for the local Malaysians. By replacing mulberry plant to a banana plant, it will make better sense to the locals especially the children who grow up in a geographical background in which the banana plant is no stranger to them.

In *The House That Jack Built/ Rumah Tuan Mat*, “malt” is domesticated to “padi” which refers to paddy instead of “jelai/barli yang telah diperam” which is the direct translation of malt in Malay language. One of the reasons of Hamilton’s domestication translation strategy is, the direct translation is too long to be included in the target text, and the application of it will cause inefficiency as nursery rhymes shall not be over complicated for the purpose of children’s understanding. In addition, malt refers to dried germinated cereal grains which are used to make alcoholic beverages, flavoured drinks, confections, and baked food which requires yeast. Considering the purposes of malt as mentioned, its functions are not wholly utilised for the local Malaysian culture as the economic and agricultural development are not based on malt. Paddy however, plays a significant role in the local Malaysian culture. Paddy is one of the main agricultural commodities which provides the local Malaysians with their major staple food and serves as a working opportunity for the locals.

4.2.2.7 Fruits

In *Little Jack Horner/ Budak Mat Jerok*, the fruit “plum” is domesticated to “buah kismis” which refers to raisins in the Malay language. Hamilton domesticated plum as it is an uncommon fruit to be found and rarely consumed by the local Malaysians.

4.2.1.8 Similes

In the nursery rhyme *Twinkle, Twinkle, Little Star/ Kelip, Kelip, Bintang Seni*, the star is compared to a diamond in which the brilliant twinkle of the star is as bright as the dazzling sparkle of the diamond. The simile is domesticated by Hamilton to “bagai lubang dalam nyiru” in which its direct translation means “as many as the holes in a sieve”. The tool “nyiru” is a traditional sieve in the shape of a heart usually made of bamboo and is used for winnowing rice. Hamilton decided to compare the star to the holes in a sieve instead of a diamond due to the reason that the local Malaysians are more familiar with sieve as their common daily life tool instead of diamond which is a luxury and uncommon jewellery among the locals. Hence, by domesticating an uncommon object in the source text to a familiar object in the target text for the targeted readers, the translator will be able to provide a clear illustration and express clever usage of language. In this context of target text, Hamilton is comparing the quantity of the star instead of the sparkle of the star. Hence, the target text simile indicates the numerous quantity of the stars in the sky.

CHAPTER FIVE: CONCLUSION AND RECOMMENDATIONS

5.0 Chapter 5 will present the conclusions to discuss the important statements derived from this research and also to provide recommendations through insights, interpretations and observations obtained for future research.

5.1 Conclusion

In conclusion, through the stylistics analysis conducted by counting the frequency of the similarities and differences of stylistics features in the ST and TT in Hamilton's book - *Haji's Book of Malayan Nursery Rhymes*, it has been found that the translator has most skillfully featured all the stylistics elements which are present in the English nursery rhymes in his translations into Malay. Hamilton has thus ensured the standardisation of the translated Malay nursery rhymes with the English nursery rhymes in terms of their salient stylistic features. The stylistics features which are retained and featured are:

- (a) Anaphora
- (b) Epizeuxis
- (c) Personifications
- (d) Similes
- (e) Metaphors
- (f) Internal Rhymes
- (g) End Rhymes
- (h) Alliterations
- (i) Phonaesthesia

Through the retention of the vital stylistics features, the translator ensures that:

- (a) the literary devices of providing poetic or aesthetic effects from the source text are secured in the translation
- (b) the target text readers, especially the children will gain the same entertaining and enjoyable learning experience from the translated nursery rhymes based on semantic and sound ambiguities which offer certain sequences and patterns for children to pick up different learning skills
- (c) the translated nursery rhymes possess the same ability and function which help the readers to focus on a specific idea, thought or sentiment by evoking and intensifying their understanding and emotional attachment to the nursery rhymes

While all the stylistic features of the ST manifest themselves in the TT, there is naturally a difference in the number of occurrences of these features between the 50 English and Malay nursery rhymes analysed. The frequency of the studied stylistic features do not exceed (except for epizeuxis which stayed the same) the original number of occurrences in the English nursery rhymes. This is due to the reason of the different language and linguistic structures between the English language and the Malay language. The language and linguistic barriers pose a challenge for Hamilton to ensure a similar quantity of occurrence in the Malay nursery rhymes. However, the percentage gap in terms of differences between the source text and target text is minimal. This indicates that Hamilton has striven hard in his Malay translation to closely reflect the stylistic flavour and vibrancy of the English nursery rhymes.

Apart from that, eight categories have been identified as elements or entities that have been domesticated by Hamilton in translating the English nursery rhymes into Malay.

These categories are:

- (a) Proper Nouns
- (b) Common Nouns
- (c) Food
- (d) Geographical Names
- (e) Animals
- (f) Plants
- (g) Fruits
- (h) Similes

In the translation process, a translator does not conform to solely one type of style or resort to a complete freedom of expression due to a variety of constraints which he might be facing. However, a translator has the option to opt for the best translation method or style in order to fully utilise his skills as a translator and maximise target text readers' understanding. In Hamilton's *Haji's Book of Malayan Nursery Rhymes*, the domesticating style is applied by Hamilton with great discernment in order to fulfill the following purposes:

- (a) To ease the local readers' comprehension despite the cultural, educational and economic constraints and barriers which result in different social divisions;
- (b) To, in particular, spark the local children's interest in continuous reading of lively narratives via nursery rhymes that are relevant to their own context.

As stated by Schleiermacher (1813) “foreignisation and domestication are binary opposites, and they must not be mixed; the translator has to opt for one or the other method and then be consistent in its use” (p. 47). Through this analysis, it has been found that Hamilton has fulfilled this statement in which solely domestication translation style has been applied in his translation. Hamilton as a translator has reproduced target text which is understandable and familiar to his target audience by eliminating elements of foreignness in the source text.

In this research, through the stylistics and domestication analysis which have been carried out, a holistic analysis on two types of context: (a) linguistic and (b) non linguistic as stated by Verdonk (2002, p.6) has been achieved. Linguistic context refers to the linguistic elements within a particular text and its pattern, for example: words, phrases, sentences, sounds and typography. In this research: (a) lexico-syntactic patterns, (b) lexico-syntactic choices and (c) phonological devices include the linguistic aspect. The non linguistic context refers to text-external elements which have the ability to affect the style and language of a particular text. In this research, cultural considerations in view of the receiving culture and the young audience which are both non-linguistic, text-external elements have influenced the translator to settle for a predominantly domesticating style.

5.2 Recommendation

In translating children's literature, especially nursery rhymes, it is vital for a translator to pay attention to all the stylistic devices present in the source text in order to portray the correct impression and express the writer's actual intention. Before a translator begins the translation process, it is utterly vital for him to go through the source text by all means, including both admiring and questioning the particular piece. By doing so, the translator is allowing himself to thoroughly grasp the underlying meanings and ideas which are portrayed by the original writer. Dollerup (2003) has listed out three models in which a translator may apply in his or her translation. The models are: (a) the textual layers, (b) the paratextual layer and (c) the chronological axis (p. 87). In the textual layers model, four layers in the texts are involved with are the structural, the linguistic, the content, and the intention layers. In the paratextual layer model, pictures or illustrations are used to enhance both the translator and the intended audience's understanding with regards to the text. In chronological axis, it is shown that a piece of children's literature may be published and translated in different versions in order to truly cater to the needs of the intended audience.

In order for a translator to decide whether a foreignisation or domestication translation strategy should be applied in his translation, he should consider both the source and target text in the context of presupposed meaning. This refers to the restrictions which we expect to occur to languages of different backgrounds in which it is further divided into two restrictions: (a) selectional restrictions and (b) collocational restrictions. This approach allows a translator to be sensitive and take into consideration of the language and linguistic restrictions which might occur in different cultures and backgrounds. Apart from that, a translator should also consider the (a) geographical, (b) temporal, and

(c) social elements from the concept of evoked meaning which refers to variations that occur from dialect and register. In terms of applying either the foreignisation or domestication translation strategy in the translation of children's literature, it is vital for a translator to be aware that children's literature especially nursery rhymes are specifically related to culture. The right strategy should be applied after thoughtful consideration by the translator in order to ensure specific cultural moral and identity are conveyed in the form of education through the translated children's literature.

University of Malaya

REFERENCES

- Agemo, O.S. (2011). *A Stylistic Analysis of Some Selected Poems of Wole Soyinka*.
University of Ilorin: Faculty of Arts.
- Alizadeh, A. (2011). Bridging Cultures: Tourism and the Art of Translation. *International Conference on Social Science and Humanity IPEDR, Vol. 5*. Retrieved from <http://www.ipedr.com/vol5/no1/56-H00132.pdf>
- Baker, M. (1992). *In Other Words: A Coursebook on Translation*. Cornwall: MPG Books Ltd.
- Baker, M. (2000). Towards A Methodology for Investigating the Style of a Literary Translator. *Target*, 12:2, pp. 241 – 266.
- Beaugrande, R. (1978). *Factors in a Theory of Poetic Translating*. Netherlands: Van Gorcum, Assen.
- Boase-Beier, J. (1987). *Poetic Compounds: The Principles of Poetic Language in Modern English Poetry*. Tübingen: Niemeyer.
- Boase-Beier, J. *Stylistics and Translations*. Retrieved from http://www.academia.edu/382300/Stylistics_and_Translation

- Bolinger and Sears. (1968). *Aspects of Language*. New York: Harcourt Brace Jovanovich
- Brewster, J. & Reid, A. (1985). A.W. Hamilton and the Origins of Indonesian Studies in Australia. *Observing Change in Asia: Essays in Honour of J.A.C. Mackie*. Bathurst: Crawford House, pp. 20 – 32.
- Britannica Dictionary. (2015). Retrieved from: <https://www.britannica.com>
- Chapman, R. (1973). *Linguistics and Literature: An Introduction to Literary Stylistics*. London: Edward Arnold.
- Cluysenaar, A. (1976). *Introduction to Literary Stylistics*. London: B.T. Batsford Limited.
- Creswell, J.W. (2012). *Educational Research*. United States of America: Pearson.
- Cruse. (1986). *Lexical Semantics*. New York: Cambridge University Press
- Doorslaer, L.V. & Gambier, Y. (1984). *Handbook of Translation Studies*. (Vol 3). Amsterdam: John Benjamins Publishing Co.
- Dollerup, C. (2003). Translation for Reading Aloud. *Meta: Translators' Journal*, 48: 1 – 2, pp. 81 – 103.
- Enkvist, N.E. (1973). *Linguistic Stylistics*. Hungary: Mouton.

Eoyang, E & Lin, Y. F. (Eds). (1995). *Translating Chinese Literature*. Indiana: Indiana University Press.

Fernandez Polo. (1999). *Translation and Contrastive Rhetoric about the Translation of Texts of Scientific Dissemination from English to Spanish*. Spain: University of Santiago de Compostela

Galway, E. (2013). Nursery Rhymes. *Oxford Bibliographies Online: Childhood Studies*. Retrieved from <http://www.oxfordbibliographies.com/view/document/obo-9780199791231/obo-9780199791231-0124.xml>

Goatly, A. (2008). *Explorations in Stylistics*. United Kingdom: Equinox Publishing Ltd.

Hamilton, A.W. (1956). *Haji's Book of Malayan Nursery Rhymes*. Singapore: Eastern Universities Press Ltd.

Hermans, T. (1985). *The Manipulation of Literature: Studies in Literary Translation*. London: Croom Helm.

Hasan, R. (1989). *Language, Context, and Text: Aspects of Language in a Social-Semiotic Perspective*. Oxford: Oxford University Press.

Holmes, J.S., Lambert, J. & Broeck, R.V.D. (1978). *Literature and Translation*. Belgium: Acco.

Hough, G. (1969). *Style and Stylistics*. Great Britain: Wilmer Brothers Limited.

Jakobson, R. (1960). *Linguistics and Poetics*. Cambridge: M.I.T. Press.

Jiang, Y. & Zhao, Y. (2013). C-E Translation of Children's Literature from the Perspective of Relevance Theory. *Theory and Practice in Language Studies*, Vol. 3, No. 6, pp. 944 – 949.

Jeffries, L. & McIntyre, D. (2010). *Stylistics*. United Kingdom: Cambridge University Press.

Munday, J. (2008). *Introducing Translation Studies: Theories and Applications*. London: Routledge

Lodge, K. (2009). *Fundamental Concepts in Phonology: Sameness and Difference*. United Kingdom: Edinburgh University Press

Lathey, G. (2006). *The Translation of Children's Literature: A Reader*. United Kingdom: Multilingual Matters.

Leech & Short (1981). *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. Great Britain: Pearson Education Limited

Lefevere, A. (1975). *Translating Poetry: Seven Strategies and a Blueprint*. Netherlands: Van Gorcum, Assen.

Leskovar, D. M. (2003). Domestication and Foreignization in Translating American Prose for Slovenian Children. *Meta: Translators' Journal*. 48: 1 – 2, pp. 250 – 265.

Lesley, J. & McIntyre, D. (2010). *Stylistics*. United Kingdom: Cambridge University Press.

Nabokov, V. (1998). *The Art of Translations*. Retrieved from
<https://newrepublic.com/article/62610/the-art-translation>

Nasi, F. (2012). Creativity on Probation: On Translating a Nursery Rhyme. *Translation Review*, 83:1, pp. 35 – 49.

Naveenraj, V.J. & Saranya, R. (2014). Stylistic Analysis on Select Poems of William Wordsworth and Its Pedagogical Implications. *Indian Streams Research Journal*, 4, pp. 1 – 6.

Nina, E. A. (1964). *Toward A Science of Translating*. Leiden: E. J. Brill.

Oxford Dictionary. (2014). Retrieved from <https://www.oxforddictionaries.com/>

Oxford Literary Terms Dictionary. (2008). Oxford: Oxford University Press.

Porto, L.L. (2002). The Translations of the Songs in Disney's Beauty and the Beast: An Example of Manipulation. *Journal of English and American Studies*, 25, pp. 121-141.

Ramière, N. (2003). Reaching a Foreign Audience: Cultural Transfers in Audiovisual Translation. *JoSTrans*. Retrieved from: http://www.jostrans.org/issue06/art_ramiere.php

Schmidt, G. (2013). Foreignization and Domestication in the Croatian Translations of Oscar Wilde's *The Picture of Dorian Gray*. *Jezikovlavlje*, 14.2:3, pp. 537 – 548.

Sharifabad, E.D., Tengku Mahadi, T.S., & Yaqubi, M. (2013). The Application of Domestication and Foreignization Translation Strategies in English-Persian Translations of News Phrasal Verbs. *Theory and Practice in Language Studies*, 3:1, pp. 94 – 99.

Short, M. (1996). *Exploring the Language of Poems, Plays and Prose*. United Kingdom: Pearson Education Limited.

Short, M. & Candlin, C. (1989). *Teaching Study Skills for English Literature. In Reading, Analysing and Teaching Literature*. London: Longman

Krishnavanie Shunmugam. (2010). *A History of Malay Pantun Translation into English*. Australia: Monash University

Shumugam, K. (2010). Pantun Translation into English in Women's Writing in Twentieth Century British Malaya. *Journal of Modern Languages*, 20, pp. 80 – 93.

- Taylor, T.J. (1980). *Linguistic Theory & Structural Stylistics*. Oxford: University of Oxford.
- Tallerman, M. (1998). *Understanding Syntax (Understanding Language)*. United Kingdom: Routledge.
- Teng, Y.C. (2013). *Analysis of Songs and Rhymes in Children English Textbooks*. (Masters dissertation). Retrieved from <http://www.naer.edu.tw/ezfiles/0/1000/img/18/100-09.pdf>
- Toury, G. (1995). *Descriptive Translation Studies and Beyond*. Amsterdam: John Benjamins Publishing
- Vid, N. (2008). The Challenge of Translating Children's Literature: Alice's Adventure in Wonderland Translated by Vladimir Nabokov. *Translation Studies*, V/1 – 2, pp. 217 – 226.
- Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*. London. New York: Routledge.
- Venuti, L. (1998). *The Scandals of Translation: Towards an Ethics of Difference*. United Kingdom: Routledge
- Verdonk, P. (2002). *Stylistics*. Oxford: Oxford University Press.

Wang. (2000). New Literature. *Children's Literature, volume 1*. China: China Press.

Widdowson, H.G. (1975). *Stylistics and the Teaching of Literature*. London: Longman

Yang, L. (2013). Cultural Factors in Literary Translation: Foreignization and Domestication on the Translating of Main Characters' Nicknames in Two Translations of Shui Hu Chuan. *International Journal of Business and Social Science*, 4: 13, pp. 35 – 43

Yang, W.F. (2010). Brief Study on Domestication and Foreignization in Translation. *Journal of Language Teaching and Research*, 1, pp. 77 – 80.

Zhao, Y. & Jiang. Y. (2013). C-E Translation of Children's Literature from the Perspective of Relevance Theory. *Theory and Practice in Language Studies*. Retrieved from <http://www.academypublication.com/issues/past/tpls/vol03/06/11.pdf>