

ZA'BA'S APPROACH IN THE TRANSLATION OF ANAK RAJA DENGAN ANAK PAPA

(Pendekatan Za'ba dalam Terjemahan Anak Raja dengan Anak Papa)

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Abstract

One important figure in the history of translation in Malaysia is Zainal Abidin bin Ahmad or Za'ba. He is the translator of *Anak Raja dengan Anak Papa* (1958), the first translated novel published by Dewan Bahasa dan Pustaka after its establishment in 1956. Za'ba's talent as a translator, however, is rarely discussed. Taking this into account, this article focuses on Za'ba, specifically to discuss how he dealt with the translation of *Anak Raja dengan Anak Papa*, which was translated based on the English novel *The Prince and the Pauper*. To achieve this objective, a comparison is carried out between the translation, *Anak Raja dengan Anak Papa* (1958), and its source text, *The Prince and the Pauper* (1882). The changes that occur in the translated text are determined based on Nida's (1964) framework of techniques of adjustment in translation. The analysis points to the fact that Za'ba attempted to accommodate his translation for his target readers through the use of addition and alteration. Through this target-oriented approach, the conveyed meaning is clearer, and the resulting text is more reader-friendly. In view of the importance of this translation in the context of the history of publishing in Malaysia, this study hopes to contribute to the documentation of the history of translation in

Malaysia, particularly involving translation into Malay in the early years after independence.

Keywords: Literary translation, Zainal Abidin bin Ahmad, translator, translation history, translation techniques, adjustment

Abstrak

Seorang tokoh yang penting dalam sejarah terjemahan di Malaysia ialah Zainal Abidin bin Ahmad atau Za'ba. Beliau merupakan penterjemah Anak Raja dengan Anak Papa (1958), iaitu novel terjemahan yang pertama diterbitkan oleh Dewan Bahasa dan Pustaka selepas penubuhannya pada tahun 1956. Ketokohan Za'ba sebagai penterjemah, walau bagaimanapun, jarang dibincangkan. Disebabkan hal ini, makalah ini memberikan tumpuan pada Za'ba, khususnya untuk membincangkan cara Za'ba menangani terjemahan Anak Raja dengan Anak Papa yang dihasilkan berdasarkan novel bahasa Inggeris, The Prince and the Pauper. Untuk mencapai objektif ini, perbandingan dilakukan antara teks terjemahan bertajuk Anak Raja dengan Anak Papa (1958) dengan teks sumbernya, The Prince and the Pauper (1882). Perubahan yang berlaku dalam teks terjemahan ditentukan bersandarkan kerangka teknik penyesuaian oleh Nida (1964). Analisis menunjukkan bahawa Za'ba cuba menyesuaikan terjemahannya dengan pembaca sasarannya melalui penggunaan penambahan dan pindaan. Melalui pendekatan yang berorientasikan pembaca sasaran ini, makna yang disampaikan menjadi lebih jelas dan teks yang terhasil menjadi lebih mesra pembaca. Dengan mengambil kira kepentingan karya terjemahan ini dalam konteks sejarah penerbitan di Malaysia, kajian ini diharapkan dapat menyumbang kepada usaha untuk mendokumentasikan sejarah terjemahan di Malaysia, khususnya yang melibatkan terjemahan ke dalam bahasa Melayu pada zaman awal kemerdekaan.

Kata kunci: Terjemahan sastera, Zainal Abidin bin Ahmad, penterjemah, sejarah terjemahan, teknik terjemahan, penyesuaian

INTRODUCTION

Throughout history, translators have played important roles in the invention of alphabets, the development of national languages, the emergence of national literatures, the dissemination of knowledge, the spread of religions, the transmission of cultural values, and the writing of dictionaries (Delisle &

Woodsworth, 1995). Realising the importance of translators and translation in almost every culture, scholars in the field of Translation Studies have begun exploring the area of translation history. Academic interest in the history of translation is reflected in the many publications focusing on this area, among them being Pym (1998), D’hulst (2001, 2010), Bastin and Bandia (2006), Long (2007), and O’Sullivan (2012).

Method in Translation History by Pym (1998) is among the earliest books in which translation history is foregrounded as one of the objects of research within Translation Studies. Pym (1998) proposes translation archaeology as a subdivision of translation history that is concerned with “answering all or part of the complex question of ‘who translated what, how, where, when, for whom and with what effect?’” (Pym, 1998:5).

Pym’s (1998) proposal is explained in greater detail by D’hulst (2001), who elaborates on the questions that need to be taken into account when engaging in translation history: “*Quis? Quid? Ubi? Quibus auxiliis? Cur? Quomodo? Quando? Cui bono?*” (D’hulst, 2001:24-30). The study of translation history as suggested by Pym (1998) and D’hulst (2001), in general, attempts to answer the following questions:

Who is the translator?

What is the background of the translator?

What has been translated and what has been written on translation?

Where were the translations published and disseminated?

What kind of assistance and support did the translators receive, and from whom?

How was the translation carried out and why was it carried out in certain ways?

When was the translation carried out?

What is the effect of the translation?

What is the function of the translation?

Translation history, as can be seen, covers a wide range of questions. It is therefore not surprising that there are still many “blank spaces” in translation history that need to be filled in by researchers (Santoyo, 2006:11).

In the context of Malaysia, there are a number of studies that have, to some extent, attempted to document the history of translation in the country. Some studies have focused on specific texts and genres, for instance, the translation of Chinese literary works into Baba Malay (Yoong & Zainab, 2002), translation into Malay (Raja Masittah Raja Ariffin, 2008), and the translation of modern Mahua literature into Malay (Boh & Goh, 2021).

There are also studies that have focused on translation-related institutions, such as Dewan Bahasa dan Pustaka (Haslina Haroon & Melati Abdul Majid, 2015) and Institut Terjemahan & Buku Malaysia (Nor Idatul Akmar Zulkipli & Haslina Haroon, 2023). Additionally, there are studies focusing on individuals involved in translation activities in the country, among them being C.C. Brown (Haslina Haroon, 2009), Shahnnon Ahmad (Haslina Haroon, 2010), Abdullah bin Abdul Kadir Munsyi (Haslina Haroon, 2011), Syeikh Daud bin Abdullah al-Fatani (Sumaiyah Maktar & Idris Mansor, 2018), and A.W. Hamilton (Haslina Haroon, 2023a, 2023b).

One figure who is no less important in the history of translation in Malaysia is Zainal Abidin bin Ahmad or Zaba. Za'ba is largely known as a writer and thinker, and has been the subject of many publications due to his intellectual prowess. These publications highlight, among others, the values embedded in his thoughts and writings (Mohammad Noor Salleh, 2003; Norhalim Hj. Ibrahim, 2001; Ratna Roshida Ab. Razak, 2021), as well as his views on politics (Adnan Haji Nawang, 1996; Ahmad Nabil Amir, 2021; Ahmad Nabil Amir & Tasnim Abdul Rahman, 2020), education (Ermy Azziaty Rozali & Mohammad Redzuan Othman, 2010; Mohamad Firdaus Mohamad et al., 2022; Rosnani Hashim, 2010), the Malays (Haron Daud, 1995; Nordi Achie, 2004; Siti Zamrah Isa & Che Ibrahim Hj. Salleh, 2014), and the Malay language (Mohd. Taib Osman, 2004).

Za'ba was also instrumental in the setting up of the Translation Bureau or Pejabat Karang-Mengarang at the Sultan Idris Training College (SITC), Tanjong Malim, Perak, in the 1920s. He was also the translator of *Anak Raja dengan Anak Papa* (1958), the first translated novel published by Dewan Bahasa dan Pustaka after its establishment in 1956. His importance as a translator, however, is rarely discussed. Taking this into account, this paper will focus on Za'ba as a translator, with the specific objective of discussing how he dealt with the translation of *Anak Raja dengan Anak Papa* based on the English novel, *The Prince and the Pauper*. In view of the importance of *Anak Raja dengan Anak Papa* in the history of translated literature in Malaysia, it is hoped that this study would be able to contribute to the documentation of the history of translation in Malaysia, particularly translation into Malay in the early years after independence.

Zainal Abidin bin Ahmad

Za'ba was born in Batu Kikir, Negeri Sembilan, on September 16, 1895. He was accepted into St. Paul's Institution, the first English school in Negeri Sembilan, in 1910, and obtained his Senior Cambridge certificate in 1915.

Za'ba went on to become a teacher, first at the English College in Johor Bahru (June 1916–September 1919) and then at the Malay College in Kuala Kangsar (October 1918–April 1923). During this time, he wrote many articles focusing on the importance of Islam. In May 1923, he was transferred to Kuala Lumpur to work as a translator and writer at the office of the Deputy Director of Education in the Straits Settlements and the Federated Malay States.

A year later, in April 1924, Za'ba was transferred to the Sultan Idris Training College (SITC) in Tanjong Malim, Perak. The principal of the college at that time was O. T. Dussek. At the college, Za'ba was entrusted with the task of setting up a Translation Bureau, the main aim of which was to translate important government documents and to prepare textbooks for Malay schools in the Straits Settlements and the Federated Malay States (Norhalim Hj. Ibrahim, 2001). The Translation Bureau was subsequently established, with Dussek as the Editor and Za'ba as the Chief Translator. The Bureau succeeded in producing translations under The Malay School Series for use in schools and also under The Malay Home Library Series for the use of the general public. Za'ba also wrote a number of books on the Malay language, including *Ilmu Bahasa Melayu I* (1927), *Ilmu Bahasa Melayu II* (1927), *Rahsia Ejaan Jawi* (1929) and *Ilmu Mengarang Melayu* (1934). He wrote mostly on the importance of precise and eloquent writing of the Malay language. Despite the fact that he was the Chief Translator at the Translation Bureau, materials that detail his own views regarding translation have never been identified. The most relevant publication is a chapter entitled “*Memindahkan Bahasa*” (lit. transferring language) in the book *Ilmu Mengarang Melayu (Principles of Malay Composition)*, in which he outlined the main principles involved in intralingual translation.

From 1939 to 1941, Za'ba worked as a translator and radio announcer at the Department of Information in Singapore. After the war, he returned to Kuala Lumpur and worked as a translator under the British Military Administration (1945–1946), and then as a senior Malay translator and author of textbooks at the Education Department in Kuala Lumpur (1946–1947). He also spent time in London as a Malay language lecturer at the School of Oriental and African Studies (1947–1950). In 1952, he became a Senior Lecturer and the first Head of the Department of Malay Studies at the Universiti of Malaya in Singapore, a position he held until his retirement in December 1958.

Za'ba's contributions to the development of the Malay language did not go unnoticed. In 1956, he was conferred the title *Pendeta*, or Eminent

Scholar, at the 3rd Malay Language and Literary Congress. He was also conferred the honorary Doctor of Letters degree twice, in 1959 by the Universiti of Malaya and in 1973 by Universiti Kebangsaan Malaysia. Za'ba passed away on October 23, 1973.

The Prince and The Pauper in Malay

Anak Raja dengan Anak Papa was translated by Za'ba based on *The Prince and the Pauper*, a novel by Samuel Langhorne Clemens (1835–1910), an American author more popularly known as Mark Twain. *The Prince and the Pauper* was first published in Canada in 1881, and subsequently in the United States in 1882. The novel is set in 16th-century England and tells the story of Edward Tudor, the son of King Henry VIII, and Tom Canty, a destitute pauper who lives among the impoverished in Offal Court. In a chance meeting between the two boys, Edward Tudor becomes fascinated with Tom Canty's stories about the lives of ordinary people. They decide to swap clothes and, due to the uncanny resemblance between the two, exchange their identities and lives. Edward Tudor, in Tom Canty's rags, is consequently removed from the palace, while Tom Canty, dressed in princely finery, is mistaken for Edward Tudor and lives the life of a prince. The novel in general touches on the issues of social class, identity, appearance, and justice.

Anak Raja dengan Anak Papa was first published in 1958 (Figure 1). It was the first translated novel published by Dewan Bahasa dan Pustaka after its establishment in 1956. In 2001, Dewan Bahasa dan Pustaka published the second edition of the translation (Figure 2).

The first edition of the translation comprises 34 chapters and includes a translator's preface (*Peringatan Penterjemah*) as well as an introduction by the author (*Pendahuluan Pengarang*). The second edition is similar to the first edition in terms of content, but is also accompanied by a foreword (*Kata Pengantar*) by Dato' Dr. Hassan Ahmad, the former Director General of Dewan Bahasa dan Pustaka, and a preface to the second edition (*Prakata Edisi Kedua*) by Dato' Haji A. Aziz Deraman, the Director General of Dewan Bahasa dan Pustaka at the time of the publication of the second edition. At the end of the second edition is a glossary that lists and defines a number of Malay words that might be unfamiliar to the readers.

In the first edition of the Malay translation, Za'ba provides some background information about the translation to his readers in the translator's preface dated December 27, 1957: "*Cherita ini telah tamat saya melayukan dalam tahun 1937 tatkala saya bekerja di-Sultan Idris College,*



Figure 1 The first translation of *The Prince and The Pauper* into Malay, which was published in 1958.

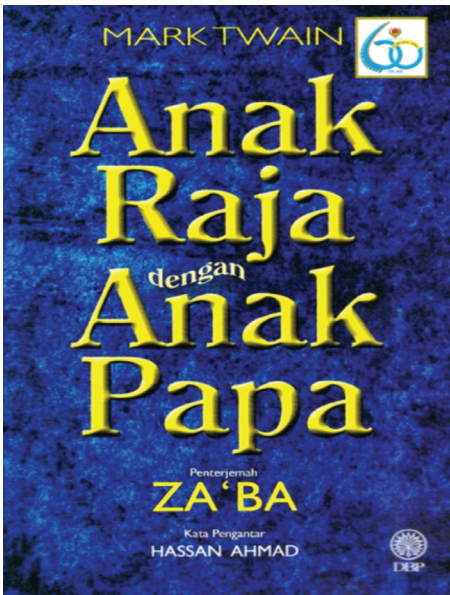


Figure 2 The second edition of *Anak Raja dengan Anak Papa*, which was published in 2001.

Tanjong Malim: hampir semua-nya telah di-kerjakan di-luar pada waktu pejabat. Kemudian daripada itu naskhah terjemah ini telah di-simpan sahaja tidak di-chetak, oleh kerana beberapa sebab yang tiada perlu disebutkan di-sini” (Twain, 1958: ix). Based on this information, it is clear that the Malay translation of *The Prince and The Pauper* was published almost two decades after the translation was completed. It is because of this that Za‘ba underlines the fact that “*jikalau terjemahan ini telah saya perbuat pada masa sekarang, bukan-nya dua puluh tahun dahulu, haruslah akan di-dapati bahasa-nya dan gaya terjemah-nya berlainan daripada yang ada ini oleh sebab pengalaman yang telah bertambah sa-lama itu*” (Twain, 1958:ix).

Despite the fact that *Anak Raja dengan Anak Papa* can be seen as rather outdated, an analysis of the translation is deemed important. A comparison between the translation and the source text would be able to show how Za‘ba dealt with the translation, especially where changes are made and in highlighting the translation approach taken. This in turn would be able to contribute to the documentation of the history of translation in Malaysia, especially considering that *Anak Raja dengan Anak Papa* was among the earliest translations published by Dewan Bahasa dan Pustaka. Taking this into account, the next section will focus on the method of the present study and the findings that emerged from the analysis.

METHODOLOGY

As mentioned in the earlier part of this paper, this study aims to contribute to the documentation of the history of translation in Malaysia, specifically to fill in the “blank spaces” that still exist in the history of translation in Malaysia. Due to constraints relating to space and resources, it is not possible for this study to take into account all the questions put forth by Pym (1998) and D’hulst (2001). As such, this study is limited to exploring only one question, i.e. “*Quomodo?*”, which attempts to find answers as to how a translation is carried out.

The objective of this study is to determine and discuss how Za‘ba dealt with the translation of *The Prince and the Pauper* (1882) into Malay. In view of the fact that there is no written account by Za‘ba himself on how the translation was carried out or on key features of his translation, the most practical way of determining how the translation was done is to compare the Malay translation against the English source text. In this study, the source text (ST) that is referred to is the online text of *The Prince and the*

Pauper (1882), while the translated text (TT) referred to is the first edition of *Anak Raja dengan Anak Papa* (1958).

The comparison carried out can offer readers a glimpse of the way Za'ba dealt with the translation of *The Prince and the Pauper* (1882) into Malay, specifically through an examination of the changes that occur in the text via a comparison with the English source text. In this study, the changes are determined by relying on the framework of techniques of adjustment proposed by Nida (1964). According to Nida (1964), there are three techniques of adjustment that can be employed by the translator when translating: adjustment in the form of addition, which involves inserting new information in the translation; adjustment in the form of subtraction, which involves removing some parts of the source text in the translation, and; adjustment in the form of alteration, which involves changing some parts of the source text in the translation.

It must be noted that this study is limited to exploring and discussing some of the solutions adopted by Za'ba in translation. In other words, this study does not attempt to form any conclusion or make generalisations regarding the tendencies of the translator as it does not look into the frequency of the use of specific techniques of translation.

ANALYSIS AND DISCUSSION

The Translation of *The Prince and The Pauper* into Malay

The analysis carried out shows that Za'ba adapted his translation by employing the techniques of addition and alteration. In the following discussion, excerpts from the novels are presented to show how Za'ba shaped his translation to suit his target readers through the use of both these techniques.

Addition

In *Anak Raja dengan Anak Papa* (1958), a number of additions are made to certain English words, which are retained in the Malay translation. It is believed that these additions are made by Za'ba based on the assumption that his Malay-speaking target readers would not be able to fully understand the meaning of the English words. One type of addition is explanation or description that immediately follows the word(s) assumed to be unfamiliar to the target readers. This can be seen clearly in Examples 1 and 2.

Example 1

ST : Father Andrew also taught Tom a little **Latin**...

TT : *Lain daripada yang tersebut itu di-ajar-nya juga Tom sedikit **bahasa Latin ia-itu-lah bahasa ugama di Eropah pada zaman itu**... (p. 4)*

Example 2

ST : On the same day another English child was born to a rich family of the name of Tudor, who did want him.

TT : *Pada hari itu juga sa-orang kanak-kanak Inggeris yang lain laki-laki juga telah di-peranakkan daripada ibu bapa yang kaya dan senang, keturunan **Tudor, ia-lah kaum raja-raja yang memerintah di-atas takhta Kerajaan England**. Kedua ayahanda bonda-nya suka akan dia dan berkehendak akan dia. (p. 1)*

The excerpt in Example 1 describes a character by the name of Father Andrew, a kind priest who takes pity on Tom Canty and makes the effort to teach him and other impoverished children in Offal Court. One of the things taught by the priest is Latin. It is clear from the excerpt in Example 1 that through addition, Za‘ba tries to explain the meaning of the proper name “Latin”, which is described as “*bahasa ugama di Eropah pada zaman itu*”. Meanwhile, the excerpt in Example 2 describes the moment Edward Tudor was born. In this case, explanation is provided by Za‘ba for the proper name “Tudor”, which is “*kaum raja-raja yang memerintah di-atas takhta Kerajaan England*”. The explanatory details for both “Latin” and “Tudor” are inserted directly into the text by Za‘ba, producing a fluent and smooth translation.

A different form of explanatory detail as addition is provided using parenthesis in the text, as seen in Examples 3 and 4.

Example 3

ST : ...he...heard an ex-**Bishop** preach a sermon to them which did not interest him.

TT : *Ketika itu juga ia telah mendengar sa-orang bekas **bishop (paderi besar)** berkhutbah kepada orang-orang yang kena hukum itu, dari hal perkara-perkara akhirat; tetapi khutbah paderi itu tidak membangkitkan gemar-nya. (p. 7)*

Example 4

- ST : “The morrow must we pay **two pennies** to him that owns this hole; two pennies, mark ye –...”
- TT : “*Esok hari kita kena bayar dua penny (ta’ sampai 10 sen) sewa kepada taukeh rumah tempat kita diam ini; dua penny, tahu!...*” (p. 60)

In Example 3, Za‘ba provides explanation for the word “bishop”, which is retained as the equivalent of the English word “Bishop”, while in Example 4 explanation is given for the word “penny”, which is also retained as the equivalent for the English word “pennies”. To a certain extent, the explanation provided in parentheses—i.e. “*paderi besar*” for the word “*bishop*” in Example 3, and “*ta’ sampai 10 sen*” for “*dua penny*” in Example 4—appears to disrupt the flow of the translation. Nevertheless, it serves the function of ensuring the readers’ full comprehension of the translation.

Besides making addition in the form of explanation/description, Za‘ba also employs the technique of addition in the form of expansion. Expansion, in this case, involves the use of a number of words and phrases that carry the same or almost the same meaning as one English word or phrase in the source text. Example 5 illustrates the use of the technique of addition by expansion by Za‘ba.

Example 5

- ST : **Broken heads** were as common as **hunger** in that place.
- TT : *Orang lapar dan kebulor sangat kerap terjumpa; begitu juga orang pechah kepala bengkak-bengkil bersemporan darah oleh berkelahi.* (p. 5)

The excerpt in Example 5 describes life at Offal Court/Lorong Sampah, where Tom lives with his family in extreme poverty. The people of Offal Court/Lorong Sampah are often drunk, and scuffles are common. The fighting and brawling among them often lead to “broken heads”, while the lack of provisions means that “hunger” is a common occurrence. It can be seen from the translation that Za‘ba resorts to using two words, i.e. “*lapar*” and “*kebulor*”, as equivalents for the word “hunger” in the source text. Additionally, although the phrase “*broken heads*” is translated literally by Za‘ba into “*pechah kepala*”, the condition of the people at Lorong Sampah who are often fighting and brawling becomes clearer through additional

information, which informs readers of the consequence of the fights, i.e. “*bengkak-bengkil bersemporan darah*”. It is clear then that through the technique of addition by expansion, a number of words and expressions with the same or similar meaning are used to convey the meaning of a single word or expression in the English source text.

The use of the same technique can also be observed in Example 6.

Example 6

- ST : Oh! he was a prince – a prince, a living prince, a real prince – **without the shadow of a question**; and the **prayer** of the pauper boy’s heart was answered at last.
- TT : *Ya! Sah-lah ini anak raja – anak raja! Anak raja hidup-hidup, anak raja betul, dengan tidak ada shak dan waham sa-kali-kali. Rupa-nya segala niat dan kaul budak miskin ini hendak melihat anak raja betul itu telah di-kabulkan Tuhan.* (p. 12)

In the excerpt in Example 6, the readers are able to observe the excitement felt by Tom Canty when he gets a glimpse of Edward Tudor for the first time outside Westminster. Although Tom Canty had not seen the prince before, he is certain that the attractive-looking boy who was dressed in silks and satins is indeed Edward Tudor, whom he had long hoped to see in person. Twain conveys Tom Canty’s strong belief through the expression “without the shadow of a question”, which carries the same meaning as the English expression “without a shadow of a doubt”, which means “with no doubt at all” (Cambridge University Press, n.d.[k]). Through this example, it can be seen that this meaning is conveyed by Za’ba to his Malay-speaking readers through the use of two words in Malay, i.e. “*tidak ada shak*” and “(*tidak ada waham*”, where the word “shak”, or its more contemporary Malay spelling “syak”, means “*rasa kurang percaya (kurang yakin), curiga, sangsi, waswas*” (Dewan Bahasa dan Pustaka, n.d.[f]), while the word “waham” means “*sangkaan atau alasan yang samar-samar (jauh daripada yakin), waswas*” (Dewan Bahasa dan Pustaka, n.d.[h]).

In the same example, Twain tells the readers that Tom Canty had long harboured a desire to meet Edward Tudor. Through this chance meeting, Tom Canty’s hopes and dreams are finally fulfilled. His heartfelt desire is evident through the expression “the prayer of the pauper boy’s heart”, where the word “pray” from “prayer” means “to hope for something very much” (Cambridge University Press, n.d.[h]). Tom Canty’s desires are

conveyed in the Malay translation through the use of two different Malay words, i.e. “*niat*” and “*kaul*”, where both carry the meanings of hope, desire, expectation, and wish (Dewan Bahasa dan Pustaka, n.d.[e]; Dewan Bahasa dan Pustaka, n.d. [d]). Za‘ba again resorts to the use of two words with very similar meanings in Malay to convey the essence of the English word “pray”.

The use of addition in the form of expansion by Za‘ba involves not only the use of multiple Malay words with similar meanings to the English word in the source text but also the use of figurative language in Malay to clarify the meaning of a word or expression in English. The use of this technique can be seen in Example 7.

Example 7

ST	: In a moment he...was out at the door and flying through the palace grounds... with a hot face and glowing eyes .
TT	: <i>Sa-ketika itu juga...ia meluru keluar dari pintu istana lalu berlari di halaman istana itu ...muka-nya merah seperti bunga raya dan mata-nya bernyala nyata seperti mata singa yang terlepas tangkapan-nya.</i> (p. 19)

In the earlier part of Chapter 3, which describes the meeting between Tom Canty and Edward Tudor, the readers are told of Edward Canty’s displeasure upon learning that the bruise on Tom Canty’s hand is the result of mistreatment by one of the palace guards. Edward Tudor’s annoyance is conveyed to the readers through a description of his face (“a hot face”) and eyes (“glowing eyes”). The word “hot” in this context can be associated with feelings of anger (Cambridge University Press, n.d.[e]), while the word “glow” relates to something that is red and hot (Cambridge University Press, n.d.[d]).

Edward Tudor’s anger is likewise conveyed in the Malay translation through the description of his face (“*muka-nya merah*”) and his eyes (“*mata-nya bernyala*”), which are literal translations of the descriptions in English. Za‘ba, nevertheless, tells the readers that Edward Tudor’s face is not only red (“*muka-nya merah*”) but also red like a hibiscus (“*merah seperti bunga raya*”). This figurative expression is similar to the Malay simile “*seperti bunga raya kembang pagi*”, which means “to become red in the face because of anger” (Dewan Bahasa dan Pustaka, n.d.[a]). Additionally, in the Malay translation, Za‘ba tells his Malay-speaking readers that Edward Tudor’s eyes are not only glowing (“*mata-nya bernyala*”) but are in fact

glowing like the eyes of a lion that has lost its prey (“*saperti mata singa yang terlepas tangkapan-nya*”). The figurative expression added by Za‘ba clearly conveys the idea of annoyance, irritation, and displeasure.

The addition of Malay figurative expressions in the translation is also evident in Example 8.

Example 8

ST : Canty **roared out**...

TT : *Apa lagi, bertempek-lah John Canty seperti halilintar bunyi-nya...* (p. 58)

In the excerpt in Example 8, the readers are shown an angry John Canty, who loses his temper when a member of the public tries to intervene as he drags Edward Tudor, whom he thought was his son Tom Canty, back to Offal Court/Lorong Sampah. In the source text, John Canty’s anger is reflected in the use of the verb “roared out”, which means “to shout loudly” (Cambridge University Press, n.d.[j]). In the Malay translation, the verb “*bertempek*” (or “*bertempik*” in modern spelling), meaning “to scream or shout”, is chosen as the equivalent expression (Dewan Bahasa dan Pustaka, n.d.[g]). Za‘ba, however, does not appear to be content with only the literal translation and adds a Malay figurative expression “*saperti halilintar bunyi-nya*” to describe the intensity of John Canty’s anger. This expression is similar to the Malay expression “*seperti halilintar membelah bumi*”, which carries the meaning of “a loud shout or scream” (Dewan Bahasa dan Pustaka, n.d.[b]).

There are many other instances of the incorporation of Malay figurative expressions in Za‘ba’s translation, as can be seen in Examples 9, 10, 11, 12, and 13.

Example 9

ST : Soon there was a general buzz along the corridors...

TT : *Tetapi sa-jurus lagi mula-lah menderu balek bunyi suara mereka terperanjat dan berchakap sa-mula perlahan-lahan seperti bunyi angin bertiup di-chelah-chelah daun kelapa...* (p. 28)

Example 10

ST : Tom was assisted to his feet, and approached the Majesty of England, humble and trembling.

TT : *Maka Tom pun di-tolong orang berdiri lalu rapat perlahan-lahan dengan berpapah menghampiri Ka-Bawah Duli Yang Maha Mulia Raja England itu; muka-nya tundok dan seluroh tuboh-nya menggeletar **saperti orang sejok**. (p. 30)*

Example 11

ST : She stared at the Prince in stupid amazement, which so amused her ruffianly son, that he burst into a roar of laughter.

TT : *Ia hanya terbeliak merenong anak raja itu **saperti sa-orang bingung**. John Canty sangat geli hati-nya melihat emak-nya demikian itu, lalu terlambak gelak-nya berdekah-dekah **saperti bunyi taboh**. (p. 59)*

Example 12

ST : The sleeper's eyes sprang wide open, and he cast a startled stare about him – but he made no special movement with his hand.

TT : *Sa-ketika itu mata budak itu pun terbelelang besar, kelihatan bulat **saperti mata jampok** sambil memandang berkeliling nya sa-laku orang terperanjat – tetapi tidak-lah ada apa-apa gerakan daripada tangan-nya!. (p. 63)*

Example 13

ST : Hour after hour slipped away, and still he slept like the dead. Thus four or five hours passed. Then his stupor began to lighten.

TT : *Lepas sa-jam, sa-jam lagi, malam itu beransor tetapi ia terbaring juga tidor tiada jaga-jaga **saperti orang mati**. Bagitu-lah hal-nya hingga lalu empat atau lima jam. Kemudian tidor-nya itu pun mulai tiada berapa lelap lagi, akhir-nya jadi **saperti tidor ayam** sahaja. (p. 64)*

In these examples, Za'ba's use of Malay figurative expressions serves to strengthen the message being conveyed, especially by creating specific images in the mind of his Malay-speaking readers. It is assumed that through the use of such a technique, meaning can be conveyed much more effectively, especially through the use of expressions that contain elements that are assumed to be familiar to the target readers, such as “*daun kelapa*”, “*taboh*”, “*jampok*”, and “*tidor ayam*”.

Alteration

Besides relying on the technique of addition, Za’ba also resorts to alteration. Through this technique, Za’ba does not provide a literal translation in Malay of the word in the English source text. The English word or expression is instead localised, i.e. it is changed to or replaced with a local equivalent, the choice of which is assumed to take into account the needs of local readers. The use of this technique can be seen in Example 14.

Example 14

ST : ...he would go forth in his rags and beg **a few farthings**...

TT : ...*ia pun keluar-lah balek saperti biasa dengan pakaian chomping-champing-nya pergi meminta sedekah **empat lima duit**...* (p. 8)

In Chapter 2 of *The Prince and the Pauper*, the readers are told that Tom Canty, in his attempt to find relief from his miserable existence, often pretends to live the life of a royal prince. However, once the fantasy ends, Tom Canty often finds himself back on the streets. Destitution means that he has to beg for food and necessities. This is clear from the excerpt in Example 14, which tells the readers that Tom Canty has to “beg a few farthings”, in which “farthing” refers to “a coin worth a quarter of a penny in old British money” (Cambridge University Press, n.d.[c]). In the Malay translation, this monetary unit is not retained. Za’ba instead replaces this with “*duit*”, a local monetary unit. The use of this technique, which involves the removal of foreign cultural items, contrasts markedly with the technique employed by Za’ba in the excerpts shown in Examples 3 and 4, which involve the retention of foreign cultural items and the provision of explanatory details that are inserted within the text and placed in parentheses.

The use of the technique of adjustment involving alteration can also be seen in Example 15.

Example 15

ST : Tom...then idled down a quiet, lovely road, past **the great cardinal’s** stately palace...

TT : *Tom...pun berjalan mengikut jalan itu dengan tiada tentu ka-mana hendak pergi. Jalan itu senyap sahaja serta terlalu chantek dengan lurus-nya. Ada sa-bentar ia pun melalui di-hadapan istana **to’ imam besar** yang amat hebat dan indah-indah itu.* (p. 11)

In this excerpt, the readers see Tom Canty wandering aimlessly in the city, passing by the houses of the rich, until he finds himself at a place called Charing Village/Kampong Charing, where he passes by the magnificent palace of “the great cardinal”. The word “cardinal” here refers to “a priest of very high rank in the Roman Catholic Church” (Cambridge University Press, n.d.[b]). As in the previous example, the foreign cultural element, i.e. “the great cardinal”, is also removed and replaced with its local equivalent, “*to’imam besar*”. The word “*imam*” in Malay refers generally to a religious leader in a Muslim community, and sometimes more specifically to a person who leads Muslim worshippers in prayer (Dewan Bahasa dan Pustaka, n.d.[c]). The cultural item in the source text is thus localised for the benefit of the Malay-speaking readers.

Another excerpt that clearly shows how alteration is used in the translation of *The Prince and the Pauper* into Malay can be seen in Example 16.

Example 16

- ST : “...There be **Punch-and-Judy shows**...and there be plays wherein they that play do shout and fight till all are slain...”
- TT : “...*Di-sana ada bermacam-macam permainan dan wayang dan pertunjukan tiap-tiap hari. Ada wayang kulit, ada wayang kelakar... Lain-lain lagi ada pula wayang bangsawan: orang-orang yang bermain di-dalam nya bertempok, bersorak dan berperang sampai semua-nya mati terbunuh...*” (p. 16)

In Chapter 3 of the novel, the readers are told about the chance meeting between Tom Canty and Edward Tudor. The prince is fascinated by the descriptions provided by Tom Canty of life at Offal Court. Tom Canty describes, among others, the forms of entertainment there, including “Punch and Judy shows” and other forms of “plays”. “Punch and Judy shows” here refers to “a traditional children’s entertainment in which a man, Mr. Punch, argues with his wife, Judy. It was especially popular in the past as entertainment in British towns by the sea in summer” (Cambridge University Press, n.d.[i]). In his translation, Za’ba alters this uniquely English puppet show and other plays with forms of entertainment specific to Malay culture, such as “*wayang kulit*”, “*wayang kelakar*”, and “*wayang bangsawan*”.

Za’ba also employs alteration by incorporating Islamic religious elements in his translation. This is illustrated in Examples 17, 18, 19, and 20.

Example 17

- ST : The prince's eyes flashed. Said he –
“**Marry**, that would not I mislike. Tell me more.”
- TT : *Mata anak raja itu pun bersinar pula mendengar cherita ini seraya kata nya, “...**Ya Allah!** Itu aku suka, cherita lagi.”* (p. 17)

Example 18

- ST : “...**Oh**, be thou merciful, and save me!”
- TT : “...**Ya Allah!** Tolong apa-lah tuanku kasehani-lah patek selamatkan patek!” (p. 27)

Example 19

- ST : Then he said in a tone of deep disappointment – “**Alack**, I had believed the rumour disproportioned to the truth; but I fear me ‘tis not so.” He breathed a heavy sigh...
- TT : *Kemudian titah baginda dengan suara yang sangat dukachita bunyi-nya: “**Ya Allah!** Aku telah menyangkakan perkhabaran ini dahulu di-tambah-tambah orang sahaja daripada yang sa-benar-nya; tetapi sekarang salah-lah nampak-nya sangkaan aku itu,” lalu baginda mengeloh panjang.* (p. 30)

Example 20

- ST : “...my nephew is mad–mad will mount the throne, and mad remain. **God** protect England, since she will need it!”
- TT : “...*anak saudara beta ini gila – gila juga ia akan naik raja dan gila juga ia tinggal sa-lama-lama-nya. Allah* peliharakan England kerana ia perlu beroleh peliharaan **Allah!**” (p. 42)

In the excerpt in Example 17, the readers are shown the astonishment felt by Edward Tudor upon learning about the lives of the ordinary people at Offal Court from Tom Canty. This astonishment is reflected in Edward Tudor's use of the word “marry”, which is commonly “used for emphasis or to express an emotion, such as surprise or anger” (Cambridge University Press, n.d.[f]). The excerpt in Example 18, meanwhile, shows readers the condition of Tom Canty at the palace. Although Tom Canty is initially excited to be in Edward Tudor's place and enjoys the life of a prince, he suddenly finds himself terrified at the thought of being found out by palace officials. As a result, as soon as Lady Jane Grey enters the room, Tom Canty begs for mercy, confesses that he is actually Tom Canty of Offal

Court, requests to see Edward Tudor, and asks for the return of his rags. The word “Oh” as used by Tom Canty in the excerpt in Example 18 is “used to express different emotions, such as surprise, disappointment, and pleasure, often as a reaction to something someone has said” (Cambridge University Press, n.d.[g]).

Tom Canty’s strange behaviour frightens Lady Jane Grey and causes huge concern. Subsequently, rumours begin to spread that the prince has gone mad. Tom Canty (who is mistaken for Edward Tudor) is then brought to see King Henry. Upon realising that he is standing before the king, Tom Canty turns pale and falls to his knees, saying that it is the end of him as he has been found out. King Henry is thus convinced that the rumours that Edward Tudor has gone mad are actually true. In the excerpt in Example 19, King Henry uses the word “alack”, which is “an expression of sadness or disappointment, especially when there is no hope that a situation will change” (Cambridge University Press, n.d.[a]). Finally, in the excerpt in Example 20, Lord Hertford tells Lord St. John that he is thoroughly convinced that the prince has become mad, and expresses his concern that it is the mad prince who will ascend the throne in the event of the death of King Henry. Lord Hertford thus prays that “God protect England” if that should happen.

It can be seen that words such as “marry”, “oh”, and “alack”, which express emotions, as shown in Examples 17, 18, and 19, have all been replaced with the religious expression “*Ya Allah*”, used in Malay not only as an appeal to Allah for help but also as a way of expressing various emotions such as happiness, distress, and outrage. Meanwhile, in Example 20, the word “God” in the source text is replaced with the word “Allah”. These examples reflect the attempt by Za’ba to ensure that his readers are able to fully understand the feelings and emotions of the characters in the source text, specifically by incorporating Islamic religious elements in his own translation.

Despite Za’ba’s effort to make his translation relevant to his readers at that time, the religious expressions used by him in his translation were deemed unsuitable and unacceptable after a few decades. In the second edition of *Anak Raja dengan Anak Papa* published in 2001, the religious elements and expressions were replaced with more neutral expressions. In the preface to the second edition by Dato’ Haji A. Aziz Deraman, it is stated that “...untuk mengelakkan kekeliruan, perkataan yang berunsur Islam seperti Allah, Alhamdulillah dan sebagainya yang digunakan oleh Za’ba dalam teks asal untuk dialog orang bukan Islam telah diselaraskan dan ditukar kepada Tuhan serta padanan yang sesuai dalam bahasa Melayu”

(Twain, 2001:xxvi). This can be seen in the excerpts in Examples 17a, 18a, 19a, and 20a, which clearly show the difference between the first edition of *Anak Raja dengan Anak Papa* published in 1958 (TT1) and the second edition published in 2001 (TT2).

Example 17a

ST : *Mata anak raja itu pun bersinar pula mendengar cherita ini seraya katanya, "...Ya Allah! Itu aku suka, cherita lagi."* (p. 17)

TT : *Mata anak raja itu pun bersinar pula mendengar cerita ini seraya katanya, "...Ya Tuhan! Itu aku suka, cerita lagi."* (p. 26)

Example 18a

ST : *"...Ya Allah! Tolong apa-lah tuanku kasehani-lah patek selamatkan patek!"* (p. 27)

TT : *"...Ya Tuhan! Tolong apalah tuanku kasihanilah patik, selamatkan patik!"* (p. 43)

Example 19a

ST : *Kemudian titah baginda dengan suara yang sangat dukachita bunyi-nya: "Ya Allah! Aku telah menyangkakan perkhabaran ini dahulu di-tambah-tambah orang sahaja daripada yang sa-benar-nya; tetapi sekarang salah-lah nampak-nya sangkaan aku itu," lalu baginda mengeloh panjang.* (p. 30)

TT : *Kemudian titah baginda dengan suara yang sangat dukacita bunyinya: "Ya Tuhan! Aku telah menyangkakan perkhabaran ini dahulu ditambah-tambah orang sahaja daripada yang sebenarnya; tetapi sekarang salahlah nampaknya sangkaan aku itu," lalu baginda mengeloh panjang.* (p. 47)

Example 20a

ST : *"...anak saudara beta ini gila – gila juga ia akan naik raja dan gila juga ia tinggal sa-lama-lama-nya. Allah peliharakan England kerana ia perlu beroleh peliharaan Allah!"* (p. 42)

TT : *"...Anak saudara beta ini gila – gila juga ia akan naik raja dan gila juga ia tinggal selama-lamanya. Tuhan peliharakan England kerana ia perlu beroleh peliharaannya!"* (p. 66)

Adjustments in the form of addition and alteration clearly resulted in a Malay translation that appears to be more reader-friendly. Addition in the form of explanatory details that are inserted into the text made the

meaning clearer, while alteration that involved replacing foreign cultural elements with Malay cultural elements reflected Za'ba's effort to minimise the strangeness of the English text, creating an environment that his readers could relate to and bringing the text closer to them. This is in line with the cover page of *Anak Raja dengan Anak Papa* published in 1958 (Figure 1), which clearly displays a distinctively Malay environment.

Although it can be seen that there are a number of instances in *Anak Raja dengan Anak Papa* in which there is a lack of semantic fidelity to the English source text, the work should not be seen as an inaccurate translation or one that has, to some extent, deviated from the source text. More contemporary approaches to translation posit that translation equivalence is relative, and that deviations from the semantic content of the source text is at times necessary. Equivalence, thus, is not absolute. A translation is valid and relevant to its specific target readers at the time it was published. The same translation, however, may cease to be relevant to a different group of target readers at a different period of time. The role of researchers working in the field of Translation Studies, especially in the context of literary translation, is not to assess a translation based on the degree of similarity between the target text and the source text, but rather to examine where the translator has taken liberty in rendering a text from one language into another, and to determine specific circumstances that might have contributed to this decision.

CONCLUSION

This study has focused on Za'ba as a translator, and has attempted to determine and discuss how he dealt with the translation of *Anak Raja dengan Anak Papa*, which was based on the English novel *The Prince and the Pauper*. The analysis points to the fact that he attempted to accommodate his readers through the use of addition and alteration. Through this approach, he brings the translation closer to his target readers.

As mentioned in the earlier part of this paper, this study focuses only on the question of “*Quomodo?*”, that is, “How is the translation carried out?”. Admittedly, this paper is not able to address all the questions posed by Pym (1998) and D'hulst (2001). As mentioned by Jean-François Joly, President of the International Federation of Translators, in conjunction with the publication of the book *Translators through History* (1995), the task of writing on the history of translation is not easy and comes with its own set of challenges:

Constructing a history of translation means bringing to light the complex network of cultural exchanges between people, cultures and civilizations through the ages. It means drawing a portrait of these import-export workers and attempting to unravel their deep-rooted reasons for translating one particular work instead of another. It means finding out why their sponsors (kings, aristocrats, patrons, high-ranking clergy, etc.) asked them to translate a given work. It means taking into account what the translators themselves have written about their work, its difficulties and constraints. (Joly, 1995:xv)

In the context of Translation Studies in Malaysia, more research is needed in the area of history of translation in order to fill in the “blank spaces” that still exist. It is hoped that through these studies, we will be able to obtain a more complete and comprehensive picture of the individuals, organisations, and agencies involved in translation activities and practice in Malaysia, and subsequently construct a more detailed history of translation in the country.

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The author confirms sole responsibility for the following: Concept and design of the study, data collection, analysis of results, preparation, submission and revision of manuscript and approval of final manuscript.

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DATA AVAILABILITY STATEMENT

The author confirms that the data supporting the findings of this study are available within the article.

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