

**The Publishing Phenomenon of Enid Blyton in Malay  
Language in the 1970s: Socio-cultural context and  
Strategies Employed**

A thesis submitted to the University of Manchester for the degree of Doctor  
of Philosophy in the Faculty of Humanities

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## List of Contents

Table of Contents.....	2
List of Tables .....	5
List of Figures .....	6
List of Illustrations.....	7
Abstract.....	8
Declaration .....	10
Copyright Statement.....	10
Acknowledgments .....	11
Dedication .....	13
Introduction.....	14
Structure of the thesis.....	23
A Note on terminology .....	24
Chapter 1 .....	27
Theoretical Approaches to Malaysian Children’s Literature in Translation..	27
1.0 Introduction .....	27
1.1 Polysystem Theory .....	28
1.1.1 Key Assumptions on Translated Literature in the Polysystem Approach.....	29
1.1.2 Critical Response to Polysystem Theory .....	32
1.1.3 Application of Polysystem Theory to Translation for Children in Malaysia .....	33
1.2 Rewriting Theory .....	35
1.2.1 Control Factors in the Literary System .....	36
1.2.2 Application of Rewriting Theory to Translated Children’s Books in Malaysia in the 1970s.....	39
1.3 Conclusion .....	41
Chapter 2 .....	43
Data and Methodology.....	43
2.1 Previous Methodological Approaches in Studying Translations for Children.....	43
2.2 Extraction of the Data .....	46
2.3 Composition of the Data .....	48
2.4 Classification of the Genres .....	50
2.5 Selection of the Texts .....	57
2.6 Conclusion .....	59
Chapter 3 .....	60
Children’s Literature in Malaysia: An Overview .....	60

3.0 Introduction .....	60
3.1 Children's Books in Malay: A Historical Overview .....	62
3.1.1 The Nineteenth Century in Colonial Malaya .....	62
3.1.2 The 1950s and 1960s: The Flowering of Children's Literature in Malay .....	71
3.1.3 The 1970s: The Key Decade for Children's Literature in Malaysia .....	74
3.1.4 The 1980s: The Formation of Adolescent Literature .....	79
3.1.5 The 1990s and Beyond: Malay Children's Literature Today .....	85
3.2 Trends in Translated Children's Books in Malay from 1958 to 2003: A Survey .....	88
3.2.1 Purpose of the Study .....	88
3.2.2 Presentation of the Findings .....	90
3.2.2.1 Volume of Translated Children's Books by Year .....	90
3.2.2.2 Preference of Language .....	92
3.2.2.3 Genres Identified in Translated Children's Books .....	93
3.2.2.4 Sub-Genres of Realistic Fiction Identified in Translated Children's Books .....	95
3.2.2.5 Major Authors Translated (1958 – 2003) .....	96
3.3 Conclusion .....	99
 Chapter 4 .....	 102
Enid Blyton: A Publishing Phenomenon .....	102
4.0 Introduction .....	102
4.1 Enid Blyton's literary career .....	102
4.2 Enid Blyton's Popularity .....	105
4.3 Critical Work on Blyton .....	108
4.4 Blyton's International Popularity .....	111
4.5 Enid Blyton in Translation .....	112
4.6 Enid Blyton in Malay Translation .....	115
4.6.1 Chronology of Translations .....	115
4.6.2 Genres of Books Translated .....	117
4.6.3 Malay Publishers of Blyton .....	119
4.7 Conclusion .....	120
 Chapter 5 .....	 122
The Packaging of Translated Blyton in Malay and the Paratextual Conventions Used .....	122
5.0 Introduction .....	122
5.1 The Production of Blyton Translation in Malay: A Publisher's Point of View .....	123
5.1.1 Types of Books Translated .....	124
5.2 The Threshold: Exploring Paratexts .....	125
5.2.1 Transition: Translating Titles and Manipulating .....	127

5.2.2 The Promise of Happiness: The Publisher’s Preface .....	145
5.3 Conclusion .....	149
Chapter 6 .....	151
Textual Analysis .....	151
6.0 Introduction .....	151
6.1 Selected Aspects of Idiomatic Language.....	154
6.2 Cultural Specifics of the Translations.....	158
6.3 Translating Creatures of Comfort: An Examination of the Representation of Animals in Blyton’s Malay translations.....	169
6.3.1 Glorifying Domestic Pets: Blyton’s Relationship with Animals .....	171
6.3.2 Translating Humanized Animals: Strategies Employed .....	174
6.3.3 Suppressing the Unmentionable: Treatment of Forbidden Animals .....	180
6.4 From Sandwiches and Strawberries to Rice and Bananas: Treatment of Food Items in Blyton’s Malay Translations.....	186
6.4.1 Blyton’s Predilection for Food .....	186
6.4.2 Dealing with Food Items .....	187
6.4.3 Translating Strategies Employed.....	188
6.5 Conclusion .....	194
Chapter 7 .....	198
Conclusion .....	198
7.1 Summary of Findings .....	198
7.2 Suggestions for Future Research .....	202
Bibliography.....	204
Appendix 1: List of Children’s Books in Malay from 1970 to 1988 .....	225
Appendix 2: Translated Titles in Order of Genres and Series .....	231
Appendix 3: List of Blyton Books in Bahasa Malaysia (1974- 1979) – Mixed Series .....	238
Appendix 4: Literal Translation of the first Preface used in the 1974, 1975, and 1979 translations .....	248

57, 337 words

## List of Tables

Table 1.0 Distribution of Source Language .....	92
Table 2.0 Distribution of Children's Books in Malay by Genre according to Period.....	94
Table 3.0 Distribution of Sub-genres of Realistic Fiction for Children .....	95
Table 4.0 Major Authors Translated.....	96
Table 5.0 Chronological Distribution of Blyton's work in Malay language from 1972 to 2003.....	115
Table 6.0 Distribution of Genres of Texts Translated according to Year ...	118
Table 7.0 Blyton's Malay Publishers .....	119

## List of Figures

Figure 1.0 Children's Books Translated into Malay (1958 – 2003) .....	90
Figure 2.0 - Titles of Translated Books and Source Texts.....	130

## List of Illustrations

Illustration 1.0 .....	132
Illustration 2.0 .....	134
Illustration 3.0 .....	135
Illustration 4.0 .....	137
Illustration 5.0 .....	138
Illustration 6.0 .....	139
Illustration 7.0 .....	140
Illustration 8.0 .....	141
Illustration 9.0 .....	142
Illustration 10.0 .....	143
Illustration 11.0 .....	144
Illustration 12.0 .....	147
Illustration 13.0 .....	148

## Abstract

The University of Manchester  
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### **The Publishing Phenomenon of Enid Blyton in Malay Language in the 1970s: Socio-cultural context and Strategies Employed**

28 September 2007

The linguistic and educational shifts in Malaysia during the post-independence period resulted, among other things, in a reinvigorated market for children's books in Malay. Between 1974 and 1985, children's books in Malay, particularly translations of fiction, were prolific. During this period a succession of children's authors came to prominence in Malay translation, most notably the widely translated author Enid Blyton. More than 100 of Blyton's books were translated by four different publishers: Penerbitan Fargoes, S. A. Majeed, Penerbit Pan Earth and Federal Publications.

This study explores the manner in which Blyton's books were translated into Malay, focusing in particular on the translations produced by Penerbitan Fargoes between 1974 and 1979. It examines the ways in which the publisher attempted to produce a more target-oriented text by manifesting aspects of Malaysian culture in the translations' paratexts. In addition, since Blyton's works are permeated by English cultural references, the study examines how translators chose to deal with these. Detailed analysis is devoted to the translators' treatment of food items and the representation of human-animal relationships, illuminating the translators' strategies and the implications arising from their decisions.

A discussion of the evolution of children's literature in Malay, which takes into account the social forces that influence the growth of this literature, provides an overview of the status of children's books in Malay and in Malay translation. This discussion is followed by a survey that establishes the trends in the translation of children's books into Malay between 1958 and 2003, and from which selected books by Blyton were chosen for analysis. Even-Zohar's polysystem theory and Lefevere's rewriting theory serve to illustrate the central role played by translation in the development of children's literature in Malay.

The study demonstrates that the choices made by the translators, who are influenced to a certain degree by societal considerations and personal assumptions about childhood, result in translations that not only

accommodate their assumed target readers' expectations but also incorporate significant elements of Malaysian cultures and values.

## **Declaration**

That no portion of the work referred to in the thesis has been submitted in support of an application for another degree or qualification of this or any other university or other institute of learning

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## **Dedication**

This thesis is dedicated to my husband, Asrar Omar and my children, Arief and Firdaus, whose immense patience, unflagging affection and priceless support have made it possible for me to achieve my aims.

## Introduction

The image of a childhood that goes beyond all geopolitical and cultural boundaries was first evoked by Paul Hazard, in his book *Books, Children and Men* (1944):

Children's books keep alive a sense of nationality; but they also keep alive a sense of humanity. They describe their native land lovingly, but they also describe faraway lands where unknown brothers live. They understand the essential quality of their own race; but each of them is a messenger that goes beyond mountains and rivers, beyond the seas, to the very ends of the world in search of new friendships. Every country gives and every country receives --- innumerable are the exchanges --- and so it comes about that in our first impressionable years the universal republic of childhood is born. (Hazard, 1944: 146)

Even though Hazard's romantic idea of a 'universal republic of childhood' does not stand up in the real world, his recognition of literary exchange, and his desire for international transfer, have always been taken as the point of departure for discussions of international children's literature. In the above citation, Hazard does not recognize the critical role played by translation in making the international transfer possible, yet, it goes without saying that children's literature in general abounds in translations. Mildred L. Batchelder, an authority on libraries and children's books in several European countries, on the other hand, recognizes the importance of translation in building international understanding among young readers (1966: 34). Batchelder observes that

When children know they are reading, in translation, the same stories which children in another country are reading, a sense of nearness grows and expands. Interchange of children's books between countries, through translation, influences communication between the people of those countries, and if the books chosen for travel from language to language are worthy books, the resulting communication may be deeper, richer, more sympathetic, more enduring. (1966, 34)

Translations, argue Batchelder, promotes the rich diversity of other cultures to children. In the wake of conquest, colonisation, and migration, children need to learn to respect others' cultural differences. Translated books not only enable them to understand these differences, but help construct their perception of other people when they become adults. Ronald Jobe (1996: 519) points out that translated realistic fiction enriches young readers' lives, by giving them 'sensitive glimpses into the lives and actions of their peers in other countries', while at the same time, these books act as 'windows' that allow the 'readers to gain insights into the reality of their own lives through the actions of characters like themselves.' Cecilia Beuchat and Carolina Valdivieso (1992: 9) concur with this notion, asserting that well-translated books allow children to 'know about other people's lives, which will enrich their own, showing them the infinite variety of human cultures that exist.' Judith Woodsworth (1996: 233), in her examination of the translation of A. A. Milne's *The House at Pooh Corner* into Romansch, a minority language in Switzerland, argues that translations can also promote the collective identity of a particular community when 'the institutional support for the language [...] serves not only to confer prestige on the culture through the prestige of the imported work, but also to exercise the language for further creative use. And the strengthening of the language is a means of affirming national identity.' Similarly, Gideon Toury (1985: 3), citing the example of Hebrew during its revival period, states that 'translating has actually contributed to the development of these languages and their cultures, and even directed its course to varying extents'. This suggests that translated children's books not only benefit their young readers, but also facilitate the process of nation-building and promote the growth of minority languages in some countries.

In the 20<sup>th</sup> century, various associations were set up to promote the translation of books for young people. In 1945, Lepman made an appeal to

the twenty countries which had been at war with Germany for contributions to an international exhibition of children's books in Munich. This initiative caused increased awareness of international children's literature and interest in the translation of children's books, and resulted in the setting up of the International Board of Books for Young People (IBBY) in 1953. The literary exchange of children's books was perceived by Lepman as a measure to foster international understanding, tolerance and therefore, peace among nations.<sup>1</sup> The IBBY established the Hans Christian Andersen award in 1956 and its biennial list of honour books, which since 1978 has included a category for translations (Nist, 1979). The IBBY also publishes a journal, *Bookbird*, which reviews and recommends books for translation. This period, which children's literature scholars consider as the beginning of the modern children's literature (cf. Hunt, 1995a; Nikolajeva, 1995), also recorded unprecedented growth in research on children's literature, at least in the English-speaking world. In the United States, awareness of the importance of promoting international children's literature led the American Library Association to establish the Mildred Batchelder award in 1968. This award is presented annually to the American publisher of the most outstanding translated children's book (Nist, 1979; White, 1992). In the United Kingdom, a similar award, the Marsh Award, is made to British translators of books for 4-16-year-olds that are published in the UK by a British publisher (Englishpen, 2007) Despite these efforts in promoting children's literature in translation, there are still barriers to publishing translated children's books. Some countries translate more children's books than others, while some prefer to publish books by their own writers. This disproportion in the publication of translated children's books, argues Joan Nist (1988:6), is a 'reflection of the economic conditions and cultural barriers among nations.' Writing on the trade deficit in the translation of

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<sup>1</sup> Lepman stated 'Bit by bit ... let us set this upside down world right again by starting with the children. They will show the grown-up the way to go.' (Lepman, 2002: 33)

children's books in the Scandinavian countries, Maria Nikolajeva (1996: 34) maintains that 'while American children's literature dominates translation in [...] Scandinavian countries, the non-Anglo-Saxon European literatures are virtually terra incognita in the United States.' Statistics demonstrate that 'approximately forty Swedish novels for children and young adults and a couple of dozen picture books have been translated and published in the United States during the past twenty years' (Nikolajeva, 1996: 34). Carl M. Tomlinson (1998: 14) found that only 1.2% of all books produced for children in the United States were translations in 1995, compared to roughly 70-80% in Finland during the 1990s, as testified by Ritta Oittinen (2000, xiii; 2003, 128). In the United Kingdom, Peter Hunt (2001: 4) reported that out of the 7000 titles published each year for children, less than 2% are translations. More generally, Nikolajeva (1996: 43) postulates that 'worldwide, the share of children's books occupied by translations is tending to decrease, and foreign books have great difficulties competing with national texts. Inadequate translations contribute to the mutual distrust.' Despite the growth in the global exchange of information, observes Nikolajeva (1996: 43), children's literature is 'becoming more and more national and isolated.'

The above discussion which demonstrates scholars' concern in the field of translation, in particular, that of children's literature, serve to illuminate that translation plays a more central role in children's literature than in any other literary forms. Such a growing respect for literature for children, however, was not shared by most developing countries, which at this time were still grappling with the concepts of childhood and children's literature.

In Malaysia, little is known about the origin of local children's literature, although scholars have often associated Malay children's literature with the flourishing oral tradition of folk tales that can be dated as early as the 15th

century (Ahmad Ishak, 2006; Desai, 2006). Most works on modern or classical Malay literature mentioned the tradition of oral tales, although none of them made any mention of literature for children. It is generally accepted that folk tales are shared by everyone, young and old, hence in the Malay culture similar perception stands were literature for children is concerned. Furthermore, Anne Pellowski (1996: 669) argues that oral literature seems to be surviving longer among the children than it does with among the adults. Primalani Kukanesan (1998) also emphasizes that the culture of Malaysians since time immemorial was founded on folklores and oral tradition. Christina M. Desai (2006: 182) postulates that a 'rich tradition of folktales and stories in oral languages enriches the experiences of young Malaysian readers.' She notes that presently there has been extensive work carried out in collecting folktales, especially from the indigenous people in Malaysia. The emphasis is more on preserving the stories/cultures before the story tellers lose all connections with their past. It has yet to be seen whether these folktales will be claimed as Malaysian folktales.

Reading through the literature on the history of printing and book publishing in Malaysia, one cannot help but acknowledge the fact that not only was translation the main carrier that communicated foreign knowledge to the mass public in the 19th and 20th centuries, but it was also a cultural phenomenon that contributed significantly to the development of classical and modern Malay literature. Translation also laid the foundations for the development of printed Malay children's literature, as early as the 19th century, thanks to the significant contribution made by the Mission Press of the London Missionary Society in its endeavour to publish books for children in Malay. Ian Proudfoot's list of *Early Malay Printed Books* (1993), and Md Sidin Ahmad Ishak's (1998) study, seem to suggest that translated literature for children in the 19<sup>th</sup> century served as a preliminary stage that prepared the way for original writing for Malay children. Several decades

later, after centuries of colonization, children's literature in Malay began to blossom as a result of the introduction of Malay schools for Malayan children. The lack of reading material for children in Malay was remedied by translated books, published under the supervision of the Malay Translation Bureau from 1924 until the bureau was later replaced by the Dewan Bahasa dan Pustaka (Institute of Language and Literature) in 1956. Despite the publishing efforts of the Malay Translation Bureau and several other commercial publishers, the number of books for children in Malay remained limited; this raised concerns among the authorities, especially teachers in the 1960s, who began to call for more Malay books for young readers (Ahmad, 1966; Puteh, 1989). It was only when Malay was re-introduced as the medium of instruction in Malaysian schools in 1970 that the publication of children's books in Malay began in earnest.<sup>2</sup> Following this linguistic development, which coincided with changes to the educational system that placed more emphasis on the need to instill nationalism into young Malaysians, it is not surprising to see that there was a boom in children's book publishing in Malay in the 1970s. That translation enjoyed the lion's share of publications for children during this period, and that translation for children outweighed other types of literary translation, has been documented by Sharifah Fazliyaton Shaik Ismail (in press).

The name of Enid Blyton is synonymous with the translation of children's books in Malay (Ahmad Ishak, 2005; Rustam and Abu Bakar, 1977). Writing on the development of translated children's books in Malaysia, Ahmad

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<sup>2</sup> Malay became the national language and the official language of Malaysia when Malaysia became independent in 1957. Malay is written in both Arabic (the Arabic script is called Jawi) and Roman scripts, but it is the latter that became the official writing system. Malay is also the main medium of instruction. Since Malay was more or less the exclusive property of the Malay, who made up about 50% of the population, the Chinese and Indian population of Malaysia felt at a disadvantage. A change of the language's name, from Bahasa Melayu to Bahasa Malaysia, was one of the compromises made to appease the non-Malay population. Later, however, the name Bahasa Melayu was reintroduced. The term 'Bahasa Melayu', or 'Malay language', will be used in discussing the national language of Malaysia throughout this thesis.

Ishak (2005) notes that popular writers have a better chance to be translated into Malay, and Blyton's popularity was one of the reasons why she was translated into Malay. Two publishers in particular, the Penerbitan Fargoes (Fargoes Publishing) and Syarikat S. Abdul Majeed (S. Abdul Majeed Company), were active in promoting Blyton to Malay children in the 1970s and 1980s. In the case of Penerbitan Fargoes, reprints of Blyton in Malay are still being produced today. As a child growing up in the 1970s, I was introduced to the magical world created by Blyton through her Noddy characters in Malay. It was Blyton's *Famous Five* series, the *Adventure Four* series and the *Secret* series that helped me master reading in Malay.<sup>3</sup> As for many other Malay children at that time, Blyton's famous signature was a familiar trademark for me, yet I was not aware that I had been reading her books in translation until much later.<sup>4</sup>

The fact that Blyton's translated books were published in substantial quantities did not go unnoticed among the media during the 1970s and 1980s. While observations have been made on the flood of translations for children, with one or two researchers commenting on the translation of genres similar to those in which Blyton wrote, little scholarly work has been carried out to investigate this translation phenomenon, its contexts, its conditions or its impact on the indigenous writings for children in Malay. In fact, the shortage of discussions of children's books translated in non-English or non-European languages has been acknowledged by many

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<sup>3</sup> A school librarian from Sekolah Rendah Kebangsaan Convent Sentul (2), Kuala Lumpur confirmed that the school library still holds translations of Blyton's works in Malay. An interview with the librarian for the Children's section at the National Library of Malaysia also reveals the popularity of Blyton's translations among young readers.

<sup>4</sup> Rohani Rustam and Jamiah Abu Bakar (1977) report that one of the typical features in publishing for children in the 1970s was the exclusion of the author's name. No reason has been provided to explain this tendency; nor has it been established whether it reflects publishers' decisions. In the past, it was common to come across Malay books attributed, for instance, to 'Orang Melayu' (literally meaning 'a Malay person') or 'Ahmad', with no patronym or biographical details provided. Mohd Sidin Ahmad Ishak (1998) notes similar trends in his discussion of the tradition of anonymous writers of Malay books in the early 20<sup>th</sup> century.

specialists, since theoretical works on translation of children's books very rarely cross linguistic borders. Pellowski (1996) in her discussion on culture and developing countries also noted the lack of scholarly work on comparative children's literature and oral literature for children that include many examples from other countries/cultures. In a developing country like Malaysia, where priority is given more to literature written or translated for adult readers, it is not surprising to see that translation of children's books has become a neglected area. To date, only one preliminary research project has been devoted to trends in translation for children in Malay. In her thesis, Zalina Mohd Lazim (2005) conducted a longitudinal comparative study that examined children's books translated between 1970 and 1999. Mohd Lazim's (2005) study looked at the role and relevance of popular children's books that were translated from English into Malay, to examine the significance of the translations with regard to national ideals of racial integration. Her study suggests that the domestication strategy, as coined by Lawrence Venuti (1995), has been the preferred practice of translation, with the translators incorporating local values and cultures in their translations in preference to those of the source texts. Mohd Lazim also adopted Göte Klingberg's (1986) cultural categorization which explains the degree of change manifested in any translated children's books, in her discussion on the degree of manipulation involved in the translation of children's books in Malay.

Since Mohd Lazim's research was founded on the general observation that there was a multitude of translated children's books between 1970 and 1999, with no statistical survey used to support her observation, the present study seeks to complement her research by basing analysis on an inventory of what was translated between 1958 and 2003. The importance of the subject, and the trends identified in Shaik Ismail's (in press) research, suggest various key questions which my study sets out to

answer. The first of these is why there was a preponderance of translated children's books in Malay in the 1970s. This question is addressed by examination of the social developments that took place during that decade and previous ones. What were the socio-cultural factors that influenced translation for children in Malay in this period, and what form did this influence take?

The second question to answer, in the context of overall translation trends, concerns the types of children's books, and the authors, that were translated during the 1970s. This question is addressed, in the first instance, by conducting a survey to identify the most frequently translated genres and authors. A list of children's titles, generated from Shaik Ismail's (in press) preliminary survey of literary texts translated into Malay, will be used to identify the emerging trends.

Once these surrounding trends are established, it is then possible to address the translation of Blyton's work. The first question in this respect concerns the types of Blyton's books translated in the 1970s, and the extent to which these may obey any particular selection criteria. This question is addressed by identification of genres on the basis of the translations' titles, and through an interview conducted with the most important publisher, Penerbitan Fargoes.

My final question concerns the ways in which the translations were carried out and presented to the Malaysian audience. This question is addressed by examination of selected translations, which I compare with the source texts. The paratextual elements of the translations will be analysed to understand the choices made by the publisher and how these affect the overall presentation of the translated texts. I will focus on particular, culture-specific elements, notably the representation of human-animal

relationships and food items to examine the strategies used by the translators and the extent to which they have manipulated the source texts.

### ***Structure of the thesis***

Chapter 1 is concerned with the discussion of two influential theories in translation studies, which help illuminate this field: Itamar Even-Zohar's polysystem theory and André Lefevere's rewriting theory. Even-Zohar's polysystem theory, which identifies social conditions that govern the status of translated literature in the literary polysystem of a country can help illustrate the relationship between these conditions and the development of writing for children in Malaysia. Lefevere's rewriting theory, on the other hand, can help explain the translation practices of children's books in Malaysia. Lefevere outlines various constraints on translation; particularly ideological, social, cultural and literary factors; I discuss the relevance of these to the evolution of children's literature in Malaysia during the post-independence period up to the 1980s.

Chapter 2 sets out the methodology with which I locate translated children's books published in Malay. I begin by discussing previous methodological studies in studying translations for Malaysian children, before outlining the sources used to generate the data analysed in the thesis. I then classify the data by genre, and explain the selection of texts for in-depth analysis.

Chapter 3 gives an account of the growth of Malaysian children's literature in the second half of the 20th century. The reinstatement of Malay as the national language, which in turn led to an educational explosion in Malay, accelerated the development of children's literature in Malaysia. In this context, I also outline the role played by translation in disseminating books for children. The chapter proceeds to discuss the findings of a survey by

which I examine trends in translation for children between 1957 and 2003, noting among other things that the period 1974-1984 sees the greatest translational activity, and that Enid Blyton is the most frequently translated author.

Chapter 4 focuses on Enid Blyton, briefly outlining her literary and publishing career, her international popularity, and previous research on her work. I then review studies of Blyton's books in translation, and provide quantitative analysis of the translations of Blyton's work in the Malaysian context by identifying the volumes and types of her works that were translated into Malay during post-independence Malaysia. Chapter 5 then provides a qualitative analysis of the reception of Blyton translations in Malay, by giving a brief account of the issues facing publishers and by analysing paratextual features such as prefaces, blurbs, and book covers. Chapter 6 builds on these findings by examining some key textual features of the Malay translations. I begin by examining Blyton's copious references to food items, and the ways in which these culturally specific elements are translated, before analysing the translators' handling of Blyton's representation of animals. My concern is to demonstrate the strategies employed by the translators, and their implications for the rendering of cultural markers into Malay. I conclude by discussing the wider implications of my findings, and making suggestions for future research.

### ***A Note on terminology***

It is essential to explain the use of key words employed in this thesis, for terminology is particularly complicated when one deals with Malaysia. In this thesis, all citizens of Malaysia, are referred to as Malaysians. The word 'Malay' is reserved for that part of the population of Malaysia which is ethnically of local origin (as opposed to Indian, Chinese or other origin).

When used in a linguistic context, the word 'Malay; refers to the national language in Malaysia.

I would also like to clarify the following:

(i) The Use and Form of Proper Names

It is sometimes difficult to identify the accepted usage for Malay names. Malays are not referred to by their surname. Rather, they are referred to by their personal name(s) and their fathers' names are attached at the end after 'bin' (for males, meaning 'son of') and 'binti' (also spelt 'binte', meaning 'daughter of'). 'Bin' and 'binti' literally mean 'by,' similarly to the Arabic 'ibn'. Sometimes the first part of this is reduced to B. or Bt, Bte, or Bint for women. In general practice, most Malays drop the word 'bin' or 'bint' from their names. When there are two given names and the first is 'Abdul', either a person is referred to by both given names (e.g., the former premier, Abdul Rahman) or the 'Abdul' is dropped (e.g. , the former premier, Tun Razak—otherwise knowns as Tun Abdul Razak bin Dato Hussein). Similarly, as the first of two names, 'Mohamed' (and its variations such as Muhammad, Mohammad) is sometimes dropped.

There are examples of addenda, a characteristic feature of naming in Malay, where a double name is used instead of one. The addendum is always the first part of such double names, and is easily spotted as it is drawn from a restricted pool of possible names. The most popular addenda in male names are Abdul, Ahmad and Muhammad. Some addenda are inherited Malay titles, which exclusively involve the royals, the aristocrats and their descendants. Examples are: Raja, Nik, Syed/Sharifah (for male and female respectively), and Megat/Puteri (for male and female respectively). The word "Haji" or the feminine "Hajjah" indicates that the person has made the pilgrimage to Mecca.

Malaysia's Chinese use the traditional spelling and three names. In general Chinese names are consistent and simple. The dialect differences can, however, lead to some arbitrariness. The family name is first and is followed by two given names. For example, in the name 'Chan Hon Chai', 'Chan' is the family name; friends would call him 'Hon Chai'. The only exception for Chinese names occurs when a person uses a Christian first name; then the family name appears last, as for the name of one of the authors cited in this work, Philip Loh, who would otherwise be known as Loh Fook Seng. Sometimes one finds a Christian first name, the family name, and then the Chinese given names.

#### (ii) Ranks and Titles

Some descendants of royalty bear the title of 'Tunku' or 'Tengku' (Prince), which is sometimes spelled differently. Nonhereditary titles may be conferred by the Agung (Supreme Ruler) at the federal level or a governor or a ruler at the state level. 'Dato' or 'Datuk,' which sometimes take the expanded form, as in 'Datuk Seri' or 'Datu Amar' (the feminine form is 'Datin') are the most common state titles. 'Tan Sri' is the title equivalent at the federal level. A higher federal rank, which is rarely conferred, is 'Tun.' Men without a title are referred to as 'Encik' (Mr.), with the feminine equivalent being 'Cik.'

## Chapter 1

# Theoretical Approaches to Malaysian Children's Literature in Translation

### 1.0 Introduction

Translation is particularly influential in children's literature, and often forms a legitimate part of the literary system. Itamar Even-Zohar's polysystem theory underscores the significant role played by both translation and children's literature in the literary networks and how the status of the translated literature determines the strategies used by the translators. André Lefevere's rewriting theory, on the other hand, suggests the extratextual constraints in the forms of ideology, society and culture that govern the production of a particular text. Even-Zohar's polysystem theory is relevant in this study as it explains the function of translated children's literature in Malay when the absence of printed literature for children in Malay was greatly felt during the colonial period and soon after Malaysia attained its independence. Lefevere's rewriting theory demonstrates the role played by what he terms as patronage in influencing the production or non-production of a written text and how translation affects the development of a given literature. Both these theories serve to provide useful templates that illuminate the role of translation in Malaysia, notably the development of translated children's literature in Malay. This chapter begins by reviewing these influential approaches to translation studies. Firstly, the concepts of polysystem theory and its key issues will be explored. Lefevere's notion of rewriting will be discussed and applied to the Malaysian context.

## 1.1 Polysystem Theory

Until recently, scholars in translation studies were preoccupied with the notion of equivalence in translation, and focused primarily on a prescriptive approach. But this trend changed in the 1970s, when the focus shifted to the 'history' of translation (Bassnett, 1996: 22), with more emphasis placed on the target text and the environment that produced the translations. The emergence of Itamar Even-Zohar's polysystem theory in 1973, and his later collection of papers published in 1978, have often been seen as a watershed that contributed significantly to the development of Translation Studies as a branch of scholarship and study (Bassnett, 1996).

Polysystem theory is often acknowledged as owing its origins to the Russian Formalists of the 1920s, especially Jurij Tynjanov, Roman Jakobson and Boris Ejkhennbaum.<sup>5</sup> In particular, Even-Zohar is often regarded as owing a debt to Tynjanov's study of the concept of 'system', which suggests that literature consists of a network of different systems, which constantly compete to occupy the primary position in the network.

In the polysystem approach, Even-Zohar provides a general model that sets out to describe, investigate and explain the function and evolution of literary networks, with particular focus on the position of translated literature in the system. Translated literature is understood not simply as a set of literary texts, but more specifically as 'a body of texts which is structured and functions as a system' (Even-Zohar, 1978: 118). Hence, in polysystem theory, translated literature, like any other literary form, not only constitutes its own system but also interacts with other systems in the polysystem. The polysystem, advanced Even-Zohar (1979: 290), is

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<sup>5</sup> The transliterations used for Russian names in this thesis reflect the conventions used by Victor Erlich (1955) in *Russian Formalism: History- Doctrine* (Mouton: S-Gravenhage)

a multiple system, a system of various systems which intersect with each other and partly overlap, using concurrently different options, yet functioning as one structured whole, whose members are interdependent.

### **1.1.1 Key Assumptions on Translated Literature in the Polysystem Approach**

Several assumptions underlie Even-Zohar's approach. The first is that translated literature operates as a system. Even-Zohar argues that because translated literature is 'a system fully participating in the history of the polysystem, as an integral part of it, related with all the other co-systems', it actively operates as a system in respect of (1) the way in which the target literature selects the literature to be translated and (2) the way in which the 'co-system' plays a decisive role in shaping the norms, behaviours and policies of the translated literature.

The second assumption is that this 'elaborate heterogeneous, hierarchized conglomerate (or system) of systems' (Shuttleworth, 2005:176) is typically in permanent flux, undergoing constant change. Consequently, the position of translated literature is never permanent. Even-Zohar asserts that translated literature can occupy either a primary or secondary position in the polysystem depending on the conditions that affect the polysystem. If translated literature assumes a primary position, argues Even-Zohar (1978: 120), it 'participates actively in *modelling the centre* of the polysystem', forms 'an integral part of innovatory forces', and may be 'identified with major events of literary history' that are taking place at the time of its appearance in the target culture. In this situation, it is often the established authors within the target culture who produce notable translations. In countries where new models for the target culture are emerging, translation is likely to play a central role in introducing new models, forms, poetics, techniques, and so on. Even-Zohar emphasizes that

the very principles of selecting the works to be translated are determined by the situation governing the polysystem: the texts are picked according to their compatibility with the new approaches and the supposedly innovative role they may assume within the target literature. (1978: 121)

Applied to a literary system, this polysystem network can be viewed as encompassing diverse literary genres, ranging from 'high' or canonical literary forms to 'low' or non-canonical literary forms including children's literature, detective stories, and popular fiction. The tension between the primary and the secondary literary types, contends Even-Zohar (1978), entails further principles. On the one hand, if the dominant position is occupied by an innovative literary type, the lower part of the scale will be maintained by more conservative types. On the other hand, if the dominant position is occupied by a more conservative type, renewals and innovations are likely to be initiated within the lower part of the scale. A period of stagnation will take place within the system if renewals and innovations fail to occur.

Even-Zohar also suggests three social conditions which, when met, place translated literature in the primary position in the polysystem. The first condition is 'when a polysystem has not yet been crystallized, [...] when a literature is "young," in the process of being established' (1978: 121). In these circumstances, translation provides the experience and instant models that the emerging literature can adopt for its immediate use. During the Jewish Enlightenment period, most books for Jewish children in the German-speaking nations took the form of pseudotranslations and official translations that were modelled on J.H. Campe's writings to meet the demands for books needed for newly established schools during this period. Translating Campe, underlined Zohar Shavit (1997), not only helped create a repertoire of writing for Jewish children, but also contributed to

legitimizing Jewish children's literature in European culture (Shavit, 1997: 126).

The second condition is 'when a literature is either "peripheral" or "weak"' (1978: 121) vis-à-vis world literature. A smaller country that has limited literary resources is more inclined to import translations. In this instance, 'translated literature is not only a major channel through which fashionable models are brought home, but also constitutes a model to be imitated' (1978: 122). Giving Israel as an example, Even-Zohar (1978) claimed that a small nation with an emerging literature relies very heavily on translations to develop its central literature. Here, translated texts serve not only as vehicles that enable new ideas to be imported, but also as a form of writing that writers in the target culture imitate in their own work.

The third condition that enables translated literature to assume a primary position in the polysystem is when a critical turning point, crisis or vacuum takes place in the canonical literature of a country. Even-Zohar maintains that turning points in literary history can accord translated literature a dominant role when the established models of the national literature are seen as inadequate by emerging literary circles. The result is a literary 'vacuum', which may be filled by foreign models. This was the case, for instance, when fiction in China was given the new function of educating a mass public, in particular providing a transfer of cultural knowledge from the West. An upsurge in popular fiction, particularly detective fiction, promoted the translation of detective fiction from English into Chinese to a primary position in the Chinese literary system during the early 20<sup>th</sup> century (Hung: 1998).

The status of translated literature, maintains Even-Zohar (1978), inevitably determines the practice of translation employed. Even-Zohar asserts that

'translation is no longer a phenomenon whose nature and borders are given once and for all, but an activity dependent on the relations within certain cultural systems' (1990: 51). The translator is more 'prepared to violate the home conventions', by reproducing the source text's conventions in his/her translations, when translated literature occupies a primary position in the polysystem (Even-Zohar, 1978: 124). This happens specifically when new models need to be created or established in the target language. The new model can be either accepted or rejected by the target literature. If the target literature accepts it, then the 'code of the translated literature may be enriched and become more flexible' (Even-Zohar, 1978: 125). If translated literature, however, has a secondary status, translators tend to employ existing models from the target literature and produce more 'non-adequate' translation (Even-Zohar, 1978: 125).

The 'normal' position that translated literature commonly assumes, suggests Even-Zohar (1978), is a secondary one. Translated literature that occupies this position is said to represent a peripheral system within the polysystem (Even-Zohar, 1978: 122). It has no significant influence over the polysystem, and is often modelled on the norms of the target literature. As a result, it tends to be conservative, in that it preserves the conventional forms of the target literature.

### ***1.1.2 Critical Response to Polysystem Theory***

While this theory could be seen as valuable in paving the way for a historical approach to translation, by describing and analysing the function and evolution of translated literature within the polysystem, it is inadequate in several respects. Edwin Gentzler (2001), for instance, suggests that polysystem theory relies too heavily on the Russian Formalists of the 1920s, who in most cases are too restrictive in their use of concepts. The concept of 'literariness' employed in Formalist theory, argues Gentzler (2001: 121),

is not appropriate to the literary systems described by Even-Zohar. Gentzler also criticises Even-Zohar's tendency to formulate excessively generalised 'universal laws' based on limited evidence, and considers that more exhaustive analysis needs to be carried out to establish the 'universals'. Hermans expresses his concern over the 'value judgement' implicit in Even-Zohar's description of literature as capable of being 'weak', 'young', and experiencing a 'vacuum' (1999: 109), because such judgment calls for further clarification.

### ***1.1.3 Application of Polysystem Theory to Translation for Children in Malaysia***

Despite these drawbacks, Even-Zohar's theoretical framework enables several trends to be identified in translation for Malaysian children. That translation played a supreme role in the literary culture of Malaysia is evident from two historical events. The first turning point was the formation of formalised schools in colonial Malaya in the early 20<sup>th</sup> century. The traditional repertoire of Malay texts, encompassing mainly Malay annals and *hikayats*, could not meet the demands of the new Malay students. Moreover, the lack of Malay books for children during this period, whether textbooks or fiction, called for drastic measures. The British administration, under the leadership of O.T. Dussek, set up the Malayan Translation Bureau, which began producing Malay books in earnest in both its Malay Home Series and its Malay Library Series. As many as 64 adaptations of well-known classics into Malay were published before the Bureau began to promote indigenous writing in the second half of the century (Ahmad, 1966). Not only readers were translated during this period; textbooks were also translated from, and modelled on, those of the British rulers. During this period, a translation was considered adequate when most of the source text's features were retained (Ahmad, 1966).

The second event occurred during the formation of newly independent Malaysia. In the early, formative period of an ethnically diverse country, national integration is usually the highest priority. Language has often been regarded as the most important instrument in unifying people (Quah, 1997), and Bahasa Malaysia was reinstated as the national language in 1957. This created a demand for texts in that language in many areas, a demand that grew as a result of a change in educational policy in the 1960s, when Bahasa Malaysia was made the medium of instruction in primary schools in 1970 and later at the secondary and tertiary levels. It is not quite correct to claim that there was a 'vacuum', to borrow Even-Zohar's term, in Malaysian children's literature in this period: oral literature in Malay thrived in the absence of a written tradition (Osman, 1976: 119). Nevertheless, the changes in language and education policies resulted in an urgent need to produce books in Bahasa Malaysia both for educational purposes and for a general readership. Translations of books, particularly of textbooks for schoolchildren and of literature for children, were most widespread in the 1970s.

One of Even-Zohar's postulations is that the position of translation in the polysystem will influence the strategies used by translators. When translation occupies a central position in the polysystem, there is a tendency for the translator to transpose the source text's conventions in his translations. Such an imitative style is not prevalent in Malaysian translations for children in the 1970s. Rather, the prevailing social-cultural conditions, with more emphasis placed on books written locally with local contexts, values and themes, influenced the translators' strategies. Instead of reproducing the source texts' models, the translators, or other agents involved in the production of the translations, opted instead to 'Malaysianise' the translations, as evidenced in the popular translated

children's books of the 1970s (Kamm, 1975; Rustam and Abu Bakar, 1977; Belham, 1991; Mohd Lazim, 2005)

## 1.2 Rewriting Theory

Even-Zohar's polysystem theory was instrumental in preparing the ground for André Lefevere's rewriting theory. Even though Lefevere's earlier scholarly contributions seem to place him more among the system theorists, his later work focuses more on cultural aspects of translation. His book *Translation, Rewriting and the Manipulation of Literary Fame* (1992) developed his ideas on translation and culture, particularly the concept of control factors, such as translators, patrons, and ideology, that manipulate translated literature in a given culture.

Translation has never been an isolated activity that is detached from its surrounding environment. Bassnett and Lefevere (1990: 11) adopt the position that

There is always a context in which the translation takes place, always a history from which a text emerges and into which a text is composed.

The context in which translation is produced 'is never innocent' (1990: 11). There has always been some form of constraint that governs the process of translation. Lefevere, in particular, has often underlined the need for translation studies to consider these constraints, particularly the ideological, social, cultural and literary factors that govern the production, reception, acceptance or rejection of a particular text (Lefevere, 1992).

Rewriting, suggests Lefevere (1985, 1992), denotes 'a range of processes, including translation, which can be said to reinterpret, alter or manipulate an original text in some way' (Shuttleworth & Cowie, 1999: 147). Rewritings include 'translations, histories, critical articles, commentaries,

anthologies, anything that contributes to the constructing the image of a writer and/or a work of literature' (Bassnett and Lefevere, 1990: 10). Of all the forms of rewritings, however, translation is 'the most obviously recognizable type of rewriting', and has 'had a not negligible impact on the evolution of literatures in the past' (Lefevere, 1992: 7).

### ***1.2.1 Control Factors in the Literary System***

Borrowing the definition of literature from the Russian Formalist theorists, Lefevere (1992: 14) views literature as 'one of the systems that constitute the "complex `system of systems'" known as a culture. Alternatively, asserts Lefevere, a culture is the 'environment of a literary system' (1992: 14): the literary system and the other systems within the social system interact and affect one another. Lefevere identifies three factors at play in the literary system: (1) professionals inside the system, (2) patronage outside the system, and (3) the dominant politics. The professionals within the literary system, such as reviewers and critics, teachers and translators, normally act within the parameters determined by patronage. According to Lefevere, they 'occasionally repress certain works of literature that are too blatantly opposed to the dominant concept of what literature should (be allowed to) be - its poetics - and of what society should (be allowed to) be - ideology' (1992: 14). They will continue rewriting and adapting literary works until they become acceptable to the poetics and ideology of a given time and place. Patronage outside the literary system, believes Lefevere, involves the 'powers (persons, institutions) that can further or hinder the reading, writing, and rewriting of literature' (1992: 15). While professionals are more concerned with the poetics of literature, patronage is more concerned with its ideology. Patronage, maintains Lefevere, can take the form of individuals (for instance Louis XIV, the Medici, Maecenas), and also of groups of people, including religious groups, political parties, social classes, publishers, and the media. Institutions within patronage are those which

regulate the production and the dissemination of literary works, such as 'academies, censorship bureaus, critical journals, and [...] the educational establishment' (1992: 15).

Within patronage itself, Lefevere discerns three active elements: ideology, economy, and status. The ideological component, according to Lefevere, 'acts as a constraint on the choice and development of both form and subject matter' (1992: 16). Here Lefevere sees ideology as not confined only to politics but rather as 'that grillwork of form, convention, and belief which orders our actions' (Jameson, cited in Lefevere, 1992: 16). The economic component involves the payment of writers and rewriters. In the present day, such payment takes the form of royalties for writers or salaries for teachers and reviewers; in the past, writers or rewriters would receive pensions or other forms of reward from their patrons. The element of status involves 'integration into a certain support group and its lifestyle' (1992: 16); Lefevere gives the example of the Beat poets who met regularly at the City Lights bookstore in San Francisco. Lefevere also classifies patronage as either differentiated or undifferentiated. Patronage is undifferentiated when its three components are provided by the same individual or institution, as in the case of contemporary totalitarian rulers or states. In these instances, the patron's efforts are focused mainly on 'preserving the stability of the social system as a whole' (Lefevere, 1992: 17). Patronage is differentiated, on the other hand, when the three components are not dependent on each other. An example of differentiated patronage is the contemporary best-selling writer, who may receive high monetary rewards but attains little status 'in the eyes of the self-styled literary elite' (Lefevere, 1992: 17).

Lefevere also stresses that by accepting patronage, writers and rewriters not only work within the parameters determined by their patrons, but also

'should be willing and able to legitimize both the status and the power of those patrons' (1992: 18). As an extreme example of the acceptance of patronage, Glassenap (cited by Lefevere, 1992: 18) gives the example of pre-18th century Indian poets, who went as far as allowing their patrons to claim ownership of their work.

The dominant poetics is another controlling factor that Lefevere sees as operating in the literary system. It is described as having two components: literary devices, and the concept of the role of literature. Literary devices include the array of 'genres, motifs, symbolic prototypical characters and situations' (Lefevere, 1985: 229), while the concept of the role of literature involves the relation of literature to the social system as a whole. Institutions, maintains Lefevere (1992), play a decisive role in determining the poetics:

Institutions enforce or, at least, try to enforce the dominant poetics of a period by using it as the yardstick against which current production is measured. Accordingly, certain works of literature will be elevated to the level of 'classics' within a relatively short time after publication, while others are rejected, some to reach the exalted position of a classic later, when the dominant poetics has changed. (Lefevere, 1992: 19)

When the dominant poetics of a literary system is first codified, during its formative stage, the poetics encompasses both the literary devices and the "functional view" of the literary production dominant in a literary system (Lefevere, 1992: 26). Lefevere's assumption that a poetics is codified, however, can be argued as a poetics can be implicit and not wholly systematic. 'The functional component of a poetics', according to Lefevere, is strongly associated with 'ideological influences from outside the sphere of the poetics as such, and generated by ideological forces in the environment of the literary system' (1992: 27). Lefevere (1992) gives the example of African literature, which accords importance to the community and its

values: literature is seen as belonging to the community rather than to individual producers, and as a result works tend to be anonymous.

Another aspect of the dominant poetics is 'important critical conceptions' (1992: 27), which are common in Western literary systems but do not figure explicitly in some literary systems, for example Japanese and Chinese. Here, such conceptions were established not in explicit theoretical works, but through the selection of material for anthologies produced during the formative stages of the system.

Lefevere also made an important observation about the influence of rewriting on target literature:

the interaction of writing and rewriting is ultimately responsible, not just for the canonization of specific authors and the rejection of others, but also for the evolution of a given literature, since rewritings are often designed precisely to push a given literature in a certain direction. (1985: 219)

In this instance, Lefevere (1985) illustrates how Pound's translation of T'ang poetry in his poem 'Cathay' helped change the form of modern English-language poetry.

### ***1.2.2 Application of Rewriting Theory to Translated Children's Books in Malaysia in the 1970s***

Lefevere's theory illuminates various tendencies within Malaysian translated children's literature. Constraints on the production of translated literature are evident, particularly in the 1970s, when patronage and ideology were the main influences on the decisions made about selection and strategies. The boom in book publishing for Malaysian children in this decade created a pool of commercial publishers who saw economic potential in their endeavour to publish both indigenous and translated children's books.

However, the constraints imposed by a higher patron, the Malaysian Ministry of Education, particularly concerning the language used in translations and the insistence that publishers quickly produce books depicting a Malaysian cultural environment, resulted in many books of low quality (Puteh, 1985). Publishers aimed to integrate Malaysian national ideology into their publications, which resulted in the Malaysianised<sup>6</sup> translation of books in that period (interview with Haneefa, 2005). The manifestation of national ideology of ethnic integration is the order of the day with most publishers striving to reflect a spirit of unity and mutual respect among the different ethnicities through the interaction of the multi ethnic characters in the books written for children (Rokimin, 1988). Economic constraints, due to differentiated patronage, where publishers relied on private funding with little or no government support, affected the presentation of the books in various respects, such as the use of low-quality paper (Ong, 1979).

Lefevere's claim that rewritings play an important role in developing a given literature is reflected in the evolution of children's literature in Malaysia during the post-independence period up to the 1980s. The production of children's books in the form of novels began in earnest in the 1970s, almost 15 years after Malaysia gained its independence in 1957. Even though it is too early to pinpoint the exact number of original publications for children in the 1970s, existing scholars (Mohd Lazim 2005; Ahmad Ishak, 2005) suggest that translations helped to accelerate the development of children's literature in Bahasa Malaysia during that decade.

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<sup>6</sup> The term 'Malaysianised' was first coined by Anthony Kamm in 1975, The later work of Rohani Rustam and Jamiah Abu Bakar (1977) defines Malaysianization as the practice of replacing foreign cultures found in the original text with local cultures in the translations. It is important to use familiar concepts, emphasized Rustam and Abu Bakar (1977), when translating for younger children, particularly those aged between six and fourteen. This practice of incorporating cultural elements which inhere partly in the Malay language itself and partly in Malaysian culture, proves to be prevalent in the translation of children's books in Malaysia during the 1970s and 1980s (Mohd Lazim, 2005).

### 1.3 Conclusion

Both polysystem and rewriting theories make several assumptions about the function of translated literature, and the constraints involved in its production, which can be seen to operate in the translation of children's books in Malaysia, particularly during the 1970s and 1980s. These theories recognize the importance of translation in a given system and, far from considering it a derivative activity, illustrate its fundamental role in literary and cultural history. Placing both theories in the Malaysian context illuminates the function of translated literature, and translation more generally, in the evolution of Malaysian children's literature.

My discussion has shown how translation fulfils the need of a developing literature to use its newly institutionalized language. In the context of Malaysia, the dominance of translated literature is most apparent in the early 20<sup>th</sup> century and in the 1970s. The dominance of translated literature in Malay lasts for several decades, until the mid-1980s saw a more enriched children's literature.

While polysystem theory suggests that the target culture selects translations, rewriting theory makes the more specific claim that patronage governs the selection of texts. In the early 20<sup>th</sup> century, the titles translated into Malay language were selected by the publisher, the Malayan Translation Bureau, headed by colonial representatives; in contrast, the selection of translated popular children's books in the 1970s was made by commercial publishers. Given that these publishers were inevitably educated in English-medium schools in Malaysia before the 1970s, their selection was very probably influenced by their feelings toward the language of the source texts (mainly English), and by their familiarity with

the texts that they read or encountered as part of their educational experience.

Polysystem and rewriting theory thus help to explain the development of children's literature in Malay, particularly after Malaysia experienced major transformations in its educational and language policies in the 1970s. The next step is to examine how socio-cultural contexts prior to the 1970s affected the translation of children's books, by first establishing what kind of material was translated, and which source languages and authors were preferred. This will provide a basis on which to identify the emerging trends, and subsequently to examine selected texts to see how the translations were presented to Malaysian readers in the 1970s.

## Chapter 2

### Data and Methodology

This chapter seeks to outline the data on which my study is based, and the methodology used to produce it by locating translated children's books in Malay and identifying the genres translated. It begins with a discussion of the methodological approaches previously employed in studying the translation of children's books. I subsequently outline the sources used to compile the data analysed in this research, before classifying the genres of the texts investigated. The final part of the chapter explains the principles underlying the selection of particular texts for further analysis.

#### 2.1 Previous Methodological Approaches in Studying Translations for Children

Maureen White (1992) claims that despite the growth of interest in translated children's books in America, this field remains largely unexplored by researchers. In her study, which seeks to identify shared features of successful translated children's books in English, White (1992) provides a clear description of translated children's books and what she perceives as 'successful' translated books for children. In order to analyse the translations, White developed a bibliography of translated children's books in print up to 1990 by collecting translated titles from two main sources: *Children's Books in Print 1989–1990* (CBIP) and *English Translations of Juvenile Materials in BOOKSM* (BOOKSM). BOOKSM, a bibliography obtained from the Library of Congress, was used to verify the names of the translators of books located in CBIP, and to identify translated books that were overlooked or not identified in CBIP. Records of translated books that were reprints of earlier editions, which do not figure in CBIP, were also found in BOOKSM. 572 titles were identified in White's list.

White's criteria for translated books for children are: books that were translated for children aged fourteen years and under, translated with the name of the translator specifically indicated, published by U. S. publishers, and verified as being in print as of March 1, 1990 in *Books in Print Plus*. In order for a book to be considered successful, it must meet certain further criteria: (1) the book must have been in print for more than four years, (2) it must have won an award or been placed on a notable list, and (3) it must have been positively reviewed. White (1992) argues that in order to be considered a 'successful book', it must meet all three of these criteria. Three sources were used to determine awards and other recognition (*Children's Books: Awards & Prizes, Children's Books in Print 1989-1990, and Children's Literature Awards and Winners: A Directory of Prizes, Authors and Illustrators*), while reviews from five periodicals (*Booklist, Bulletin of the Center for Children's Books, Horn Book, Publishers Weekly, and School Library Journal*) served as benchmarks to designate the books as successful. On the basis of these parameters, 131 books were identified as successful, and these were examined further. Using the list of successful translated children's books, White proceeded to classify the original languages, genres, major subject areas, major authors, major illustrators and major publishers. A closer examination of White's list shows that most of the titles belong to the seventies and eighties. Since she did not set an opening date for her list, it cannot be said with certainty whether her list represents any specific period of enquiry, for example the twentieth century. Since White's major criterion is that the book must have been in print for more than four years, this limits the corpus and privileges more recent publications. Nor can her definition of successful translated books be said to represent books that are popular with the target audience, since reader responses were not considered in her examination. White also neglects to point out the danger of using reviews as a measure of success,

that reviews may be influenced not by literary but rather by commercial considerations. There is also a methodological problem, in that the selection of periodicals to be considered may be arbitrary.

In her research in progress, Cecilia Alvstad (2003) conducted preliminary analyses with the general goal of comparing translated children's literature and non-translated literature for children. She looked at differences between translations by different publishers and examined specifically the editorial paratext, the use of proper names, and the use of second person singular 'you' in her analysis of standard Spanish vs. Argentinian Spanish. In order to undertake her analyses, Alvstad compiled a corpus of 150 books published in Argentina by ten different publishers in 1997 (56 translations and 94 non-translations). Alvstad's corpus was taken from three main sources: ISBN statistics provided by Cámara Argentina del Libro (1998), Argentinian publishers' catalogues, and 41 informal interviews which she carried out with publishers, authors, and translators in 1998. She limited her scope to books published in a single year, mainly for practical reasons, as it was easier to acquire books still in circulation when her period of enquiry began. Alvstad admitted that had another year been chosen, the volume of books published and the proportion of translations would have been different. But since publishers' policies do not change dramatically within a short span of time, Alvstad was convinced that a one-year period of enquiry could yield predictive hypotheses for other times and places. Alvstad also provides a clear-cut definition of children's literature in her research. Books for children, she argues (2003: 268), must meet one of the following criteria: '(1) if stated on or inside the book that it is for children, (2) if it is included in the publisher's catalogue of children's books, or (3) if it is mentioned as such in the general catalogue of the publisher.' Similar conditions were used in Alvstad's definition of translations. Alvstad considered a book as a translation if any one of the following parameters is

met: if (1) the source language is other than Spanish, (2) the translator is named in the book, or (3) the book is clearly indicated to be a translation, either in its paratext or elsewhere in the paratext.

The random year chosen by Alvstad can give only predictive results for that particular year, and cannot be said to reflect the same tendency in other years. Despite Alvstad's bold reassurance that similar results could be achieved if another year had been chosen, it remains clear that a longer longitudinal study could have given a more valid basis on which to work. Alvstad also neglects to take into account the socio-cultural context governing the publication of books for children. The inclusion of contextual factors would have illuminated issues such as why certain books were translated while others were not.

## **2.2 Extraction of the Data**

To my knowledge, no complete bibliographical guide is available either to children's books written in vernacular languages in Malaysia or to Malaysian translated children's books. This lack of systematic documentation on what has been written or translated for Malaysian children is not surprising, given that Malaysian children's literature has yet to come of age. The recent re-establishment in 2007 of Pusat Penyelidikan dan Pengembangan Sastera Kanak-kanak dan Remaja (PURNAMA, Centre for Research and Development of Children's and Youth Literature), under the auspices of the Dewan Bahasa dan Pustaka, has indirectly signalled the Malaysian government's awareness of the need to have a separate body responsible for the development of Malaysian children's literature and its activities (personal interview with the Head of PURNAMA, Hajah Izzah Aziz: January 2006). Despite the limited development of children's literature, if one considers the lack of annotated bibliography or complete bibliographical

documentation as evidence of measurable progress, children's books have taken up the lion's share of Malaysian literary translation (Shaik Ismail, in press). In her preliminary survey of the literary texts translated in Malaysia from 1958 to 2003, Shaik Ismail (in press), that is the present author, found that the greater part of this production consisted of children's books.<sup>7</sup> Of the 1420 books compiled in the list of translated literary texts, 950 are children's books. The present study analyses these data in much more detail, in particular those concerning children's books in Malay translation, to examine further the trends in the translation of children's books in the 45 years under consideration.

The main data that informed Shaik Ismail's research were compiled from two main sources, the online database of the National Library of Malaysia (NLM) and the Index Translationum. These were regarded as reliable sources to represent general publication trends. The NLM is believed to be the only archive in Malaysia that holds an almost complete collection of original Malaysian books, as well as translations of books in Malay and other vernacular languages in Malaysia, as it was entrusted with the responsibility of protecting and preserving books after the passing of the Preservation of Books Act in 1966.<sup>8</sup> On the other hand, the Index Translationum, maintained under the patronage of UNESCO, boasts the world's largest inventory of published translations in over 500 languages over more than 60 years. For these reasons, the data derived from the two

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<sup>7</sup> Several trends emerge from Shaik Ismail's study. Among these are that there was a higher activity of translation into Malay than into other languages, that the most common source language was English and the international publishers participated greatly in translating literary texts during the late 1950s and 1960s but less so in the following decades. The most significant trend was the preponderance of translation of books for children into Malay.

<sup>8</sup> The National Library of Malaysia was formally set up in 1972. Prior to that, there was no organised system of public libraries in Malaya. The strong public demand for a national library began as early as 1956, and resulted in the setting up of a National Library Service within the National Archives in 1966 (Abdul Kadir and Kadir Bacha, 1982 and Anuar, 1962).

sources can be regarded as a reliable, valid basis for research, if not completely accurate.

### **2.3 Composition of the Data**

Defining children's literature is a task complicated by several issues, such as the age of the readers, the difficulty of defining a text's content in simple terms, and the dual readership of the text, as children's books are often 'censored' by adult readers, such as teachers and librarians who often recommend, and parents who purchase, books for children. Children's literature consists not only of novels but also of drama, poetry, films and other forms of text. Taking into account this diversity, the present research has been limited to books that are considered as being read by children. Translated children's books are thus defined, for the present purpose, as books translated or adapted into Malay and published for the consumption of readers up to the age of 16. The books are considered to be translations when they are clearly indicated as such under the relevant subject heading in the bibliographical entry provided by the NLM or the Index Translationum. These parameters are further defined by Shaik Ismail's clear designation of what constitutes Malay translated books for children, which 'had to be (1) identified as translated into Malay or as having a source language other than Malay; (2) designated for children and or/teenagers (either by specific library indicators such as 'children', 'for children's loan', or marked as adapted, abridged, or compiled) for children; and (3) published in Malaysia between 1958 and 2003' for her corpus (Shaik Ismail, 2006: 238). The bibliographical entries generated from the NLM contain the following information: the text type, author's name, title, publication details (place of publication, publisher's name and year of publication), physical description including the number of pages, size of the book, and details of any illustration, series details (when the book is published as part of a series), indications of the subject (which mainly consist of the genre of the

book and details of translation, particularly the source language and the target language), and call number with specific target readers indicated, either adult or child readers. An example of the NLM bibliography entry is given below:

Type of Material: Monograph  
Author: Keene, Carolyn  
Main Title: Penceroboh ghaib / Carolyn Keene; Translated by Sidang Pengarang  
Imprint: Kuala Lumpur: Penerbitan Hasratpelajar, 1985  
Description: 140 ms: il; 17 cm  
Series: Siri Nancy Drew  
Subject: English fiction – Translations into Malay  
Subject: Malay fiction – Translations from English  
Call No (Children's Loan): KEE K

A full search of the same entry produces additional information, under the heading 'notes', which mainly indicates the original title of the book, its original publisher and the year the source text was first published. Under this heading, the target audience is specified as shown in the example below.

Type of Material: Monograph  
Author: Keene, Carolyn  
Main Title: Penceroboh ghaib / oleh Carolyn Keene; Translated by Sidang Pengarang Hasratpelajar  
Imprint: Kuala Lumpur: Hasrat Pelajar, 1975  
Description: 160ms. : ill. ; 18cm.  
Series: Siri Salma; no. 108  
Notes: Translation from 'The invisible intruder'. London: Collins, 1971.  
Notes: For Children

The bibliographical entries in the Index Translationum contain similar information but also specify the translator's name and the price of the book. Where the readership is not mentioned in the entries, Shaik Ismail (in press) determined the readership of the text by checking whether the source text's author wrote for adult or child readers, by manually cross-

checking the available inventories of children's authors and adult authors.<sup>9</sup> Since the keywords used while searching through the NLM database were unambiguous, for instance 'sastera kanak-kanak' (translation: 'children's literature'), the list generated by these is assumed to be accurate.<sup>10</sup> It must be noted that, in some cases, the titles of the source texts are not given in the entries. However, since the texts are classified as translations and the source languages are identified, the texts are considered as translations. I have tried to locate the possible source title when the author's name is given, using the sources available, but this is not always possible, since the entries for primers or information books often neglect to include the author's name or the publication details of the source text. The lack of source titles, however, does not pose a hindrance to the study, as other details of the translations provided in the entries are adequate for the purpose of the research.

Since my objective at this stage is to establish a general overview of the trends in translating for children in Malay, it is not necessary to analyse the texts in too much detail. Rather, it is hoped that the trends emerging from the statistical survey can highlight important outcomes that may then be further investigated, such as the most commonly favoured genres and authors for translations.

## **2.4 Classification of the Genres**

Examination of the list of translated book titles in Malay reveals several genres, which must be clearly classified in order to identify the most popular genre translated. Using four notable sources in the field of

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<sup>9</sup> Among the inventories used were *Twentieth-Century Children's Writers* (Berger, 1985), *Who's Who in Children's Books* (Fisher, 1974), and *The Oxford Companion to Children's Literature* (Carpenter and Prichard, 1984) (Shaik Ismail, in press).

<sup>10</sup> Other keywords used in Malay are 'sastera remaja' (youth literature), 'kanak-kanak' (children), 'remaja' (youth), 'terjemahan' (translation), 'sastera' (literature) (Shaik Ismail, in press).

children's literature, *The Cambridge Guide to Children's Books in English* (Watson, 2001), *Encyclopedia of Children's Literature* (Cullinan and Person, 2001), *The Oxford Companion to Children's Literature* (Carpenter and Prichard, 1984), and *Children's Literature from A to Z: A Guide for Parents and Teachers* (Stott, 1984), I have identified eight genres: realistic fiction, animal stories, biography, classics, folklore, fantasy, informational, and primers.

Genre	Definition	Examples
Realistic fiction	Stories that appear to be dealing with real people, on real or imaginary subjects. This kind of fiction describes situations that can plausibly occur in real life.	<i>Jalan tidak Berhujung</i> (translated in 1976, John Milne, <i>Road to Nowhere</i> ), <i>Buaya Mati Dua Kali</i> (translated in 1958, Frazer Shamus, <i>The Crocodile Dies Twice</i> )
Animal stories	Stories where animals and their environment figure strongly.	<i>Sugi dapat Terbang Jauh</i> (translated in 1996, unknown source title), <i>Deno dapat Kepak Baru</i> (translated in 1996, unknown source title)
Biography	Accounts of people's lives, particularly exemplary lives of historical figures, national heroes, writers and other extraordinary people.	<i>Heroin Muda</i> (translated in 1995, unknown source title), <i>Impian Terkabul</i> (translated in 1981, Philip Daly, <i>Independence Day</i> )
Classics	Texts which have come to be commonly regarded as high-quality, prestigious	<i>Lorna Doone</i> (translated in 1993, R.D. Blackmore, <i>Lorna Doone</i> ), <i>Doktor Jekyll dan</i>

	works, thanks to a tradition of reception.	<i>Encik Hyde</i> (translated in 1993, Robert Louis Stevenson, <i>Dr. Jekyll and Mr. Hyde</i> )
Folklore	Stories that are ultimately rooted in the oral tradition, although they have subsequently circulated in written form. Not all these stories were originally in English, of course – although the immediate sources of the Malay translations may have been English.	<i>Aladin dan Ali Baba</i> (translated in 1963, <i>Aladdin and Ali Baba</i> ), <i>Sinbad The Sailor</i> ), <i>Tikus Bandar dan Tikus Desa</i> (translated in 1980, <i>The Town Mouse and the Country Mouse</i> )
Fantasy	Stories that contain elements implausible by the standards of everyday life. These can feature talking toys, ghosts, supernatural elements, magical powers and make-believe worlds. Stories, including science fiction, that incorporate futuristic or scientific explorations and discoveries are also included in this category.	<i>Penunggu Kinabalu</i> (translated in 1997, Peter Hassal, unknown source title), <i>Star Wars</i> (translated in 1997, Elizabeth Levy, <i>Star Wars</i> ), <i>Sumpahan Vila Berhantu</i> (translated in 1998, Edward Packard, unknown source title), <i>Siapakah Cindy</i> (translated in 1978, Julia Birley, unknown source title), <i>Kisah di Kebun</i> (translated in 1978, David Campton, unknown source

		title)
Informational	Factual books that set out to instruct, inform and entertain children at the same time. Their main purpose is to provide information about the real world whether about concepts, crafts, arts, the environment, places or cultures.	<i>Bau apa ini?</i> (translated in 1999, unknown source title), <i>Burung Undan</i> (translated in 1999, unknown source title), <i>Bumi Kita yang Menakjubkan</i> (translated in 2001, unknown source title)
Primers	Books targeted at pre-school children which normally contain coloured illustrations and occupy 24 pages or fewer.	<i>Eeki melawat Pukaki</i> (translated in 1994, Jane S. R, unknown source), <i>Pasukan Penyelamat</i> (translated in 1994, unknown source)

The translated books were grouped into one or other of these categories, according to their distinctive features. Since realistic fiction is a broad genre (and indeed the most widely translated genre), it seems practical to break it down into sub-genres as follows.

<b>Sub-genre</b>	<b>of</b>	<b>Definition</b>	<b>Examples</b>
<b>Realistic Fiction</b>			
Adventure/mystery		Action-packed stories with events involving conflict, suspense and	<i>Misteri Kapal Berhantu</i> (translated in 1993, Franklin W.

	danger with the protagonists portrayed as solving a problem or mystery successfully, for example by capturing villains or an enemy so that a situation improves.	Dixon, unknown source title), <i>Misteri di Balai Emas</i> (translated in 1993, Carolyn Keene, unknown source title)
Family stories	Stories that centre on relationships between family members, friends and the larger community.	<i>Enam Budak Nakal</i> (translated in 1974, Enid Blyton, <i>The Six Bad Boys</i> ), <i>Kisah Enam Sepupu Lagi</i> (translated in 1974, Enid Blyton, <i>Six Cousins Again</i> )
School	Stories about school life and the relationships between student characters and their school friends and teachers.	<i>Lagi Kisah Pelajar Nakal</i> (translated in 1972, Enid Blyton <i>The Naughtiest Girl Again</i> ), <i>Saudara Kembar di Sekolah Menengah Tengku Asikin</i> (translated in 1974, Enid Blyton, <i>The Twins at St. Clare's</i> )
Contemporary	Stories that deal with social issues and take	<i>Harimau di Lembah Pahit</i> (1975, Norma

	place in a modern-day setting. Contemporary stories usually describe personal or social problems such as divorce and abuse.	R. Youngberg, <i>The Tiger of Bitter Valley</i> ), <i>Sungai Emas</i> (1975, Daniel Wood, <i>The River of Gold</i> )
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It must be said at the outset that these genres are not clear-cut, as some of them overlap. Some folk tales contain marvellous elements that could be regarded as belonging to fantasy, for instance the tale of the Ugly Duckling. In these circumstances, further reflection is needed to establish the most appropriate genre in which a book should be allocated. The reception of the book, and its plot, are the most important factors in this respect. For instance, although Anna Sewell's *Black Beauty* focuses on animal-human relationships, it has the accepted status of a classic, which takes precedence in determining its status. In combining adventure and mystery as one sub-genre of realistic fiction, I have weeded out the risks of establishing two separate categories which heavily overlap with each other. Although the list of translated children's books reveals a substantial volume of series-based adventure stories such as the Nancy Drew series, the Hardy Boys series, and the Secret Seven series, this does not imply that adventure stories that contain survival themes such as Nigel Grimshaw's books, *Tiger Gold* and *The Painted Jungle*, are excluded from this category. Similarly, the categories of 'family' and 'contemporary' stories are likely to overlap. Again, the summary of the original title served as an indicator to classify the sub-genre. For instance, in the case of Youngberg's *The Tiger of Bitter Valley*, although the story centres around relationships, the story is considered as contemporary because its main theme is about social dilemmas and the struggle between modernity and old values. Certain genres are excluded from the classification, such as readers, a category to

which some of the publications of Longmans, Oxford University Press, Fajarbakti and others are assigned in the catalogue entries. These publications, however, are assigned a more suitable genre based on their characteristic features and they are used strictly for educational purposes. Similarly, the category of picture books, where illustrations in the book play a central role and the interplay between the text and the illustrations is essential to the book as a whole, has not been considered, as it covers a wide range of subject-matter which is likely to overlap with other categories.

Although the list of translated children's books and the classification of genres have provided a wealth of information that could be mobilized for further investigation, the list can provide only a general picture of the trends in translation. Taking into consideration that most of the books are likely to be out of stock and out of print, in particular those published prior to the 1990s, detailed analysis of a wide corpus is unfeasible at this stage. Interviews with librarians at the National Library of Malaysia demonstrated that the possibility of the listed books having survived the test of time is minimal, although some of the books are stored in the library. Furthermore, Ahmad Ishak (1998), in his study on the history of book publishing in Malaya, confirmed that not all the books listed in the NLM OPAC catalogue are housed at the central library. Further queries at various state libraries, school libraries and commercial publishers will have to be carried out in future if more detailed examination of the corpus is to be undertaken. Given the short lifespan of the translated books, as the possibility that they are protected and preserved against the ravages of Malaysia's hot and wet climate and numerous book-loving insects is almost zero, a more in-depth study of the texts, particularly by looking at the translations of the most translated authors, would have yielded more constructive findings. The findings of a quantitative analysis are likely to be less reliable than those of



an in-depth study of selected texts, focusing on translations of the most translated authors.

## **2.5 Selection of the Texts**

The decision to focus on Enid Blyton's works was largely motivated by the popularity of her books in translations for Malaysian children, as discussed briefly in the Introductory chapter, and as evidenced in the quantitative analysis (cf. section 4.6) Several issues pertaining to the translation of Blyton's work emerge from the survey: Did Blyton's adventure/mystery books stimulate original Malay productions in similar genres during the 1970s and 1980s? Did the translations introduce new models to children's literature in Malaysia? How were her books, loaded with English cultural references, translated into Malay? Who translated Blyton's books? Did the translators adapt her books? As it is hardly possible to answer all these questions in the present study, I shall focus on how her books were translated, in particular how her books were presented to the target audience and how the culture-bound items that abound in her books were transferred into Malay during the 1970s. Since it is impossible to examine all her works, ten of her books, specifically the first five and the last five of her books to be translated in the 1970s, will be selected. This selection is representative enough to serve as a significant sample of translation practice in this period, while also permitting in-depth study of specific translation choices. It will also enable comparisons to be made between different genres, and between two chronological "slices" of translation, thereby indicating whether any significant development has taken place between the earlier and the later period. The following are the texts selected for analysis:

<b>Date of Translation (Genre)</b>	<b>Translated Title</b>	<b>Date of Original Publication<sup>11</sup></b>	<b>Source Title</b>
1974 (Adventure/ Mystery)	<i>Kumpulan Lima Membuat Penyiasatan</i>	1943/1967	<i>Five Go Adventuring Again</i>
1974 (School)	<i>Pelajar Nakal di Sekolah</i>	1940/1974	<i>The Naughtiest Girl in the School</i>
1974 (Family)	<i>Kumpulan yang Lasak</i>	1949/1967	<i>Those Dreadful Children</i>
1974 (Family)	<i>Enam Budak Nakal</i>	1951/1968	<i>The Six Bad Boys</i>
1974 (Adventure/ Mystery)	<i>Sungai Pengembaraan</i>	1955/1966)	<i>The River of Adventure</i>
1979 (Adventure/ Mystery)	<i>Lima Sekawan di Pulau Berbisik</i>	1945/1966	<i>Mystery of the Secret Room</i>
1979 (Adventure/ Mystery)	<i>Mistri Banduan Ghaib</i>	1956/1969	<i>Mystery of the Missing Man</i>
1979 (Family)	<i>Rumah di Selekoh</i>	1947/1968	<i>House-at-the- Corner</i>
1979 (Adventure/ Mystery)	<i>Mistri Bilik Rahsia</i>	1957/1970	<i>Five Go to Billycock Hill</i>

<sup>11</sup> The date of original publications is taken from the NLM bibliographical entry. The first date given is the date of the first publication of the book listed; the second is presumably the date of the edition on which the Malay translation was based

1979 (Adventure/Mystery)	<i>Lima Sekawan di Bukit Jaguh</i>	1962/ 1971	<i>Five Have a Mystery to Solve</i>
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Six of these books belong to the adventure/mystery genre, three to the family genre and one to the genre of the school story. The emphasis of my analysis will be on the translation of cultural signs in these texts. The treatment of culture-bound items can shed light on the translating process at work, and direct access to the translation enables one to draw conclusions about the publishers' translating policy at the time.

## 2.6 Conclusion

This chapter has described the sources of the data used and the ways in which this data has been organised, particularly into genres of texts. The selection of texts for more detailed analysis is outlined and explored. The numerous translations of Blyton's books testify to their immense success in Malaysia. Not only were they translated in the 1970s, they were revised in the 1980s and 1990s, and to this day continue to be published for Malaysian children. In-depth study of Blyton's Malay translations permits analysis of the translators' decision-making processes, particularly since translating for children is a process that takes place in a larger socio-cultural context. It may also reveal whether there is any difference between the translation strategies used in the early 1970s and those used at the end of the decade. The method chosen in this research can inform future study of translated children's literature and translated literature generally, particularly in Malaysia. This is particularly important since little research has been undertaken so far on children's literature in Malaysia.

## Chapter 3

### Children's Literature in Malaysia: An Overview

#### 3.0 Introduction

Unlike its Western counterparts, which have taken more than five hundred years to develop their children's literature traditions, Malaysia has had to go through all the stages of developing its children's literature, notably children's literature in Malay, in the relatively short period of forty years. This is not surprising considering that oral tradition flourished among the Malay masses prior to the intervention of European powers, and that modern Malay literature itself only established its importance in the twentieth century (Osman, 1964; Osman, 1976). Furthermore, the impact of British colonialism had left the country grappling with problems characteristic of post-colonial cultures, such as conflicts between different cultural groups, low literacy levels, and poverty (Gullick, 1981; Andaya and Andaya, 1982; Ongkili, 1985). In this context, the need to develop an indigenous children's literature was not regarded as paramount. These issues strongly suggest that the development of children's literature in Malay must be viewed in its historical context, so that the impact of political and social conditions on children's stories written by Malaysian authors can be fully understood.

Zohar Shavit offers a useful framework for considering the development of children's literature in Malay, by proposing that all children's literature, whatever its geographical location or temporal boundaries, undergoes similar stages of development and 'historical pattern'. Shavit asserts that

*all systems of children's literature known to us, without exception pass through the same stages of development. Moreover, the same*

*cultural factors and institutions are involved in their creations*  
(author's emphasis, 1995: 27-28)

More often than not, maintains Shavit (1995: 29), the educational system plays a major role in legitimizing books for children and creating 'a certain corpus of texts and a set of norms according to which official books for children had to be written.' In her discussion on the stages of development for children's literature, Shavit (1995) outlines, among others, the understanding of child and of childhood, the writing of books specifically for children, the revolution of printing press, the development of school system which leads to the publication of school books for children, the emergence of new readership who reads for pleasure and the establishment of other institutions such as the library to promote reading. Although, the notion of child and of childhood cannot be said to be firmly established in the history of children's literature in Malay, other similar stages of development can be seen occurring, notably the establishment of the educational system that began creating demands for books addressed specifically to children. In Malaysia, the stages of development were encouraged by three historical events in particular: the establishment of the Mission Press in the Straits Settlements in the nineteenth century, the setting up of the *Pejabat Karang Mengarang* (Malay Translation Bureau) in 1924, and the implementation of new educational and language policies in post-colonial Malaysia. The educational system, as Shavit (1995) suggests, played an important part in stimulating book production and distribution for Malay children from the nineteenth century onwards. The relative importance of translation, not only as a means through which foreign works found their place in Malay children's literature but also as a vehicle that helped to enrich the production of original children's books in Malay, is also evident in the early stages of this development. This chapter will discuss the historical events noted above, and the roles played by educational institutions and

translation in influencing the evolution of literature for Malay children. By tracing the development of children's literature in Malaysia from the nineteenth to the twenty-first century, I shall identify the prevalent trends in this field, and clarify the particular status of children's literature in translation. In the latter section of this chapter, I explore the overall trends in the translation of children's books into Malay, focusing on the findings of a survey I have previously undertaken.

### **3.1 Children's Books in Malay: A Historical Overview**

#### ***3.1.1 The Nineteenth Century in Colonial Malaya***

Children's literature in Malay owes much of its early development to the efforts of Protestant Christian missionaries in the nineteenth century. As pointed out at the beginning of this thesis, Ahmad Ishak's (1998, 2005) and Proudfoot's (1993) surveys suggest that among the early Malay books printed by the Christian missionaries,<sup>12</sup> apart from catechisms and other Christian material, most notable were their translations of books for children, in the form of language learning aids for school use. On their arrival, the missionaries began promoting literacy and education as part of their endeavour to spread the Christian message among Malays by opening Malay schools in the Straits Settlements in 1834 (Cheeseman, 1955, Ahmad Ishak, 2005). It was William Milne, one of the agents of the London Missionary Society, who first established a printing press in Malacca, one of the three Strait Settlements alongside Penang and Singapore, as early as 1816<sup>13</sup> (Byrd, 1970, Ali, 1991, Ahmad Ishak, 1998). This press, known as

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<sup>12</sup> It was the Christian missionaries who pioneered printing in Malay in the Malay Archipelago. The London Missionary Society began its first Christian mission in Malacca in 1815, and left the region in 1847 (Jones, Ismail, Kratz, Milner, and Phillips, 1989: 106).

<sup>13</sup> In November 1816, a printing press with both Malay and English types, together with other printing materials and six craftsmen, arrived in the Malaccan port from Bengal. They began

the Mission Press, operated in Malacca, Penang and Singapore and published Bibles, tracts and other Christian material in Malay and Chinese. Apart from printing religious materials, the Mission Press also printed a considerable number of books for use in schools, classical Malay literature, translations and original writings (Ahmad Ishak, 1998). One of the early books printed was Claudius Henry Thomsen's *Menolong Segala Anak* (Helping Every Child) (1818), a grammar book designed to help Malay children learn Malay (Proudfoot, 1995, Ahmad Ishak, 2005). B. P. Keasberry's *Bacaan Kanak-kanak* (Children's Readers) (1840), a reader with illustrations, was another publication of the Mission Press, which also published *Buku Pelajaran Bahasa Melayu (No. 1)* (Malay Language Textbook) (1838), *Buku Pelajaran Bahasa Melayu (No. 2)* (Malay Language Textbook) (1847), *Budak Hampir Tenggelam* (A Nearly Drowned Child) (1844), and *Teka-teki Terbang* (Flying Puzzles) (1855). Most of the Press's early books aimed to introduce reading and writing to young children, though its output also included story books and Biblical books for children, for instance *Harry Belajar* (Harry is Learning) (1846), *Henry* (1840), *Kisah-kisah Kitab Injil* (Biblical Stories) (1844) and *Ceritera Indah* (Great Stories) (1860) (Ahmad Ishak, 2005).

In the early years of the Malay schools, newspapers and magazines filled the void left by the dearth of textbooks (Ahmad, 1966). Newspapers such as *Jawi Peranakan*<sup>14</sup>, *Sekola Melayu* (Malay School) and *Taman Pengetahuan* (Garden of Knowledge) were prescribed reading material for schools and played a vital role in cultivating new readers (Ali, 1991). *Jawi Peranakan*, first published in 1876, was subscribed to mostly by students

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printing, among others, the *History of Cornelius* (100 copies), Bogue's *Essay on the New Testament* (250 copies), and an *English Spelling Book* (600 copies) (Byrd, 1970).

<sup>14</sup> *Jawi Peranakan* refers to the Straits-born Muslims of mixed Indian, notably the Tamil and Malay parentage.

and teachers in Malay schools. *Sekola Melayu* was first published in 1888 by Munshi Sheikh Muhammad bin Ghulam Husain a-Hind and Faida Ali, with the aim of supplementing reading material in Malay schools (Ahmad, 1966); it contained numerous articles on Malay grammar and language structure. One of the features of Malay newspapers and periodicals of the early twentieth century was the inclusion of advertisements promoting forthcoming books, newly published serials, and book sales. Such means enabled readers to acquire books and to be updated about new books (Ali, 1991, Byrd, 1970).

When Malay schools began to expand under the supervision of the colonial administration, school textbooks began to be published by the colonial government in the Straits Settlements. *Punca Pengetahuan* (Source of Knowledge) (1876) was documented in the *Straits Settlements Annual Report on Education* in 1878 as the first Malay text book (Ahmad Ishak, 2005). It was revised in 1885, and continued to be used in schools until it was replaced with Syed Mahmud bin Syed Abdul Kadir al-Hind's *Pemimpin Pengetahuan* (Leader of Knowledge) in 1907. Syed Abdul Kadir al-Hind (1865-1913), of Indian origin, was the Malay writer and translator in the Singapore Education Department. He has always been regarded as the earliest pioneer of children's books through original writing, translation and adaptation (Ahmad Ishak, 2005, Ali, 1991). With his uncle, he edited the first children's magazine in Malaya, the *Taman Pengetahuan*. Syed Abdul Kadir al-Hind's works, however, were mainly textbooks for use in schools, and were generally translated or adapted from English sources. His original *jawi*<sup>15</sup> primer, *Pemimpin Pengetahuan*, was published in 1898 and used in

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<sup>15</sup> *Jawi*, a Malay modification of the Arabic characters, was used extensively before the British came. Upon his appointment as the Federal Inspector of the Malay schools in 1903, R. J. Wilkinson introduced several reformations to improve the quality of the Malay vernaculars. Among these changes was the introduction of Romanised Malay to replace Jawi. Romanising the Malay language

Malay schools until 1915 (Ahmad, 1966, Ali, 1991, Ahmad Ishak, 2005). His other publications include *Ilmu Kejadian* (Nature Studies)(1887), *Urip Waras* (Awareness) (1891), *Ilmu Peladang* (Agriculture), *Ilmu Bumi* (Geography), *Hikayat Tanah Melayu* (History of Tanah Melayu) and *Pulau Perca* (Island of Perca) (1898), *Pohon Pelajaran* (Tree of Knowledge), *Jalan Kepandaian* (Road to Success) and *Kamus Mahmudiah* (Dictionary of Mahmudiah) (1894) (Ahmad, 1966. Ahmad Ishak, 2005).

*Hikayat Penerang Hati* (Epic of Purified Heart), an adaptation of Aesop's Fables (1896) by Alang Ahmad bin Muhammad Yunus, was another early printed book for Malay children. It was used in Malay schools as the basis for essay writing exercises, in which students were asked to rewrite the animals' adventures (Ahmad, 1940). More indigenous publications included *Cerita Jenaka* (Funny Story) (1908), which centres around the exploits the wily mouse deer Sang Kancil, who always defeats larger beasts using his tricks, and *Kitab Gemala Hikmat* (Hikmat Gemala Book) (1909), a collection of Malay classical poetry in the genres of *syair*, *pantun*, *gurindam* and *seloka*, aimed at children (Puteh, 1989).

Emerging Malay publishers also printed Islamic material for Malay children around the turn of the century. Among the Malay publishers active in translating Islamic books, and publishing periodicals and newspapers were Al-Ikhwan Press, Malay Press and Matbaah al-Atas Kuala Kangsar. The periodical *Taman Pengetahuan* was published by Al-Ikhwan from 1904, while the Malay Press began to publish *Al-Imam* in 1906 (Ahmad Ishak, 2005).

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enabled 'publications by the Government to maintain a consistency and uniformity for the whole Federated Malay States where there were important differences in regional dialects between the northern part of the peninsula (due perhaps to Thai influence) and the southern part where the Minangkabau and Javanese influence was very marked' (Chai, 1964: 245).

It was through progressive educational programmes that Malay children's literature began to grow. In some respects the intervention of British colonialism, in particular the implementation of an unambitious Malay education programme within the Federated Malay states, hampered the evolution of children's literature in Malay. Malay education remained at best at the most elementary level at the turn of the twentieth century.<sup>16</sup> The Malay schools were geared persistently to British policies, which sought 'the preservation of the traditional Malay peasantry and the avoidance of creating new Malay aspirations which could only be frustrated for want of opportunity to fulfill them' (Loh, 1974: 225).<sup>17</sup> During this period children were taught from government-supplied textbooks, mostly translations of English texts on elementary arithmetic, science, geography and hygiene (Loh, 1974). In Malaya, the school books used included simple Malay language versions of folk tales, which had been compiled under the direction of the Federal Inspector, R. J. Wilkinson (Chang, 1973). Wilkinson not only oversaw the publication of Malay readers for schools and a series of locally popular legends into Romanised Malay; he also organized the translation of Government Gazettes into Romanised Malay in the English schools (Loh, 1975). In this period, school textbooks form a major part of

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<sup>16</sup> After the arrival of British colonial rule in 1874, a formal system of Malay secular education began to be implemented in the Malay states. Until the outbreak of the Second World War, the curriculum did not develop beyond provision for a four-year primary education which emphasised the three R's, the introduction of basket-making into the curriculum, the setting up of school vegetable plots for the study of elementary agriculture, and the acquisition of habits of hygiene and punctuality. Malay schools commonly consisted of one or two classrooms, with a minimal supply of equipment (Chang, 1973, Loh, 1974). It was Richard Olof Winstedt, the Assistant Director of Education, who recommended that the duration of primary education be reduced from projected five years to a maximum of four, on the basis that a fifth year could foster aspirations among students to become clerks (Loh, 1974: 225).

<sup>17</sup> R.O. Winstedt (cited in Fook-Seng, 1974: 226) argued as follows: 'There can be little doubt that the bulk of the inhabitants must turn to agriculture and other industries and that the Education Department will have to equip them for those paths of life. Any ideal of education, not adjusted to local wants, must lead to economic dislocation and social unrest.' Winstedt, like his predecessor Frank Swettenham, was determined to set the boundaries for the Malay school system in these terms. Such limitations produced Malay children with limited opportunities for foreign language learning or literary pursuits.

the material published for children; non-textbook materials were relatively rarely published (Ahmad, 1966). The emphasis on textbooks published by the colonial administrators was common to most British colonies (Greenblatt in Tomlinson, 1989: 40). Most of the textbooks were written by colonial officers such as R. J. Wilkinson and R. O. Winstedt (Ahmad Ishak, 2005; Loh, 1974; Loh, 1975), although more indigenous material also found its way into the Malay school curriculum, including stories from *Sejarah Melayu* or the Malay Annals, and classical hikayat such as *Hikayat Merong Mahawangsa* (The Epic of Merong Mahawangsa), *Hikayat Raja Indera Mengendera* (The Epic of Raja Indera Mengendera), *Hikayat Isma Yatim* (The Epic of Isma Yatim) and *Hikayat Seri Rama* (The Epic of Seri Rama) and Munsyi Abdullah's *Hikayat Abdullah* (The Epic of Abdullah) (Ahmad Ishak, 2005; Loh, 1974; Loh, 1975).

When R. O. Winstedt was appointed as the Assistant Director of Education (Malay) in 1916, apart from supervising the Malay training colleges at Malacca and Matang in Perak, he also organized the preparation of a new series of Malay textbooks and readers (Loh, 1975). Later, a dogmatic monolingual policy promulgated throughout the 1920s and 1930s by O.T. Dussek, the Assistant Director of Education in charge of Malay schools from 1924 until 1936, saw an increase in literature published in Malay. Supported by Winstedt, who was the Director of Education from 1924 to 1931, Dussek's policy was implemented in all Malay schools, including the Sultan Idris Training College (SITC),<sup>18</sup> a teacher training college in Perak. While

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<sup>18</sup> Two institutions are widely regarded as major influences on Malay education: the Sultan Idris Training College and Kuala Kangsar Malay College, founded in 1922 and 1905 respectively. While the Sultan Idris Training College enrolled the sons of the Malay commoners and peasantry, who were trained to become schoolmasters in their villages, the Kuala Kangsar Malay College educated privileged Malays, the sons of Malay royalty and aristocracy. The latter institution followed a curriculum similar to that of an English public school. Upon graduation, the English-educated Malay elite were given state and federal administrative positions in the British colonial

promoting the development of Malay language and culture, it deprived students and teaching trainees of the opportunity to learn other languages, including English.<sup>19</sup> In 1924, the *Pejabat Karang Mengarang* (Malay Translation Bureau) was transferred to the SITC from Kuala Lumpur through Dussek's efforts.

All critics, essayists, commentators and researchers interested in Malay publishing, Malay literature and Malay children's literature agree that it was the *Pejabat Karang Mengarang* that helped remedy a paucity in Malay texts suitable for use in schools, and that it pioneered mass publication of Malay books for the Malay public (Osman, 1964; Ahmad, 1966; Hamid, 1967; Kuntum, 1996; Ahmad Ishak, 1998, Rahmat, 2006). This event is of considerable importance in the history of children's literature in Malay, as Dussek noted, claiming 'We have spent the last one hundred years in producing reading materials for children' (cited in Ahmad, 1964: 218). The *Pejabat Karang Mengarang* was originally established with the main goal of providing the Malay vernacular schools with books, in particular school textbooks, which were very limited in number at that time, unlike books in the other main languages which were imported from England, China and India (Ahmad, 1966). Most of the books published by the bureau were not substantial; neither were their print runs large. They were generally printed either in England or by the only local printer in operation, the Malaya Publishing House in Singapore (Hamid, 1967). In 1929, the bureau assumed new lines of activity, notably the translation of fairy tales, fiction and light literature, to provide supplementary reading for schools and cater for the needs of the more educated Malay adults (Ahmad, 1966, Li, 1970).

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administration (Loh, 1974). It has often been thought that the Sultan Idris Training College became a hub for Malay nationalism and social change (Gullick, 1981).

<sup>19</sup> Osman (1964) laments that as a consequence of the monolingual policy, most educated Malay readers were ignorant of the Western literary tradition since they had no access to English. Their only knowledge of Western literature was acquired by reading translated works or popular literature.

The translations of English books were published by foreign publishers, with the inducement of guaranteed purchase by the Department of Education (Hamid, 1967).

The *Pejabat Karang Mengarang* thus fulfilled two functions:

- (i) To publish school textbooks such as readers, grammar and composition, history, geography, arithmetic, hygiene, physical drill, craft, etc for Malay schools. Up to the end of 1957, the bureau had published a total of 85 books in its Malay School Series.
- (ii) To publish simplified literary books such as fairy tales, stories, novels, plays and travel books, with a view to providing students with supplementary readings and the Malay reading public with entertainment. Most of these books were translations from light English literature. Up to the end of 1957, the bureau had published a total of 64 books in its Malay Home Library Series.

All these books were well translated and were reasonably priced. The wealth of adaptations/translations published includes classics such as *Treasure Island*, *The Adventures of Sherlock Holmes*, *Kidnapped*, *Gulliver's Travels*, *Robinson Crusoe*, *Coral Island*, *Around the World in 80 Days*, *King Solomon's Mines* and many others (Ahmad, 1966; Mohd. Tahir, 1987).

Apart from translating foreign works, the *Pejabat Karang Mengarang* also launched a novel-writing competition in 1951 in its efforts to fill the gaps in original writing for young adults in Malay. Hashim Amir Hamzah's *Cincin Rahsia* (Secret Ring), a detective story known for its compelling and suspense-filled plot, came first. Five years later, in 1956, the bureau held a

similar competition to encourage the creation of novels for children. Mohd Akhir Leman's *Bahagia Sesudah Derita* (Happiness after Sufferings) (1958) and Zakaria Salleh's *Ahad* (1959) were chosen as the winners. Both novels, later published by the Dewan Bahasa dan Pustaka (DBP), centre around family life. Other winners of this competition that were published by the bureau include *Pahlawan Berkaki Tiga* (Three-Legged Warrior), *Hidup Berjuang* (Life Struggles) and *Cherita-cherita Rekaan* (Creative Stories) (Ahmad, 1966).<sup>20</sup> These competitions were held regularly, with the winning books always published by the DBP.

Abdullah Sanusi bin Ahmad (1966: 62) maintains that the setting up of the bureau 'had most significant and far-reaching developments in the field of Malay Vernacular Development.' The books published in the *Malay Home Library Series*, Ahmad claimed, not only gave the Malay public 'for the first time, a taste of foreign literature in their language'; they also provided the incentive for Malay teachers to try their hand at writing (Ahmad, 1966: 62).

Following World War II, the activities of the Malay Translation Bureau, hitherto under the administration of the Sultan Idris Training College, were brought directly under the Department of Education in Kuala Lumpur: the Dewan Bahasa dan Pustaka became the Textbook Unit of the Department. In 1957, the unit was absorbed into the Dewan Bahasa dan Pustaka (Ahmad, 1966, Hamid, 1967)

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<sup>20</sup> Publication dates for these novels are not provided in Abdullah Sanusi bin Ahmad's (1964) list of books published by the Pejabat Karang Mengarang.

### **3.1.2 The 1950s and 1960s: The Flowering of Children's Literature in Malay**

After gaining independence in 1957, Malaysia began to pursue an active policy of creating a national language, culture, ideology and image. The need to seek unification of the three main racial groups was met through unifying what had previously been separate educational systems: the Malay, English medium, Chinese and Indian schools. The 1956 Report of the Education Committee (also known as the Razak Report of 1956) expressed the view that 'We believe that the ultimate objective of educational policy in Malaya must be to bring together the children of all races under a national education system' (*Report of the Education Committee*, Kuala Lumpur, 1956).<sup>21</sup> A national education system was suggested by the Education Committee of 1956 and endorsed by the Education Review Committee of 1960, emphasising common syllabus content to be implemented in all schools, and the introduction of Malay as the medium of instruction (Wong, 1964, Wong, 1971, Ahmad, 2004). The national education system aimed to promote national unity, economic development and social integration (Chang, 1973). Just as education was largely responsible under colonial rule for reinforcing the country's cultural pluralism, so has education since independence been the major force in restructuring society, a process which began soon after World War II.<sup>22</sup> The aftermath of the race riots in Kuala Lumpur on 13 May 1969 resulted in a major transformation of language and education policy in Malaysia. Dato' Haji Abdul Rahman Ya'akub, the then Minister of Education, officially

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<sup>21</sup> The Report of the Education Committee unified the disparate educational structure, and aimed to provide an educational system that would be 'acceptable to the people as a whole which will satisfy their needs and promote their cultural, social, economic and political development as a nation and having regard to the intention to make Malay the national language of the country, while preserving and sustaining the growth of the language and culture of the other communities living in the country' (*The Report of the Education Committee*, 1956).

<sup>22</sup> The withdrawal of the Japanese forces in 1942, was followed with internal conflicts, in particular that of the threat of the communist guerillas, from 1942 to 1960. During this period, the national priority was to obtain independence from the British.

announced that the complete conversion of the English-based schools to the Malay medium would begin as of 1 January 1970, beginning with Standard One of the primary schools (Chai, 1977). Malaysia's proclamation in 1970 of the Rukunegara, loosely translated as 'national ideology', was also an attempt to fill an ideological void since independence, as a reaction to the 1969 riots (Rokimin, 1988). The Rukunegara is a set of five principles, which was formulated as a framework to bind together the Malay, Chinese and Indian communities, regardless of their history, culture, language, and value system. The Rukunegara embodies five principles: belief in God, loyalty to rulers and country, upholding the Constitution, sovereignty of the law, and good behaviour and morality. The national ideology also embodies five beliefs: a united nation, a democratic society, a just society, a liberal society and a progressive society (Malaysia, Rukunegara, Kuala Lumpur, 1970, cited in Chai, 1977: 70).

It is this emphasis on national unity that governs the production of children's books in subsequent years. The identification of a national language and the implementation of a single national educational system are seen as attempts to unite Malaysians (Quah, 1997). The task of developing and mobilizing the Malay language has been allocated to the official custodian of the language (which from 1964 was known as Bahasa Malaysia), the Dewan Bahasa dan Pustaka. The formation of this organisation, first as an integral part of the Ministry of Education and later as a corporate body in 1956, has always been seen as a watershed in the development of Malay language and literature (Hamid, 1964, Ahmad Ishak, 1998). The Dewan Bahasa dan Pustaka was given the following tasks:

- To develop and enrich the national language in all fields
- To augment literary talent, especially in the national language

To print or publish or help in the printing and publication of books, magazines, newsletters and other forms of literature in the national language and other languages

To standardise spelling and pronunciation, and create suitable new terminology in the national language

To encourage the correct usage of the national language, and

To encourage extensive usage of the national language in all spheres of life in accordance with the prevailing laws.

(Hamid, 1964: 188)

As a statutory body, to which the government granted the autonomous power to conceive policies, formulate programmes relating to the development of language and literature, and publish and market books, Dewan Bahasa dan Pustaka began to nurture and develop the national language in accordance with national policy and, according to Osman, the aspirations of the people (Osman, 1986). Various scholars have acknowledged the endeavours of the Dewan Bahasa dan Pustaka in publishing numerous items such as school texts, fiction, non-fiction and classical Malay literary works, all of which are of superior quality both in content and in technical standards of book production (Hamid, 1967; Puteh, 1989, Ahmad, 1966)<sup>23</sup>. During the 1950s, traditional narratives, including legends of ancient warriors such as Hang Tuah, Hang Jebat, and Tun Perak, were promoted in the Malay language.

It is against this backdrop of social developments, with the transformation of the educational system and the emphasis on social integration, that Malaysian children's literature began to flourish. Most researchers and

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<sup>23</sup> The important contribution of the Dewan Bahasa dan Pustaka to the development and growth of publishing in Malay must be emphasized. Since its inception, it has actively published and promoted books in Malay (Hamid, 1967), and has also been involved in the national language campaign, on behalf of the government, to promote and sustain the language nationwide. Through annual book festivals, it has sought not only to introduce publications in the national language but also to help unite almost all the publishers in the country (Hamid, 1967).

commentators agree that real interest in children's literature in Malaysia dates back only to 1966, when UNESCO organized the National Seminar on Malaysian Children's Literature (Ahmad, 1980; Puteh, 1989). The evident absence of literary books for children in the Malay language during the post-independence period, in particular before 1967, raised concerns in some quarters, mainly educators, scholars and parents, who believed that such a lack did not favour the endeavour to promote the use of Malay among the young (Ahmad, 1966, Muhammad, 1976; Hamdani, 1977; Ahmad, 1980; Puteh, 1980). Puteh (1989) notes that during this period, books for children within the age range 11-16 were rare, while readers aged 7-9 had the option of reading animal and folklore tales. The 1966 seminar was organized in the hope of resolving this urgent need. As a result of the seminar, in 1967 the DBP began publishing its monthly magazine, *Dewan Pelajar* (Hall of Students), geared to providing information and entertainment to Malaysian children. Similarly, in 1968, the popular newspaper company Utusan Melayu began publishing its weekly magazine *Utusan Pelajar*, which has remained popular to this day<sup>24</sup>.

### **3.1.3 The 1970s: The Key Decade for Children's Literature in Malaysia**

While educators in the 1960s lamented the lack of books for children, Puteh (1989) and Rustam and Abu Bakar (1977) acknowledge that there was a boom in children's book publishing in the mid-1970s. The increase in publications for children was due to several main factors. The implementation of the National Education Policy in primary schools in

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<sup>24</sup> Both magazines publish creative writing including poems, short stories, serialized novels, adaptations and many other works by talented writers.

Malaysia in 1970 wrought major changes in the education system. The new policy stipulated that Malay, or Bahasa Malaysia, was to be used as the medium of instruction to replace English in all national schools. The use of Malay resulted in, among other things, the restructuring of the curriculum, and created an immediate demand for supplementary reading materials in Malay. In light of this, the Malaysian Ministry of Education also provided financial aid to school libraries as an incentive to stock up on reading materials for the use of young children. This incentive created a pool of publishers who hastily published books in the national language. Moreover, literature-conscious school principals and Bahasa Malaysia teachers in scores of secondary schools began to include Malay literature as part of the syllabus for Malay. Pilot studies were also conducted by the Centre for Curriculum Development, in the Ministry of Education, to test the viability of introducing Malay literature as a subject in secondary schools. All these events inevitably created a rise in the number of children's books published in this decade (Puteh, 1989). Many of these books were translations, whether of folktales, poems or novels (Ahmad, 1979a; Muhammad, 1976).

The hastily-produced books, published solely for profit according to various critics (Ahmad, 1977; Ahmad, 1979), could harm young readers in the long term. Though the publishers' endeavour to publish original or translated material in Bahasa Malaysia was seen as vital in promoting the development of children's literature, their lack of attention to the importance of quality literature for young children was criticized severely by the public in the 1970s (Yahya, 1976; Muhammad, 1976; Ahmad, 1977; Ahmad, 1979b; Siwar, 1978; Arshad, 1979; Ahmad, 1980; Puteh, 1989). The judges' report on the best children's book award for 1979, reported that most books sent in for assessment were dismissed as poor in quality because they were mainly adaptations, or used unattractive illustrations,

inappropriate characterization, or a monotonous style of writing (*Dewan Sastera*, 1979). This led to the conclusion that most of the story books available on the market in the 1970s were short of quality in both content and design.

This unhealthy state of affairs was mentioned by Anthony Kamm (1975) in his report on the workshop on 'Writing, production and evaluation' that he attended in Malaysia from 5 to 22 August 1975. Kamm (1975) stated that the implementation of Bahasa Malaysia as the medium of instruction in all schools in Malaysia had created the need not only to make textbooks available for Malaysian children, but also to provide the young readers with literary materials. He claimed that the change in the medium of instruction had placed Malaysian children at a disadvantage, as they were 'faced virtually with a total lack of supplementary reading material and worthwhile children's literature at every stage of [their] educational development' (pp. 1752, 1754). The lack of quality literature for young Malaysian children was compounded by the educational system, whose philosophy was so exam-oriented that 'the concept of the school library as a mainspring of activities inside and outside the classroom is barely understood, let alone grasped' (p. 1754).

Another issue that sparked off debates among critics and scholars during this period was the lack of emphasis placed by parents and schools on reading: Malaysia was not regarded as a reading society (Hamdani, 1977, Ahmad, 1977; Arshad, 1979; Ahmad; 1980; Muniandy, 1982; Ray, 1986). Parents and teachers were widely reproached for failing to inculcate reading habits in children. Commentators emphasized the need for parents and teachers to set a good example to young children, by reading either to the children or on their own (Hamdani, 1977, Ahmad, 1977; Arshad, 1979;

Ahmad; 1980). Only then, argues Arshad (1979), would it become possible to promote high-quality book publishing and generate more creative writers in the process.

Also during this period, the publication of novels for children in Malay became widespread (Puteh, 1989). Writers were more inclined to write novels than any other genre, and publishers were ready to publish the genre since novels were well received by young readers in that period (Puteh, 1989). Adventure writing was popular during this decade with both established and new writers producing this kind of material<sup>25</sup> (see Appendix 1 for list of authors and their works).

In an important simultaneous development, established writers for adults also began to show an interest in young readers during this period. These writers evidently recognized that literature was a tool for education and a means by which they could raise young readers' awareness of their role in society (Puteh, 1989). Established authors such as Matlob, Arman Sani and Othman Puteh were prolific in the 1970s, publishing seven, six and nine adventure novels respectively over the course of the decade<sup>26</sup> (see Appendix 1 for further list of titles). These stories conform to the social values acceptable in Malaysia in this period, and it is understandable that in the wake of the race riots of 1969, the emphasis was to promote ethnic integration with writers aiming to present a picture of a harmonious society, in which a group of children from different cultural/religious

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<sup>25</sup> These writers' inclination to publish adventure stories, according to Puteh (1989), stems both from this genre's popularity among young readers and from its familiarity to the writers.

<sup>26</sup> Matlob novels are a series of adventures encountered by seven characters known as the BOLTRAM group. Matlob, like most of his contemporaries who produced adventure stories in the 1970s and the 1980s, is known for his multiethnic cast of characters, who are portrayed as united despite coming from different cultural backgrounds. The same tendency is evident in Arman Sani's and Othman Puteh's adventure novels of this period (see Appendix 1 for further list of titles).

backgrounds work together to defeat criminals (Puteh, 1989, Rokimin, 1988).

Some writers, who realized that adventure stories were proliferating to excess in the 1970s, attempted to move away from the genre by addressing realistic contemporary themes in their writings. Among the well-known writers and works in this category, mention must be made of Ahmad Kamal Abdullah, Darus Ahmad, Nazel Hashim Muhammad and Rahimy (see Appendix I for further list of titles)<sup>27</sup>. This decade also saw only a handful of writers working on science fiction, which was rare during this period (see Appendix 1 for further list of authors and books published in this genre)<sup>28</sup>. Another literary trend of children's writing in Malay in this decade is the publication of historical novels for young audiences in the mid- and late 1970s. Writers such as Ahmad Kamar Abd. Rahman, Ajikik, Arman Sani and Othman Puteh produced historical novels that depict, among other things, the lives of local heroes or nationalists, the sufferings of people during the Japanese occupation, or events that took place when Portugal invaded Malacca<sup>29</sup> (see Appendix 1).

One of the significant events in the evolution of the Malay children's literature was the establishment of the Dewan Bahasa dan Pustaka's Unit Buku Kanak-kanak dan Remaja (Children's and Adolescent Literature Unit), a body that focuses solely on the development of children's literature in

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<sup>27</sup> These novels present slices of life of Malaysian teenagers, with issues similar to those that readers faced in their daily lives (Puteh, 1989).

<sup>28</sup> Writers for the young, claims Puteh (1989), have the misconception that in order to write science fiction stories successfully, they need a strong scientific background. This misconception has been claimed to hinder their involvement in producing such fiction (Puteh, 1987).

<sup>29</sup> Puteh (1989) claimed that this genre deserved more publication, because it had the clearly-defined purpose of inspiring patriotism among young readers.

1975 (Ahmad Ishak, 2005).<sup>30</sup> The first important programme hosted by this unit was a writing workshop organised in 1977. Led by writers such as Awang Had Salleh, Othman Puteh and Shahidan Md. Noh, this was considered a success in that it generated new writers like Sharifah Hasnah Abdullah and A. Wahab Rauf<sup>31</sup> (Puteh, 1989). The second programme run by the Unit Buku Kanak-kanak dan Remaja in this decade was Malaysia's first children's novel writing competition, organized in collaboration with ESSO-GAPENA. The contest aimed not only to develop children's literature further, but also to discover new talents, to obtain quality manuscripts to be published, and to encourage existing writers to publish (Siwar, 1978).<sup>32</sup>

This phase of the development of children's literature culminated in the recognition given by the Malaysian Ministry of Education when it hosted the best children's book award, in conjunction with the International Year of the Child in 1979. The main aim of this programme was to promote the publication of quality books for children. Six publishers took part in this event: Dewan Bahasa dan Pustaka, United Publishers, Pustaka Antara, Fajar Bakti, Longmans, and Eastern Universities<sup>33</sup>.

### ***3.1.4 The 1980s: The Formation of Adolescent Literature***

The highlight of this period is the clear segregation established between children's literature and adolescent literature in Malaysia (Puteh, 1989,

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<sup>30</sup> The Unit Buku Kanak-kanak dan Remaja is also referred to as Cawangan Buku Kanak-kanak (Children's Book Division) by Osman Puteh (1989) and Awang Had Salleh (1989). Among the programmes it organized were workshops, novel writing competitions for children's and adolescent literature, and other writing competitions.

<sup>31</sup> This workshop also gave rise to a collection of short stories, *Sebuah Lukisan* (A Picture) (1981), compiled by Ajikik and Hamdan Hamdani.

<sup>32</sup> In this respect, it is not clear whether the contest has achieved its objectives.

<sup>33</sup> According to a report in *Dewan Sastera* (Hall of Literature)(December 1979), out of the 37 books considered and evaluated, only a few were seen as being of good quality. The winners of the best book prize for 1979 were Agus Salim and Mahaya Mohd. Yassin's *Kucing dengan Tupai* (Cat and Squirrel), which is suitable for readers in the 8-9-year old age range, and Faridah Lim's *Man dan Min* (Man and Min) for the 10-12-year-old category. Both books were published by the DBP.

Ahmad Ishak, 2005). This segregation is directly related to the establishment of the DBP's Cawangan Sastera Remaja (Adolescent Literature Division) in 1984.<sup>34</sup> Puteh (1989) defines youth literature as literary writing geared towards the growth and development of adolescents' psychology. The readers of youth or adolescent literature, he asserts, are in the 12-20 age range. During the 1980s, observes Puteh (1991), three kinds of adolescent novels were produced in Malaysia. The first category is what he terms 'low taste' literature, which has no message and contains explicit sexual elements, and is published with the sole aim of making money. The second category, known as popular literature, consists chiefly of melodramatic romances whose protagonists, while facing obstacles in the quest for love, still maintain their honour and virtue<sup>35</sup>. The third kind of adolescent novel, in Puteh's typology, is high-quality literature that is not only superbly written but has a subject of lasting significance, fosters a greater appreciation of life, and accordingly acquires a high cultural status for itself and its author<sup>36</sup>.

Irrespective of Puteh's categorization of youth literature, the 1980s saw the emergence of a new breed of writers such as Abdul Ahmad, Hamdan Raja Abdullah, Zakaria Muhammad Rani and Ghazali Ngah Azia, to name a few.

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<sup>34</sup> In 1995, the Children's Books Unit and the Adolescent Literature Division were both placed under one umbrella, that of the Literary Development Department.

<sup>35</sup> The popularity of this genre in Malaysia has been much indebted to the very similar novels produced in Indonesian, especially those by Marga T and Ashadi Siregar (Puteh, 1991). Among the publishers known for this kind of literature are 'K' Publishing and Distributors, Marwilis Publisher, and Utusan Publications and Distributors (Samat, 1992).

<sup>36</sup> The last type of novel, according to Samat (1992), is often published by publishers who are conscious of their social obligation in making available to the public literary materials of high quality. Publishers like Dewan Bahasa dan Pustaka and Penerbit Fajar Bakti are known for promoting this kind of literature (Samat, 1992).

Family issues and adventure stories were still the order of the day, since both themes were still popular among young readers<sup>37</sup>.

A significant development that took place in the 1980s in the history of children's literature in Malay is the central role played by the Dewan Bahasa dan Pustaka (DBP) in intensifying the volume of children's books published in the national language. The initiatives undertaken by the DBP included writing competitions, writing workshops and organizing youth week. Two generic writing competitions held by the DBP were a science fiction novel writing competition in 1980<sup>38</sup>, and a historical novel writing competition in 1981<sup>39</sup>. The DBP also organized a novel writing competition in 1982 which received an overwhelming response, with 53 manuscripts submitted to be evaluated. The attraction of this competition was the reward; prize money amounting to RM 16, 000<sup>40</sup>. Puteh (1989) asserts that the winners of the writing competitions held by the DBP should not be seen

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<sup>37</sup> Nazel Hashim Muhammad, known for his adventure novel writing, was very prolific in the early 1980s, with eight novels published within the space of three years (see Appendix for further listing). Women writers were also active in writing during this period. Writers such as Sharifah Hasnah Abdullah, Siti Aishah Ali, Khadijah Hashim, Siti Aminah Yusuf, Sri Diah Isma, Rahimy and Jamilah Morshid made their mark on the Malaysian literary scene with their stories on contemporary issues.

<sup>38</sup> This competition received a poor response with 14 manuscripts received, out of which only 11 qualified to be evaluated. The panel of judges reported that the lack of response from local writers reflected their limited understanding of the concept of science fiction. Moreover, this genre was still new in Malaysia and called for writers with sufficient perception, knowledge, diligence and imagination to craft good science fiction (Puteh, 1989). The winner for this competition was Mohd. Sarbini with his novels *Brukeram dari planet Ulba* (Brukeram from the Ulba planet) and *Pulau Brukeram* (The Island of Brukeram)

<sup>39</sup> Winners of the 1981 competition included Mohd Ismail Sarbini with his *Pahlawan Pasir Salak* (The Warrior of Pasir Salak) (1989), Hamdan Raja Abdullah with his *Anak Bentayan* (The Child of Bentayan) (1982) and A. Rahman Hanapiah with his *Merdeka! Merdeka!* (Freedom! Freedom) (1982). Sixteen manuscripts were received to be evaluated in this competition, but a number of them were disqualified. According to Puteh (1989), the judges commented that the disqualified writings were not historical fiction since the writers were drawn to describing either a particular national hero or historical events, thus rendering their works to be informative rather than fictitious. A directive from the Malaysian government, urging writers to produce literary works which would highlight the spirit of nationalis, asserted Puteh (1989), also resulted in more writing in this genre (see Appendix 1).

<sup>40</sup> The winners of this competition were Maaruf Mahmud's *Anak Din Biola* (Din Biola's Son), Mohd. Ismail Sarbini's *Mendung Semalam* (The Dusk of Yesterday) and Khairuddin Ayip's *Ibuku Guruku Jua* (My Mother, My Teacher).

as the benchmark for good writing for children and youth; he stresses that these competitions have thematic and formal provisions, mainly set by the DBP, by which competitors must abide but which other talented writers find off-putting as they limit their creativity. Such restrictions are also observed by Kamm (1975), who writes that

Dewan, though it publishes children's books, seems to require its authors not just to reflect but apparently actually to make a statement in their books of what are known as the "national principles", thus deterring authors who prefer a bit more freedom with which to express themselves (Kamm, 1975: 1754).

In its attempt to further boost publication of children's books in Malay during this period, the DBP also organized several writing workshops in other states in Malaysia. The division of the DBP in the state of Sarawak, for instance, organized writing workshops for three consecutive years (Puteh, 1989), which resulted in the publication of collections of short stories compiled by Othman Puteh and Rubaidin Siwar. The DBP's Youth Week, facilitated by its adolescent literature division was also organised in 1985 and 1986 (Abd. Aziz, 1987). In each Youth Week, the DBP's facilitators trained 30 new writers, who were chiefly teenagers from secondary schools in Malaysia, in the techniques of creative writing. The latter development indicates a significant milestone in the evolution of children's and adolescent literature in Malaysia: the contribution of stories by the young readers themselves (Puteh, 1998). The publication of *Dewan Siswa* (Hall of Students)(1979), together with the annual youth week programmes and the presentation of 'Hadiah Sastera Siswa' (Literary Student Prize), which began in 1987, have generated various contributions, especially short stories, from young writers (Puteh, 1998).

Another trend emerging in the Malay children's writing industry is the publication of adaptations or re-tellings of Malay folklore by both new and established writers of this period (see Appendix 1 for the list of writers and titles). Attempts to simplify classical texts were also made during this decade by writers like Mohd. Tajuddin Hj Abd. Rahman and Othman Puteh (see Appendix 1). In addition to these processes of re-telling and simplification, biographical fiction also developed in the 1980 (see Appendix 1).

While the early 1980s saw an increase in children's book publishing, 1983 saw a sudden decline. According to Puteh (1989), several forces caused the decrease; among them was the reduction in library allocations by the Malaysian Ministry of Education. Puteh (1989) insists that the implementation of Kurikulum Baru Sekolah Rendah (KBSR) (New Curriculum for Primary Schools) in 1983, which stresses examination success, has encouraged publishers to focus on academic-related materials to meet immediate demands. Malaysian children's book publishing had to be cut back briefly, and this change of priority, though temporary, inevitably halted the development of children's literature in Malaysia (Puteh, 1989).

Despite the decline of children's book publishing in 1983 and the following year, the 1980s, according to Puteh (1989), was in general a successful period for Malaysian children's literature. Puteh (1989) identifies several factors that he believes helped accelerate the development of children's literature in Malaysia. Among these are the abundant opportunities available in the mainstream media for children's writers to publish their work. The printed channels available include *Utusan Kanak-kanak* (1952) (Messenger for Children), *Utusan Pelajar* (1971) (Messenger for Students),

*Dewan Pelajar* (1967), *Antara Pelajar* (Between Students), *Sistem Pelajar* (Students' System), *Bulat* (Round), *Kuntum* (Bud), *Kancil* (Deer), *Puspa* (Puspa), *Salina* (Salina) and several others. These resources have presented various literary forms, such as poetry, short stories, nursery rhymes, serialized novels and many more, for young Malaysian audiences to enjoy to this day. More and more authors are becoming aware of their responsibility to provide high-quality reading material to the children; hence better literary works could be anticipated in the future (Puteh, 1989). The established position of Bahasa Malaysia as the national language of Malaysia, and the subsequent implementation of Bahasa Malaysia as the medium of instruction in all schools in Malaysia with the implementation of Kurikulum Baru Sekolah Menengah (KBSM) (New Curriculum for Secondary Schools), have further augmented the status of Malaysian children's literature (Puteh, 1989). The writing competitions, contests, workshops and seminars held by the DBP, writers' associations and various organisations throughout the two decades have also promoted this field.

What is clearly lacking in children's literature, despite the substantial number of children's books published, argue Puteh (1989) and Awang (1987), is critical reviews of the published works. The existing book reviews, published regularly in the dailies, serve more as introductions to newly published books, helping to promote them to Malaysian readers (Puteh, 1989; Ahmad, 1979). They are devoid of critical analysis and do not benefit children's writers, aspiring writers or even researchers (Othman Puteh, 1989). This lack of reviews and scholarly works on children's literature, argue several critics (Awang, 1987, 1991; Ahmad, 1979b; Puteh,

1989; 1991), show that despite its significant output, children's literature is still a marginal literature<sup>41</sup>.

### **3.1.5 The 1990s and Beyond: Malay Children's Literature Today**

The early 1990s saw a decline in the publication of original writing in Malay. In 1990, the Dewan Bahasa dan Pustaka printed only 35 titles for children and adolescents, of the 455 new titles published. More reprints of books were produced in 1991, with fewer new titles produced for children. The Dewan Bahasa dan Pustaka began to step up its publications for children in Malay later in the decade, publishing 259 titles for children between 1996 and 2000.

In its attempt to promote creative writing among young children, the Dewan Bahasa dan Pustaka, together with a leading newspaper in Malaysia, *Berita Harian* (Daily News), co-organised the Hadiah Sastera Dewan Pelajar/Harian (Hall of Student's/ Daily's Literary Award) writing competition in 1993 and 1994 (Ahmad Ishak, 2005). This competition, open to those aged thirteen and below, was received positively, with the organizers receiving as many as 2,500 poems and 1,500 short stories. The winners' works were published in *Kawan* (Friend) (1996). The Dewan Bahasa dan Pustaka was also keen to publish stories and poems by young writers. Books such as *Indahnya Alamku* (My Beautiful World) (1993), *Untuk Ibu Tersayang* (For My Dearest Mother) (1994) and *Sahabat Asing* (Foreign Friend) (1994) are examples of anthologies of poems and short stories by these young writers. In 1998, the Dewan Bahasa dan Pustaka

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<sup>41</sup> In fact, *Dewan Sastera*, a literary magazine for adults, is the only publication that occasionally publishes views, research and comments on children's literature.

also introduced a short story award, the Hadiah Cerpen Kanak-kanak Mobil-DBP (Mobil-DBP Shortstories Award), as part of its endeavour to attract participation from young creative writers<sup>42</sup>.

It was in the 1990 that the Dewan Bahasa dan Pustaka's deep interest in developing and promoting children's literature took shape in the form of the Pusat Pengembangan Sastera Kanak-kanak (The Centre for Children's Literature Development) in 1990. The Centre, an extension to the Children's Book Unit at the Literature Section, which aim was to plan and organise publication of children's books effectively, was later on replaced with the Pusat Penyelidikan Sastera Remaja dan Kanak-kanak (PURNAMA) (The Research Centre for Children's and Adolescent Literature) in 1997. This centre was set up with the objectives of undertaking research on children's and adolescent literature and co-ordinating publishing projects for children and youth. It also aimed to facilitate the production of quality literature for children and adolescents in all media forms. However, it ceased its operations in 1997 due to lack of support from the management and the shortage of staff but was once again revived in January 2006.

The late 1990s saw several developments that helped augment the publication of children's books in Malay. One of these developments was the revision of the Education Act in 1996 which made a significant impact on the production of books for pre-school children. New curricula for pre-school children, with more emphasis on quality pre-school education, were

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<sup>42</sup> Two categories were included in this award, one for adult writers and the other for young writers. The winning short stories for the young writer category were published in *Laman Opah* (Granny's Garden) (1999). Young writers such as Suniranto Shukor, Norazlin Busah, Izwar Fahmi Hawari and Nurul Husnaa Sahidan were among the winners of this award (Buku Cenderamata Anugerah Buku Kanak-kanak Mobil-MABOPA, 1995).

approved by the cabinet. As a result, active participation from the commercial publishers can be seen, with more books for younger children published during this time (Ahmad Ishak, 2005). Beginning 1999, the inclusion of literature as a compulsory subject in secondary schools in Malaysia, as part of the government's efforts to inculcate the habit of reading (Ahmad Ishak, 1998), with emphasis on both Malay and English literature led to the inclusion of some of the Malay literary works in the syllabus.s placed on both Malay and English literature<sup>43</sup>. Compulsory texts in English literature have included works by Shakespeare, Somerset Maugham and Kipling.

At the turn of the 21<sup>st</sup> century, two institutions played an important role in the history of Malaysia children's literature, namely the National Library of Malaysia and Malaysian Board on Books for Young People (MBBY). While the National Library of Malaysia took the initiative to organise several preliminary reading projects, namely 'Bookathon', 'Bookstart' and 'Read to Me'<sup>44</sup>, the Malaysian Board on Books for Young People, on the other hand, was set up to promote children's books<sup>45</sup>. set up in 2001 to promote.

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<sup>43</sup> Some of the Malay literary works that are included in the syllabus are: *Anak Din Biola* (Din Biola's Son), *Aku Anak Timur* (I am the Son of the East), *Pahlawan Pasir Salak* (Warrior of Pasir Salak), *Tragedi Empat Disember* (Fourth of December Tragedy), *Kapten Hassan Wira Bangsa* (Captain Hassan the National Hero), *Anak Bumi Tercinta* (Son of the Soil), *Kanang* (Kanang), *Di Hadapan Pulau* (Facing the Sea) and *Seteguh Karang* (Sturdy as Shells).

<sup>44</sup> Of these reading projects, 'Bookstart' was conducted at the Kuala Lumpur National Library to cultivate reading habits among Malaysians. Workshops and seminars were held to educate parents on how to help promote reading to their children, while young children were give early exposure to library facilities. The 'Read to Me' project, on the other hand, emphasized the importance of reading books and taught families how to appreciate reading (Sheikh Kadir and Abu Hussin, 2006)

<sup>45</sup> The Malaysian Board on Books for Young People (MBBY) was set up in 2001 when the National Book Council of Malaysia, established in 1968, agreed to be included in the International Board on Books for Young People (IBBY) (Ahmad Ishak, 1998). The MBBY is still in its infancy and has only recently begun to organize seminars and exhibitions to promote books to young audiences..

## **3.2 Trends in Translated Children's Books in Malay from 1958 to 2003: A Survey**

### ***3.2.1 Purpose of the Study***

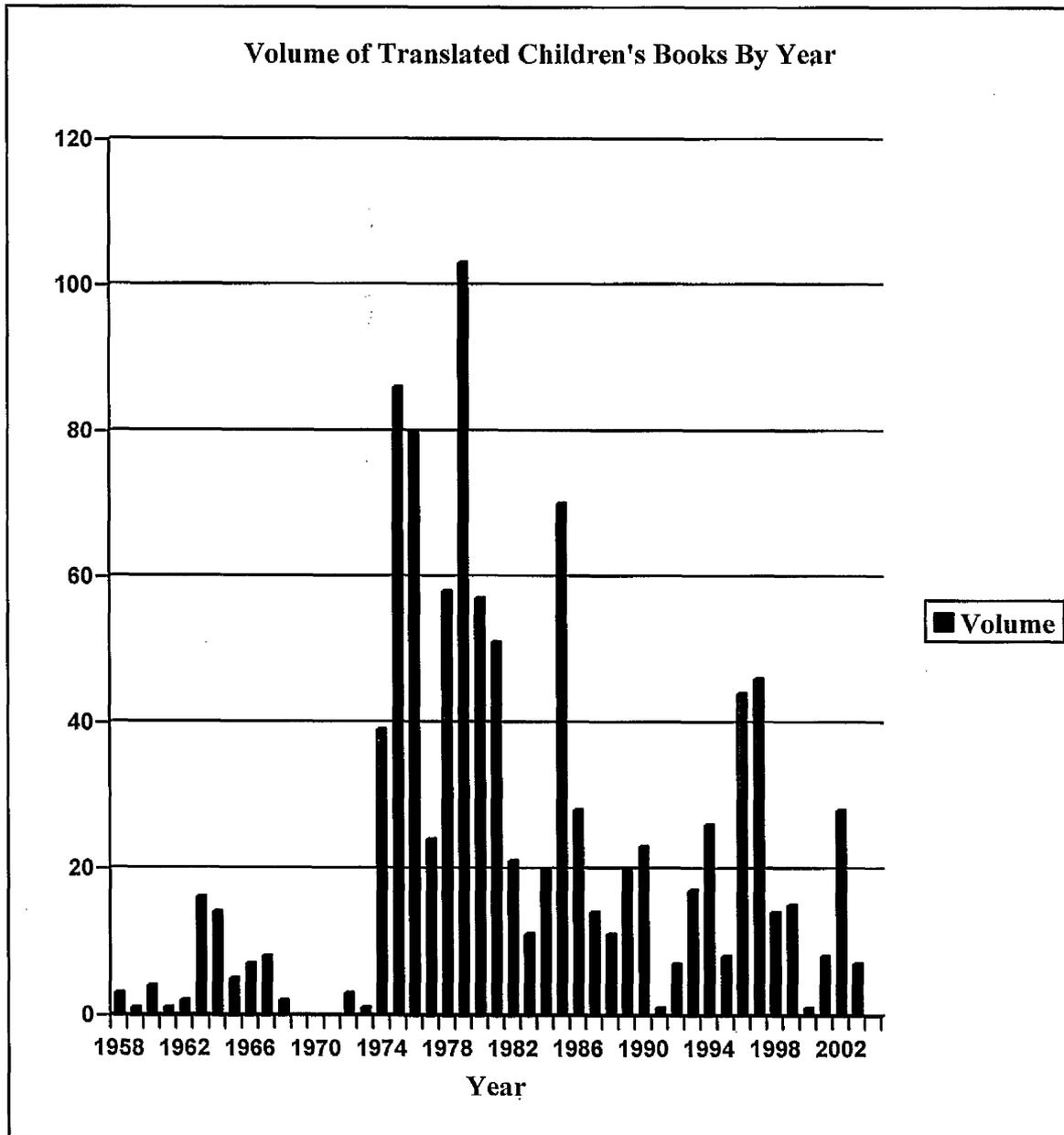
The survey was carried out, following the methodology outlined in chapter 2, in order to acquire a comprehensive view of the trends of translated children's books in Malay language in Malaysia from 1958 to 2003 (cf. section 2.2). Particular attention was paid to the chronological distribution of translations over the period studied, the genres of the books translated, the source languages represented, and the presence of predominant subgenres and authors.

The current status of translated children's books in Malaysia could be discerned as a result of analysing these data. As discussed earlier (cf. section 3.1), accurate accounts of the exact number of books in Malay translation for young people are very difficult to obtain, since there has yet to be a comprehensive bibliographical documentation on literary translation, let alone children's literature in Malay. In order to develop a catalogue of translated children's books in Malay language, two main sources were used to identify the translated children's books: Index Translationum and the Malaysian National Library OPAC. A search of more than 1,420 entries from approximately 18 volumes of the Index Translationum and the Malaysian National Library OPAC was carried out. In accordance with the general goal of the survey, preliminary analysis of the catalogue was undertaken with the aim of describing the translation trends of children's books in Malay. 1958 was chosen as the starting period of inquiry because it is the first year in which translations are recorded after Malaysia's independence. The time frame of 45 years was selected to

present an overall view of children's translation activities in Malaysia, ensuring coverage from the post-colonial period to the present day. Based on the parameters and selection procedure discussed in section 3.2, 950 translated children's books were found and analysed.

### 3.2.2 Presentation of the Findings

#### 3.2.2.1 Volume of Translated Children's Books by Year



**Figure 1.0 Children's Books Translated into Malay (1958 – 2003)**

Figure 1.0 shows the volume of translated children's books in Malay over the 45 years studied. From 1958 to 1962, there was little translation

activity. However, in 1963 – the year in which Malaysia was formed as a nation, with the inclusion of the states of Sabah, Sarawak and Singapore – there was a rapid increase in translated children’s books, with the publication of 16 books that year and 14 books in 1964. Translating activity declined somewhat in 1965-1967. There is a vacuum of translated children’s books from 1969 to 1972, an understandable reaction to the nationwide emergency as a result of the racial riots in 1969 which put a halt to publishing and translation activities during the period. A gradual increase in translated children’s books began in 1974, and reached its all-time peak in 1979 with the translation of 103 books. The early 1980s showed a gradual decrease in the translations, though activity picked up in 1985, with 70 titles translated. The next ten years show fluctuations, with the publication of translated books ranging between 1 and 28 books annually. Although there was a considerable increase in 1996 and 1997, the number of children’s titles continued to deteriorate over the next few years.

The figure also reveals four distinctive periods in the translation of children’s books in Malay. Before 1974, few books for children were translated: only 67 titles were published between 1958 and 1973. The number of titles, however, showed a considerable increase in the next period. Between 1974 and 1985 there was a ‘boom’ period, corresponding to a highly active publishing period for children’s books in general, as a result of major changes in the language and educational policies in Malaysia. A ‘slump’ period follows, from 1986 to 1995, reflecting the production of more original children’s books in Malay (Ahmad Sidin, 2005). A steady rise in translated children’s books can be seen between 1996 and 1997, although after this period the number of translated books began to dwindle except in 2002 when a slight increase of translated children’s books is recorded.

### 3.2.2.2 Preference of Language

Period	English	Arabic	German	French	Japanese	Dutch	Indic
1958 to 1973	62	2	1	1	0	0	0
1974 to 1985	590	0	0	0	1	1	1
1986 to 1995	152	1	0	0	0	0	0
1996 to 2003	133	5	0	0	0	0	0
Totals	937	8	1	1	1	1	1

**Table 1.0 Distribution of Source Language**

Seven source languages, ranging from Arabic to Sanskrit, can be identified. There is an overwhelming preference for English, which dominates until the 21<sup>st</sup> century, when Arabic begins to assume relative importance. What is striking about the translations from Arabic is that the 5 titles translated between 1996 and 2003 were collection of stories from Egypt written by the same author, Yacob Elsharouny, and translated into Malay by Sohair Abdel Moneim and Rosiah Mustafa. The books translated from English represent almost 98.63 percent of the total output. This is not surprising given the role of English in colonial education in most of the schools in British Malaya. This scenario is described by Pellowski (1968: 108) who observes that during colonial period the 'instruction in schools was in English as well as in Malay' and that most of the books were imported from the UK. Similar observations were made by numerous scholars in their discussions on education in Malaya under British colonialization (cf. Loh,

1974, Loh, 1975, Ahmad, 1960, Chai, 1964, Chang, 1973). Pellowski further notes, however, that 'there was a strong movement to use more Malay in the elementary schools and a growing number of children's books in Malay reflected this concern' (Pellowski, 1968: 108). It is not clear how many of these books were original writings and how many were translations. It is also possible that the dominance of English is partly thanks to the role played by the publishers who commission translations for children. They preferred English titles as these books were already widely circulated and read in pre-independence Malaysia (Haneefa, 2005). Books that were read by Malayan children in the early 20<sup>th</sup> century were probably seen as suitable for the young Malaysian readers of the second half of the century (Belham, 1998). Belham (1998), in his discussion of the translation of children's books in Malaysia, claims that during the post-independence period, when there was a noticeable absence of books in Malay, parents who had been educated in the English-medium schools in Malaya were more inclined to buy translations of books that they had read as youngsters. The dominance of English as a source language for texts translated for children is also observed by Muniandy (1982), who, in his discussion on the growth of children's literature in Malaysia, states that there was a tendency among the local publishers to translate English books into Malay.

### 3.2.2.3 Genres Identified in Translated Children's Books

Period	1958 to 1973	1974 to 1985	1986 to 1995	1996 to 2003	Total
Realistic fiction	22	325	104	53	504
Animal	5	55	9	10	79

Biography	2	1	4	1	8
Classics	15	40	7	3	65
Folklore	13	78	18	19	128
Fantasy	7	55	5	16	83
Informational	2	21	3	6	32
Primers	0	18	3	30	51
<b>Total</b>	<b>66</b>	<b>593</b>	<b>153</b>	<b>138</b>	<b>950</b>

**Table 2.0 Distribution of Children's Books in Malay by Genre according to Period**

Realistic fiction is a predominant genre in translation for children in Malay. 504 books identified as realistic fiction were translated during the period studied, forming 53 % of the total publication of translated children's books. The greatest number of works of realistic fiction were translated between 1974 and 1985, with 325 translated; there was a sharp decline in the next period, after which there was a slight increase between 1996 and 2003. Similarly, animal stories and folklore (the second most widely translated genre overall) were most frequently translated in the boom period 1974-1985. Among the folk tales translated during the boom cycle are the English versions of Hans Christian Andersen's tales and stories from the Arabian Nights. Classics translated in the period 1958-1973 include Jonathan Swift's *Gulliver's Travels*, Miguel de Cervantes's *Don Quixote* and Mark Twain's *Huckleberry Finn* which were all translated from an English version. Though there was an increase in the number of classics translated between 1974 and 1985, several of these translations, such as Jules Verne's *Around the World in 80 Days* (translated from an English translation) and Swift's *Gulliver's Travels*, were reprints of existing translations of the classics translated between 1958 and 1973. Primers,

aimed at younger children, were most frequently translated between 1996 and 2003 and during the boom period; they were not translated at all between 1958 and 1973, and very rarely translated between 1986 and 1995.

### **3.2.2.4 Sub-Genres of Realistic Fiction Identified in Translated Children's Books**

<b>Genre</b>	<b>1958 to 1973</b>	<b>1974 to 1985</b>	<b>1986 to 1995</b>	<b>1996 to 2003</b>	<b>Total</b>
Adventure/ Mystery	13	287	92	42	434
Family	2	11	5	0	18
School	0	13	7	0	20
Contemporary	7	14	0	11	32

**Table 3.0 Distribution of Sub-genres of Realistic Fiction for Children**

As shown in the previous section, realistic fiction is the most popular genre selected for translation from 1958 to 2003. It is evident that adventure and mystery dominate overwhelmingly within realistic fiction. Even though the adventure/mystery genres were never renowned for their literary quality, their action-packed storylines have often appealed to young readers. Chapman (2001a: 10) argues that adventure stories prepare young readers for 'their own journeys toward independence', and that the 'exciting action and fast-moving plots combined with the quintessential elements of all good fiction: namely well-drawn characters, believable settings, and meaningful themes', appeal to young readers and often guarantee a wide readership. The popularity of adventure and mystery in translated Malay

titles is not surprising given that this genre has always been popular with the readers during colonial times up to the present day (Osman, 1964, Ali, 1981, Ahmad, 1960). Similar trends are apparent in original writing for children in Malay in the 1970s and 1980s (Puteh, 1991). All sub-genres were most frequently translated in the boom period 1974-1985, though adventure and mystery stories heavily outweigh other sub-genres.

### 3.2.2.5 Major Authors Translated (1958 – 2003)

Author	1958 to 1973	1974 to 1985	1986 to 1995	1996 to 2003	Total
Enid Blyton	1	153	35	7	196
Carolyn Keene	0	30	35	0	65
Franklin W. Dixon	0	28	23	0	51
Alfred Hitchcock	0	17	18	0	35
W. E. Johns	1	22	4	0	27
Ella Ruth Boyce	0	23	0	0	23
Charles Shuttleworth	0	19	0	0	19
John Kennett	0	15	0	0	15
Joe Denver	0	0	0	12	12
Rudyard Kipling	0	0	11	0	11
Lois Krok	0	0	0	11	11

**Table 4.0 Major Authors Translated**

Analysis of the authors translated into Malay reveals a striking absence of established children's authors whose work were widely translated in other

parts of the world, such as Lewis Carroll, Roald Dahl, L. M. Montgomery, Beatrix Potter, C. S. Lewis, E. Nesbit, E. B. White, Lois Lowry and Maurice Sendak. These authors were never found to be translated at all in Malay and the absence of Malay translations of these authors' work deprives Malaysian children of wider knowledge about other children's cultures and literatures, unless they are able to access the books in their source languages. Jobe (1996: 528) reflects on the importance of making available 'the best literature other countries have to offer' to young readers and warns that 'unless we meet this challenge by respecting and providing the best in translation they will be cheated out of a part of their global heritage.' Woodsworth (1996: 238) adds that:

By translating works that have enjoyed prestige, authority or simply wide distribution in the source culture, the translator confers credibility on the target language text and the target language itself. The motivation for translating, beyond personal affinities, is political. Translation is a means of strengthening the minority language and culture, of helping to ensure its survival, and hence of promoting national identity, or a new vision of "nationhood".

While more than 250 children's authors and re-tellers were translated into Malay, only 11 authors were translated ten or more times. The three most frequently translated authors worked primarily in the adventure/mystery category. Of these authors, Enid Blyton was by far the most translated children's author in Malay: her work was translated almost three times as frequently as that of the next most translated author, and over 80% of these translations appeared in the 1974-1985 period. Carolyn Keene<sup>46</sup> is the second most frequently translated author, with titles from the *Nancy Drew* and *Dana Girls* series published from 1974 onwards. Franklin W. Dixon,<sup>47</sup> known for the *Hardy Boys* mysteries, was quite widely translated in the

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<sup>46</sup> Carolyn Keene is a pseudonym for a group of authors hired under the Stratemeyer Syndicate to write the Nancy Drew series and Dana Girls series (Humphrey, 1984).

<sup>47</sup> Franklin Dixon, like Carolyn Keene, is a pseudonym for a variety of authors commissioned to write the Hardy Boys series and Ted Scott Flying stories by the Stratemeyer Syndicate (Humphrey, 1984).

period of 1974 to 2003. The translation of books in series, by authors such as Blyton, Dixon and Keene, made up the bulk of the adventure and mystery books. Series, a phenomenon which may be described as 'any novel that has several sequels' (Greenlee, 2001: 706), is common in children's book publishing because of its popularity among young readers, though books of this kind, argues Greenlee (2001), are often criticized for their lack of literary values and have not been recognized as legitimate literature by scholars, who have found the formulaic plots and stock characters distasteful. Defending the need for children to read series books, Chapman (2001b: 573) maintains that

At every stage young readers respond to the familiar: pre-readers want their favorite stories read and reread; beginning readers gain confidence reading familiar text; and newly independent readers derive a sense of fluency from the predictability of familiar characters and repetitive plot construction in series books.

Series normally follow a certain formula and use the same characters with similar plotlines and social values. The books in a series are often numbered, with emphasis given to the title of the series on book covers. Another author that was translated rather consistently between 1974 and 1995 is Alfred Hitchcock, who is mostly known for his thriller and suspense stories for adults; the translations of his stories were categorized as children's books by the National Library of Malaysia. W. E. Johns, creator of the *Biggles* series, was translated primarily in the boom period, as were Ella Ruth Boyce, known for writing primers for younger readers; John Kennett, known for his retellings of classic novels such as Robert Louis Stevenson's *Kidnapped*; and Charles Shuttleworth, who wrote mainly animal stories.

### 3.3 Conclusion

Publication enterprises for children in the Malay language, prior to Independence, were manifested largely in the publication of school textbooks. It was through the initial efforts of the Christian missionaries that Malay children's literature found its voice, albeit through the publication of readers and language learning aids. Translation has been shown to play a crucial role in the development of children's books in Malay, notably through the publication of the Malay Home Library Series by the Malay Translation Bureau in the 1920s and 1930s. It was colonial officers, such as R. J. Wilkinson, R. O. Winstedt and O. T. Dussek, to name a few, who took the initiative to develop formal education and to enrich literature in Malay via translations and adaptations in the first half of the twentieth century. These colonial officers indirectly provided the impetus to develop children's literature in Malay and helped form the seedbed from which grew an awareness among Malays that their identity could be expressed in their writings. It was through the translating initiatives of the bureau that Malay children had access to foreign literature. Children's literature in Malay began to flourish generally in the second half of the 20<sup>th</sup> century, a time when the population was growing rapidly, when educational opportunities were increasing and when technological developments made both paper and the printing process available at a reasonable price. The role played by the Dewan Bahasa and Pustaka in bringing Malaysian children's literature to the fore cannot be denied. Though didactic in its view of what writers should and should not write, the DBP, via the contests, competitions, seminars, workshops and many other programmes that it organized and co-organized with other agencies between the 1950s and the 1980s, directly yielded many writers and creative works, and hence accelerated the development of children's literature in Malaysia. Obstacles

to children's book publishing in this country are formidable: reluctant parents who neglect to inculcate reading habits in their young children; the poor quality of books produced; the lack of infrastructure for reading; the flood of imported literature either in the Malay language or in other languages; and the emphasis on children's academic success at the expense of wider cultural development. The truth is that it is the reading public who are responsible for determining what is published, as can be seen in the popularity of adventure stories in the 1970s, which continued to attract young readers in the 1980s. In fact the preoccupation of Malaysian children's writers with the adventure genre in these two decades, a continuation of their predecessors' fascination with the adventure genre during the colonial period, is also reflected in the trends in the translation of children's books. Further examination reveals that there was very little international breadth in the publication of translations for young readers. The catalogue boasts only a handful of internationally renowned children's writers, known specifically for their mystery and adventure stories, such as Enid Blyton, Carolyn Keene, and Franklin Dixon. The motivation for translating children's books in Malay lay in the need to fill the void of books for children in that language. The translation of children's books also indirectly helped to equip Malay as a national language, in view of its new status as the medium of instruction in schools. The priority of meeting educational demands within a short time took precedence over literary considerations. In this context, the literary merit of individual writers was of even less importance. The importance of Enid Blyton's works is obvious, and raises important questions. Why was there a preference for her works, and how were they presented to Malaysian readers? To answer these questions, the next chapter will examine Blyton's international popularity both in English and in other languages, while chapters 5 and 6 will analyse Malay translations of Blyton's books produced between 1974 and 1979,

with particular reference to the translation of certain British cultural markers for a young Malaysian target audience.

## Chapter 4

### Enid Blyton: A Publishing Phenomenon

#### 4.0 Introduction

One of the most popular children's writers of the twentieth century, who stirs up ambivalent reactions from the public, is the creator of *The Famous Five* series, Enid Blyton. While she is often said to be most popular among children between the ages of eight and twelve (Ray, 1982), Blyton has been a bone of contention among children's specialists, librarians, educationalists, book reviewers, and parents (Ray, 1982; Rudd, 2001). Be that as it may, as demonstrated in the previous chapter, she was the most frequently translated author into Malay between 1958 and 2003, with 187 of her books translated between 1972 and 1989. In the light of Blyton's evident popularity among Malaysian publishers and readers, it is important to see how her books were translated and presented, notably by the main publisher of Blyton's work in Malay, between 1974 and 1979. Before one can examine the ways in which her books were translated into Malay, it is important to understand this prolific author's career, and the key aspects of her work, to gain a fuller understanding of why she was so widely translated in 1970s Malaysia. The first three sections of this chapter will address these issues; the next two sections will discuss how Blyton has been received internationally and in translation, while the final section will focus in more detail on the quantitative aspects of the translation of Blyton's work into Malay from 1972 to 2003.

#### 4.1 Enid Blyton's literary career

The publication of Barbara Stoney's biography, in 1974, shed light on many aspects of Blyton's life, which is often said to be cloaked in mystery (Ray

1983; Rudd, 2001). Blyton was born in East Dulwich, South London, on August 11, 1897. As a child, she was said to be a brilliant pianist, and it was assumed that she would have a career in music (Stoney, 1992: 7, Greenfield, 1998: 7). Blyton, however, did not pursue her career in this direction, but rather chose to be trained as a Froebel kindergarten teacher (Stoney, 1992: 7).<sup>48</sup> During her teacher training period, Blyton began to publish her poems and articles in various magazines. In 1922, her first book for children, *Child Whispers*, a small twenty-four-page book of verse, was published. The publication of this book, according to Stoney (1992), was followed by publications by two other publishers, J. Saville and Newnes, such as *Real Fairies: Poems* (1923), *Responsive Singing Games* (1923), *The Enid Blyton Book of Fairies* (1924) and others. In 1926 Blyton became the editor of a new magazine for children, *Sunny Stories for Little Folks*. It is often said that her contributions in *Sunny Stories* served as a platform that established Blyton's reputation among young readers (Ray, 1983). Blyton was also known as an educational writer by schoolteachers of the 1920s and 1930s, who used her plays, poems, and stories published in *Teachers' World* for teaching purposes. According to David Rudd (2001), Blyton was highly respected in this capacity, and her editorial work and contributions in *The Teacher's Treasury* (1926), *Modern Teaching* (1928), *Pictorial Knowledge* (1930), *Modern Teaching in the Infant School* (1936), and her class readers as well as her informational books on nature, history, and religion, were 'influential' (Rudd, 2000: 32). In 1924, Blyton married Newnes's editor, Hugh Pollock; from this time onwards, when her literary commitments prevailed over dedication to her teaching, she devoted herself entirely to writing. Blyton began to rise to fame as a children's writer in the 1930s with the publication of her first full-length novel, *The Adventures of the Wishing Chair*, in 1937, followed by her first adventure

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<sup>48</sup> She later worked for a short time as a teacher and a governess (Stoney, 1992: 7).

novel, *The Secret Island*, in 1938 (Ray, 1983: 13). Her fast-moving adventure tale, with characters who often show a high degree of independence, and written in straightforward language, proved to be a 'successful formula' that Blyton retained in most of her work (Ray, 1983: 14). Other genres in which Blyton specialized were mystery stories and school stories, which were also popular among young readers in the 1930s. Between 1938 and 1944 Blyton launched most of her major series, including the *Adventure* series, the *Famous Five*, the *Secret Seven*, the *Mystery* series, the *St. Clare's* series and the *Malory Towers* series. Her prodigious output continued to grow even during World War II, when a shortage of paper restricted the publishing industry. It is recorded that during the war a total of 108 Blyton titles were published (Summerfield, 1998 in Rudd 2000: 32). The shortage of children's books in Britain during the war, between 1939 and 1945 gave Blyton an advantage over her competitors (Ray, 1983, Greenfield, 1998). During this period Blyton's prolific output filled a keenly-felt vacuum in the children's literary world in Britain. Sheila Ray (1983) observes that it was Blyton's business acumen, in having a number of publishers publishing her work during this critical time, that gave her the advantage over her competitors. During this period, Blyton also published six books in various genres under the pseudonym Mary Pollock (Stoney, 1992: 15)].<sup>49</sup> By the 1950s Blyton's output had become very substantial, and it was during this period that adults, mainly librarians and specialists in children's literature, began to criticise Blyton's work persistently. It is argued that it was the publication of Blyton's *Noddy* series, first published in 1949 and illustrated by Harmsen Van Der Beek, that made Blyton a household name in 1950s Britain (Carpenter and Pritchard, 1999). The spin-offs from this series, which was translated into

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<sup>49</sup> The six titles published under this pseudonym are: *Children of Kidlin* (1940), *Three Boys and a Circus* (1940), *Mischief of St. Rollo's* (1943), *The Secret of Cliff Castle* (1943), *The Adventures of Scamp* (1943) and *Smuggler Ben* (1943) (Ray, 1989). The titles indicate the books' different genres: adventure/mystery, family, school or animal stories.

other media such as TV, film and theatre, together with extensive 'nursery products' (Ray, 1983: 49), resulted in Blyton becoming 'a Disney enterprise herself', as Rudd argues (2000: 34). Enid Blyton continued to dominate children's publishing for the next few decades, and her books were revised to eliminate some of the gender, class stereotypes and racial overtones said to permeate her books, though scholars such as Rudd (1995; 2000) have criticized these modifications<sup>50</sup> Blyton's popularity has undeniably been widespread and durable; in the next section, I discuss the aspects of her work which may lie behind its success.

## 4.2 Enid Blyton's Popularity

Most reviews of Blyton, either directly or in passing, tend to underline Blyton's popularity among both young and adult readers. In fact, Ray (1983: 3) notes that 'phenomenon' is the word often used to describe Blyton, her popularity and her prolific productivity. Time and again, reading surveys conducted since the 1970s have revealed that Blyton often tops the list of the most popular authors among British children, in particular those aged between seven and eleven (Ray, 1983, Rudd, 2000). A survey of the reading habits of children aged 10, 12 and 14 during October 1994, conducted by Christine Hall and Martin Coles (1999), revealed that Blyton still maintained an enormous following at that date. Children in the survey, according to Hall and Coles (1999), nominated Blyton's *Famous Five* books as the most popular series, outscoring by quite some way more contemporary writings such as the *Adrian Mole* books, the *Babysitters Club*,

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<sup>50</sup> Blyton's books have been criticized for promoting sex and class stereotyping, while being racist at the same time (Ray, 1983: 104). While both Fred Inglis (1983) and Cedric Cullingford (1979) acknowledged these accusations, in particular of Blyton's racist attitudes, Cullingford (1979) was quick to point out that 'These are innocent gestures; children are unaffected by them. They are not conscious of the implications.' Bob Dixon (1977: 121), on the other hand, argues that 'It's what *all* racist books have done to *all* children over a long period of time that matters. Whether a particular child was affected by a particular book or not is irrelevant. People exposed to infectious diseases don't always catch them. Also, of course, we don't have to take their word for it when people say a book never did them any harm.'

or the *Sweet Valley High* series; in addition, Blyton's *Secret Seven* series emerged as the fourth most popular. Margaret Meek (1980) stresses the importance of these widely-read stories in forming a shared literary awareness, noting that 'any significant theory of children's literature cannot ignore the texts children hold in common, for on those is the view of literature founded, and from those are their competencies developed' (Meek, 1980: 35).

Hall and Cole (1999) list eight elements in the writing of Blyton which help to explain her popularity:

- 'unfussy prose',
- 'plot moves at a fast pace, with few descriptive longueurs, and regular climactic moments en route to the plot's major denouement',
- 'the character types are easy to identify and express their characteristics in largely unequivocal behaviours, appearances and actions,'
- 'the text is presented in manageable chunks,'
- 'the narrative voice is close to the child's situation, in the sense that the narrator's persona often seems to be almost a bedtime story-teller, a friendly adult in close contact with the child reader,'
- 'there is a good deal of dialogue in the novels, which generally simplifies the demands made upon the child's reading skills and enhances the dialogic, open qualities of the texts,'
- 'the writer can quickly capture attention' (1999: 52), and most importantly, she
- 'provides readers with an exciting child-centered world.' (1999: 53)

While Hall and Cole (1999) considered both Blyton's narrative and linguistic skills as elements that helped boost her popularity, Tucker (1975) identified, among others, Blyton's aggressive marketing and accessibility as factors that made Blyton well-known to her readers. Blyton's positive and optimistic outlook in her writings, her child-centredness, and her mastery in

writing for children, postulated Tucker (1975), also make her work appeal to young audiences.

Brandon Robshaw (2004) argues that Blyton not only employs familiar language and narrative structure, she also portrays representations of a world that is ultimately comfortable and reassuring in both physical and moral terms. He maintains further that:

The simplicity of the language, the economy of the descriptions, the pace of events, the sparkiness of the dialogue, the direct addresses to the reader, the sheer brightness of it all, make them wonderful for reading out loud. (Robshaw, 2004)

Blyton's writings have been found to appeal not only to children as young as three, but also to adult women readers who return to books that they read in their childhood (Auchmuty, 1992: 45). Robert Leeson (1985: 165) maintains that Blyton succeeds in retaining children's interest because she 'absorbed the world of children and gave it back to them.' While any popular author gives her/his audiences what s/he thinks they want, Blyton seemed particularly well attuned to children's expectations<sup>51</sup>.

Another factor that appeals strongly to Blyton's readers is the images of resourceful, independent children that Blyton's books convey, particularly in the adventure/mystery genres (Hall and Coles, 1999). Indeed, Blyton has been claimed to possess 'subversive qualities' since she gives the impression of siding with children, offering them in her book the independence that they seek (Pinsent 1997: 60). Her approval of children's independence, contends Rudd (2001: 92), makes Blyton guilty of 'ageism' because the empowerment she gave to her child characters 'at the expense of adults, showed [sic] the latter to be inadequate and deceitful.'

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<sup>51</sup> Ray (1989: 109), for instance, maintains that Blyton 'gave the children what she believed they wanted.'

Blyton's ability to communicate further secured her popularity. Leeson (1985) observes that Blyton corresponded directly with children, writing thousands of replies to letters and using her young audience's suggestions in her writings. This policy of encouraging communication with her readers, suggests Rudd (2001: 92), ensured that Blyton kept close contact with her young audience, which served as 'invaluable market research' for promoting her books. The social network that Blyton built with her audience, through shared correspondence, thus further established her commanding position in the children's literature market.

Blyton's business acumen served her well in matters of publication and distribution. She spread her output simultaneously across various publishers, for instance Newnes, Methuen, Hodder and Stoughton, Sampson Low and Collins, Lutterworth Press and Evans, to ensure commercial success (Ray, 1983: 27). As noted above, this strategy was particularly effective during World War II in spite of practical difficulties. Just as she worked with diverse publishers, she also wrote in a wide range of genres, thereby appealing to a large public (Ray, 1983). Her works range from family stories to adventure and mystery stories, school stories, and fantasies. Blyton also produced picture books, while the *Noddy* series helped promote her visibility to a younger readership.

### **4.3 Critical Work on Blyton**

Blyton's emergence as an established children's writer in the 1930s, argued Ray (1983: 19), coincided with adults' awareness of the 'need for fiction written specifically for children in a style with which they could cope and with suitable content.' During the 1930s, several developments in the adult literary world seemed to take place, in particular the emergence of modernist writers such as James Joyce, Virginia Woolf and D. H. Lawrence

whose work was perceived to be 'unlikely to be read by young people' (Ray, 1983: 19). This period also witnessed the growth of popular adult fiction, such as the works produced by Ian Fleming, whose content centres on 'sex and sadism' (Ray, 1983: 19). Recognising that these types of books might fall into the hands of young readers when they outgrew children's readers, teachers and parents began to demand more appropriate books (Ray, 1983). Blyton's books were thought to be more suitable, in respect of their content, for young readers (Ray, 1983).<sup>52</sup>

The attack on Enid Blyton opened in the 1950s, when Blyton was at the peak of her publishing power. During this time, the development of children's librarianship in Britain, when according to Leeson (1985: 125 – 126) librarians began delineating 'literature with a capital L' and distinguishing it from "sub-literature" and "reading matter", also coincided with the publication of more reading choices for children. Criticisms of Blyton's allegedly trite writing style, unrealistic plots, undemanding language, racism, gender stereotyping, over-emphatic moralising, general white middle-class orientation, and even use of 'double entendre', were made at great length by critics, particularly librarians and children's literature scholars (Dixon, 1974; Fisher, 1975; Ray, 1983; Stott, 1984; Robshaw, 2004).

Gillian Avery (1975: 35), for instance, criticised Blyton's Noddy books for containing 'mediocre plots' and 'weak characterisation', and for being 'unimaginative'. Chambers, similarly, accuses Blyton's works of possessing 'subversive charm' (1980: 262) and likens her to a 'female Peter Pan, the kind of suffocating adult who prefers children never to grow up, because she can enjoy their pretty foibles and dominate them by her adult

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<sup>52</sup> Ray (1983) maintains that adults were more concerned with the appropriateness of the content, rather than the literary merits, of books for children.

superiority' (1980: 262). Similarly, Inglis claims that Blyton's guarantee of 'a happily and safely unimaginative world' (Inglis, 1981: 190), which authors such as Robshaw regard as a strength, irks adults and makes children read her books as a way 'to *avoid* using their imaginations' (1981: 190, Inglis's emphasis).

Labelling Blyton as the 'post-war Pied Piper' in literature for children, Tucker (in Reynolds and Tucker, 1998: 155) claims that critics were alarmed that reading too many low-quality stories, such as those produced by Blyton, could have negative effects on young readers (Tucker in Reynolds and Tucker, 1998: 155). It is not clear what form this 'bad influence' of Blyton might take, but others felt that her readers, especially those learning to read, could benefit from reading her books (Ray, 1983; Stott, 1984).

Despite these diverse criticisms, some scholars consider that Blyton's work deserves to be acknowledged as children's literature and does have literary value. Rudd (2000), whose doctoral thesis focussed on Blyton's work, used close textual analysis to show that many of the comments made by earlier critics are inaccurate. Hunt (1995b) compares Blyton's work with Kenneth Grahame's *The Wind in the Willows*, a text widely valued as children's literature, with striking results. While Grahame's book, states Hunt, 'conforms to the dominant literary values, is nostalgic, rural, retreatist, male, interested in a sense of place' (1995b: 234), Blyton books are '*children's children's* books, expedient, not rooted in place, anarchic, and generally paying little attention [...] to virtually any concept of 'literariness' (1995b: 234, Hunt's emphasis). Hunt proceeds to analyse Blyton's *Five Go Down to the Sea*, concluding that it is a 'rich text' (1995b: 239) as it contains 'a complex texture, which balances dark and light, security and violence, power and helplessness' (1995b: 238). He concludes that:

The value we accord a book is proportional to the way in which we read it, and the way in which we read it is not a function of the book, but a function of the way in which our culture allows us to read it. (Hunt, 1995b: 239)

The discussion above indicates both Blyton's widespread popularity and the hostility towards her work in some quarters. Despite criticism, her books have never failed to appeal to young readers. With these general issues in mind, it is now possible to investigate how Blyton has been received in other languages and cultures.

#### **4.4 Blyton's International Popularity**

It might also interest you to know that my books are translated into dozens of different languages – Malay, French, Fijian, Japanese, Indian, Finnish, Icelandic, Greek, all kinds – and yet, although my characters are typically British children, with the British ideals of fair play, loyalty, generosity and so on, all these nations love my books, and clamour for them.

(Enid Blyton's correspondence with Peter McKellar, February 15th, 1953, cited in Stoney, 1986: 208)

Enid Blyton is not only popular among young readers on her native soil; her work has also transcended the borders of the English-speaking world via translation, as she herself acknowledged. The Index Translationum<sup>53</sup> has recently reported Blyton to be the fifth most translated author after Walt Disney Productions, Agatha Christie, Jules Verne and Vladimir Lenin, with 3437 translations produced in numerous languages including Arabic, Basque, Catalan, Czech, Danish, Dutch, French, German, Greek, Hungarian, Icelandic, Italian, Indonesian, Japanese, Latvian, Malay, Norwegian, Polish, Portuguese, Russian, Slovanic, Swedish and Thai. Ray (1983), in her book *The Blyton Phenomenon: The Controversy Surrounding the World's Most Successful Children's Writer*, cites several accounts of Blyton's popularity

<sup>53</sup> Index Translationum (<http://databases.unesco.org/xtrans>, 10 May 2007)

abroad. Barbara Rosen, an American scholar (quoted in Ray, 1983:91), claims that 'Enid Blyton, imported from England, has achieved enormous popularity locally, for all its difference of language and culture; and, despite the modish revulsion of parents, children by the million in England and America go right on reading her.' Another scholar, Lucia Binder from Vienna, noted disapprovingly that:

The translation of girls' books is a thriving business, but has unfortunately embraced mainly serial books, which promise to be good sellers. Enid Blyton's girl books, for example, can be found almost anywhere in the world' (quoted in Ray, 1983: 91-92).

Ray (1983: 7) observes that 'since Blyton is often criticized for her Englishness and insularity, her popularity abroad seems surprising.' How, then, do translators render Blyton's English characteristics and 'insularity'? What strategies do they use in translating British cultural specifics to make the texts readable to their target audience? The next section will outline the ways in which scholars have assessed the translation of Blyton's work into German, Spanish, French and Dutch. These are by no means the only languages into which Blyton's works have been translated, but are those in which published research on the subject is available.

#### **4.5 Enid Blyton in Translation**

In discussing the translation norms of children's books in Spain, Maria Fernandez López (2000) contends that while countries with what López (2000: 32) terms 'highly impermeable children's literature systems', such as France, tend to appropriate Enid Blyton's work to fit their own national repertoire, the Spanish translation of Blyton's work is more faithful to the original texts. Although Blyton's writings in English have been modified to conform to British societal standards in the 1980s, the Spanish editions, argues López (2000), adhere to the original versions of Blyton's work for two main reasons: the translations were published before the modification

of the original texts took place, and Spanish children's literature has a high regard for the original version of a given text. This fidelity in turn produced translations that retain all the cultural elements of the source texts. In her comparison of the French and Spanish translations of Blyton's work published in the 1960s, López (2000: 32) found that in the French translations, the 'nationalization of the text is complete': the French translators eliminated most of the English cultural indicators prevalent in Blyton's books, as evidenced in the treatment of the source texts' titles, characters' names, and geographical settings. The negative reactions of French critics to Blyton's work also resulted in fundamental modifications in the French editions; these 'represent a reinforcement of hierarchies and a distortion of values' that are, López (2000: 33) claims, absent in the Spanish translations.

The liberty taken by Blyton's French translators is also demonstrated by her German translators. Veronica Smith (2000), in her examination of the naturalisation of Enid Blyton in German, in particular Blyton's boarding school stories which were translated in the 1960s, claims that the German translators had to overcome two apparent challenges in translating these stories into German: problems in transferring the culturally highly specific setting of the English boarding school, and problems in updating the text for a contemporary readership. When confronted with British cultural traits in Blyton's novels, the German translators opted for several translating strategies, including naturalising and omission (Smith, 2000). Most of the time, omission resulted in a 'bland storyline without the details of description and dialogue which explain and justify the characters' actions' (Smith, 2000: 255). The overall atmosphere and ethos of boarding schools, observed Smith, did not figure much in the German texts, since the German translators discarded passages that contained these elements. Even humour, an important element in Blyton's boarding school stories, was

omitted from German versions (Smith, 2000). The German translations, however, as a result of the omission of much of the detail, contained a higher degree of compensation than the original texts (Smith, 2000). Even though the German texts appear to be 'less exciting from a child's point of view', they are still popular among German-speaking readers (Smith, 2000: 257). Indeed, Blyton's popularity in German was also recognized by the author herself, who referred to 'the German children, who, oddly enough, are perhaps more taken with my books than any other foreign race' (cited in Dixon, 1974: 45).

While German translators tend to naturalise their translations of Blyton's boarding school stories, Dutch translators, asserts Mieke Desmet (1997), prefer to retain the foreign elements in the Dutch texts except in cases where British cultural markers might obscure the meaning for target readers, in particular where such elements as measures and currency are involved. The Dutch publishers focussed on Blyton's series fiction, as opposed to her non-series work, which they translated in its entirety. Desmet (1997: 126) also showed that Blyton is a 'phenomenon in Dutch children's literature' and that the bulk of her books were translated between 1956 and 1985, with the peak recorded between 1966 and 1975 with 70 titles translated during that period.

Hence different translators have used different translation strategies to transfer Blyton's books into their target language. These translators and commissioners, motivated by different ideological, commercial or pedagogical reasons, further boosted Blyton's worldwide popularity regardless of the disparaging remarks made in certain quarters about the quality of her books. Before examining the strategies employed by translators in the Malaysian context, I examine the quantitative tendencies in translations of Blyton.

## 4.6 Enid Blyton in Malay Translation

196 translations of Blyton's books into Malay are recorded between 1972 and 2003. Subtracting the 72 titles which were re-translated by different translators and publishers, we arrive at a total of 124 different titles translated into Malay. These figures represent a significant proportion of the 950 children's books which were translated between 1958 and 2003, and almost 20% of Blyton's total output, which consisted of over 600 books (Dixon, 1978; Ray, 1983; Stoney, 1986).

### 4.6.1 Chronology of Translations

Year	Total
1972	<b>1</b>
1974	<b>34</b>
1975	<b>29</b>
1976	<b>41</b>
1979	<b>10</b>
1984	<b>17</b>
1985	<b>22</b>
1987	<b>9</b>
1988	<b>10</b>
1989	<b>4</b>
1992	<b>6</b>
1994	<b>6</b>
<b>2003</b>	<b>7</b>

**Table 5.0 Chronological Distribution of Blyton's work in Malay language from 1972 to 2003**

The translation of Enid Blyton's work into Malay started five years after Malaysia gained its independence, with a clear peak between 1974 and 1976. The increase in the translation of Blyton's books in 1974 saw the bulk of the output represented by the *Famous Five* and *Adventure* series. Family stories such as *The Six Bad Boys*, *The Dreadful Children* and *Six Cousins Again*, together with the *Naughtiest Girl school* series, were also translated in that year. The peak of the output of translations, in 1976, includes titles from the *Noddy*, *Malory Towers*, *St. Clare's* and *Mystery* series. The abridged version of previous translations of Blyton's *Famous Five* series were published by Penerbit Hasrat Pelajar<sup>54</sup> in 1984, with the publisher continuing to translate some of the *Mystery* series and the *Barney Mystery* series in 1985. In the 1980s, the trend in translating continued in 1984 with 17 re-translations of the *Famous Five* series by Penerbit Hasrat Pelajar. In 1985, the books translated mainly consisted of the *Mystery series* and the *Barney Mystery series*. In 1992, Penerbit Pan-Earth undertook the re-translations of Blyton's *Adventure* series, while the Federal Publications had seven of the *Famous Five* series re-translated in 2003.

Haneefa (2005), the owner-cum-director of Penerbitan Fargoes, has claimed that two factors motivated the selection of Blyton material for translation. The first was her popularity in Malaysia in the 1960s, when most bookshops, particularly those in cities such as Kuala Lumpur, stocked most of Blyton's titles in English. Her books were often in the bestseller lists and Malaysian children, both boys and girls, were said to clamour for her products. The second factor was Blyton's worldwide popularity. The flood of Blyton translations by this publisher had been observed by Malaysian critics who commented on the upsurge of translated children's books in Malay

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<sup>54</sup> According to Mohd Haneefa (2005), the publishing house Penerbitan Fargoes was renamed Penerbit Hasrat Pelajar in the early 1980s. The publishing house reverted to its old name, Penerbitan Fargoes in the late 1990s.

language, notably in the 1970s (Shamsuddin cited in Mohamad, 1976; Ahmad, 1977). Muniandy (1982: 38), in his discussion of the effect of social changes on the development of children's literature, also mentions the practice of translating Enid Blyton during this period, though he makes the criticism that 'The story of five English children going out during the summer holidays in caravan to Dover can hardly stir the imagination of a Malaysian child, even if the story is presented in a language he comprehends.' Perturbed by what he perceived as 'ridiculous practice' in the strategies employed by the Malay translators of Blyton's books, Muniandy (1982: 38) went on to conclude that 'Translation of any kind will not be able to answer the special needs of a child growing up in a unique environment.' His pessimistic view, however, is disputed by scholars such as Siti Rafeah Shamsuddin (cited in Mohamad, 1976) who considers that the translations of books such as Blyton's did meet the educational needs of Malaysian children in the 1970s.

#### **4.6.2 Genres of Books Translated**

YEAr	Adventure/my stery	Family	School	Picture	<b>Folklore</b>
1972	1	-	-	-	-
1974	25	5	4	-	-
1975	24	2	3	-	-
1976	10	1	6	24	-
1979	4	2	-	-	-
1984	17	-	-	-	-
1985	18	1	3	-	-
1987	4	1	4	-	-
1988	4	3	3	-	-

1989	-	-	-	-	<b>4</b>
1992	6	-	-	-	-
1994	-	-	-	-	-
<b>2003</b>	<b>7</b>	-	-	-	-

**Table 6.0 Distribution of Genres of Texts Translated according to Year**

Writings by Blyton that have not been translated into Malay include her fantasy series, such as *The Adventure of the Wishing Chair* series, biblical stories, nature stories, collections and bedtime stories. The majority of her books in Malay, as shown by the table, belong to the adventure/mystery genre. Among the adventure/mystery books translated are the *Famous Five* series (40 including 24 revised editions), the *Mystery* series (29 including 14 revised editions), the *Adventure Four* series (4 including 2 revised editions), the *Adventure* series (10 including 4 revised editions), the *Secret* series (9 including 4 revised editions), the *Secret Seven* Series (15), and the *Junior Mystery* series (11 including 5 revised editions). The second most popular genre consists of school stories, and includes the *Naughtiest Girl* series (6 including 3 revised editions), the *Malory Towers* series (10 including 4 revised editions) and the *St. Clare's* series (9 including 4 revised editions). As for the family series, a variety of family stories based on rural life was translated into Malay, including the *Cherry Tree Farm* tales. The category of picture books mainly comprises the Noddy series. Four collections of folklore stories were translated in 1989, including 'Cermin Ajaib dan Cerita-cerita lain' (Magic Mirror and other Stories), and 'Gadis Kaya yang Sombong dan Cerita-cerita lain' (Arrogant Rich Girl and other Stories). The English titles for these folktales were not given in the list compiled, and cannot be identified from UK holdings of the books as the Malay titles are not sufficient to establish the original titles.

#### 4.6.3 Malay Publishers of Blyton

Year	Total	Publisher
1972	1	<b>Penerbitan Fargoes</b>
1974	34	<b>Penerbitan Fargoes</b>
1975	29	<b>Penerbitan Fargoes</b>
1976	41	<b>Penerbitan Fargoes</b>
1979	10	<b>Penerbitan Fargoes</b>
1984	17	<b>Penerbit Hasrat Pelajar</b>
1985	22	<b>Penerbit Hasrat Pelajar</b>
1987	9	<b>Penerbit Hasrat Pelajar</b>
1988	10	<b>Penerbit Hasrat Pelajar</b>
1989	4	<b>Penerbitan S. Abdul Majeed</b>
1992	6	<b>Penerbit Pan Earth</b>
1994	6	<b>Penerbit Hasrat Pelajar</b>
<b>2003</b>	<b>7</b>	<b>Federal Publications</b>

**Table 7.0 Blyton's Malay Publishers**

The largest publisher of Blyton's work in Malay is Penerbitan Fargoes, which published a total of 115 titles in the 1970s, from series including the *Adventure Four*, *Adventure*, *Secret*, *Famous Five*, *Naughtiest Girl*, *Mystery*, *Barney Mystery*, *Malory Towers*, and *St. Clare* series. Penerbit Hasrat Pelajar took over the translation of Enid Blyton's books in the 1980s. Their output includes works from the *Famous Five*, *Mystery*, *Malory Tower* and *Secret* series. Penerbit S. Abdul Majeed published a handful of Blyton books, mainly consisting of the adapted folktales into Malay language, in 1989. Penerbit Hasrat Pelajar continued to publish translations of Blyton's books in Malay language in the 1990s, though on a much smaller scale,

with only 6 titles translated. Other publishers, such as Penerbit Pan Earth and Federal Publications, were also involved in making Blyton's books available in Malay language. Not all the publishers include the translators' names in the translated texts. Penerbitan Fargoes, for instance, states that the translations were produced by a group of people. Penerbit Hasrat Pelajar excluded the name of the translator from its 1980s publications, but named its translators in its 1990s publications. Federal Publications, on the other hand, did not state its translators' names.

## **4.7 Conclusion**

Enid Blyton's popularity among children stems from her ability to retain a child-centred view and to construct a gripping story. Although she has been criticized on the grounds of stereotyping, sexism, racism and linguistic poverty, she remains one of the most prolific writers of children's literature and is still one of the best-selling children's authors in English. Blyton's influence was not confined to the English-speaking countries and the European continent, but extended to the Far East, including Malaysia. Despite her worldwide popularity and scrutiny by British and American critics, Blyton's translations have not been discussed or reviewed in abundance: few scholarly publications on the subject exist. The bulk of Blyton's Malay corpus is made up of adventure and mystery series.

The issues discussed in this chapter raise a set of questions which the following two chapters seek to answer. How did the Malaysian translators address Blyton's 'Englishness' and 'insularity'? Did the publishers accentuate the 'Englishness' of Blyton's work, or eliminate foreign cultural indicators? Did the translators manipulate or modify her texts in Malay? Anthony Kamm (1975:1754), who discussed the lack of reading material for Malaysian children in the 1970s, suggests that such manipulation did indeed take place: '...the hypnotic power of Blyton still prevails, to the extent that her

books are not just being translated into Bahasa Malaysia, but actually Malaysianised into the bargain.' If this statement is true, then in what ways did the Malaysian translators and publishers naturalise Blyton's books? It is also important to see how Blyton's books were packaged, through paratexts, for Malaysian readers in the 1970s, in order to see how publishers appealed to local audience expectations. In investigating these questions, the next two chapters will establish how Blyton's books, especially in translations undertaken between 1974 and 1979, were presented to young Malaysian readers in both linguistic and ideological terms.

## **Chapter 5**

### **The Packaging of Translated Blyton in Malay and the Paratextual Conventions Used**

#### **5.0 Introduction**

Since translation is a decision-making process, those involved in producing a translation must take account of every single aspect of the process and product, such as what to translate, whom to translate, who is to translate, how to translate, and how to present and market the translation. In most cases, the publisher plays a very important role in the mediation between the source text and the translation. Given the volume of Blyton translations produced in Malay between 1974 and 1985, it goes without saying that Malaysian publishers must have played an influential role in promoting and distributing these texts. While the translator's role in transposing the source text to the target text is manifested in the translated text itself, the equally important role played by the publisher in introducing the text to the reader is most apparent through the packaging of the text, notably through the paratextual material. This chapter identifies the translation practices of Penerbitan Fargoes in the 1970s through analysis of paratextual devices in selected Blyton translations. I begin by discussing the role played by Penerbitan Fargoes in promoting Blyton's works to Malaysian readers in the national language, and proceed to investigate the ways in which this publisher's translations were presented, by closely examining the book covers, blurbs and prefaces of the translated texts. This analysis will provide a fuller understanding of the influence that paratexts exerted on the reception of the translated texts in the target culture.

## **5.1 The Production of Blyton Translation in Malay: A Publisher's Point of View**

Any study of Blyton translations in Malaysia must pay close attention to Penerbitan Fargoes, which, as noted in the previous chapter, was the first and quantitatively the most important producer of these translations. Analysis of its translation and marketing policies must precede any consideration of the paratextual features in its publications.

Recognizing the high commercial potential of the author, at a time when there happened to be a great demand for children's books in Malay, Penerbitan Fargoes decided to venture into translating Blyton's books. The publisher's five years of intense effort resulted in the translation of 115 Blyton books. Her popularity in Bahasa Malaysia was not confined to the 1970s; revised and reprinted editions have continued to be produced up to the present day, giving generations of young Malaysian readers the pleasure of reading.

Stimulated by the growth of the mass-market literature for adults in the 1970s and realizing that children were willing to buy and carry around the books, Penerbitan Fargoes decided to take the risk of producing translated Blyton books as paperbacks using cheap and flimsy materials, that were sold at prices below the expected price for books of this kind. Haneefa (2005) contends that his competitors criticized this decision, insisting that it was a public-spirited initiative that helped meet the need for children's literature in Malay.

Translations were of a relatively constant length, ranging from 154 to 229 pages, which presumably broadly reflects the selection of source texts. It is not clear which English editions were used for translation, but similarities in

the cover designs, as will be demonstrated later in this chapter when comparison of book covers is made, suggest that the translations were based on the paperback editions produced by Armada Publishers in the 1960s and early 1970s.

### **5.1.1 Types of Books Translated**

Penerbitan Fargoes divided its Blyton translations into two series. Neither series had a title or given some sort of designation, apart from one serial which was exclusively made up of fifteen of the Secret Seven books. The remaining 74 books were published in a serially numbered series, which I shall call the Mixed Series for convenience. This series includes books from the Famous Five, Secret, Adventure, Barney, Five Find-Outers and Dog, Adventurous Four, and School series (see Appendix 2 for further details). The order in which the books in the Mixed Series were translated reflects neither the order of the source texts' publication, nor any distinction between the different English series. The first book translated, for instance, is *Five Go Adventuring Again*, which is the second book in Blyton's Famous Five series. This lack of attention to the sequence of the original publications may be because the order of each series is not apparent from the books' content: events in Blyton's successive books are not related, though the characters might make some reference to their past adventures. The variety among the first few titles in the Mixed Series suggests that the publisher was interested in testing the market by publishing different subgenres which might appeal to different readers (see Appendix 3). *Five Go Adventuring Again*, an adventure/mystery book, was followed by a family book, *Those Dreadful Children*. The third text translated, *The Naughtiest Girl in the School*, belonged to the School series, and the fourth to the family subgenre. This pattern continues in subsequent publications in the Mixed Series.

Not all the texts in a given series were translated. Three of the Famous Five books were not translated at all, while two of the Adventure series and one of the Barney series were similarly left out of the publisher's programme. Haneefa (2005) could not give precise reasons why these books were not translated, but it seems clear that they were not excluded because of their content, which was similar to that of the texts that were translated. The reasons may be economic, with the publisher considering that complete coverage of these series was unnecessary or perhaps they simply weren't available in Malaysia.

As discussed in the previous chapter, statistically the adventure/mystery books were translated more than the other subgenres. Several factors seem to underlie the publisher's reasons for concentrating on this genre including the appeal of this genre to young readers (cf. section 3.2.2.4). In the Malaysian case, as noted in the previous chapter, adventure/mystery stories were not only commonly translated in this period, but also increasingly popular subjects for local authors. Haneefa (2005) has claimed that the popularity of this genre provided an incentive for the publisher to select further stories in the same genre.

These strategies of selection and publication must be taken into account when examining the ways in which Blyton translations were packaged for Malaysian readers. The next section will examine this issue, which has often remained unexplored in literary and textual studies.

## **5.2 The Threshold: Exploring Paratexts**

The reception of a translated text as a translation is normally determined by several factors, which are not necessarily limited to the text of the translation. Several indicators in translated texts establish their position as

translations. 'The use of foreign names and foreign cultural elements, the subject matter and an unusual syntax,' contends Sehnaz Tahir-Gürçağlar (2002:45), will inform target readers that the text is a translation.<sup>55</sup> These indicators are often found surrounding the texts rather than within the texts themselves, for instance in the form of titles, dust jackets, prefaces etc. Gérard Genette (1991: 261) tells us that

The literary work consists, exhaustively or essentially, of a text, that is to say (a very minimal definition) in a more or less lengthy sequence of verbal utterances more or less containing meaning. But this text rarely appears in its naked state, without the reinforcement and accompaniment of a certain number of productions, themselves verbal or not, like an author's name, a preface, illustrations. One does not always know if one should consider that they belong to the text or not, but in any case they surround it and prolong it, precisely in order to present it, in the usual sense of this verb, but also in its strongest meaning: to make it present, to assure its presence in the world, its "reception" and its consumption, in the form, nowadays, at least, of a book.

These liminal devices are what Genette terms paratext (Genette, 1991). Paratext is important, argues Genette, not only because it draws readers into the text, but also because it controls one's reading of the text. Genette (1991: 261) maintains that paratext is 'the means by which a text makes a book of itself and proposes itself as such to its readers, and more generally to the public.' Genette also distinguishes between two forms of paratext, 'peritext' and 'epitext' (1997:5). The former refers to elements that are materially annexed to the published texts, for instance the cover, the title-page, the epigraph or the blurb of the text, while the latter refers to elements located outside the text itself, such as interviews, correspondence, reviews, and private journals. The following discussion focuses mainly on the aspects of peritext as these elements are found to be

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<sup>55</sup> Tahir-Gürçağlar (2002: 45) argues that the way in which a translated text is packaged and presented influences the potential target reader's reception of the text before s/he actually reads it.

more distinctive in the translations. The peritextual features of Blyton translations provide various insights as to the presentation and reception of the translated texts within the target socio-cultural context, influencing the target readers' perception of these texts. In fact, paratext can be said to help rewrite the target texts in the target context. In order to examine the paratextual devices used, and their evolution between 1974 and 1979, I shall focus on ten translations, selected according to the principles explained in chapter 2. I shall compare the translations with the original texts where appropriate, especially when considering their titles and covers.

### **5.2.1 Transition: Translating Titles and Manipulating**

A book's title can tell readers a great deal about the text it contains. Titles, argues Marie Maclean (1991: 275), 'may work on the principle of inclusion, appealing to as wide a cultural code as possible, like *Lace* or *War and Peace*. They may on the other hand, deliberately exclude, as does *V.* or *Do Androids dream of Electric Sheep?* or are intelligible only to an in-group or subculture.' This is no less true of translated texts. Blyton's titles in English are quite straightforward, and suggest to readers what the plot of the book might involve. In some instances, Blyton also includes the story's geographical location in her titles. As for the titles of Malaysian translations, the table (Figure 2.0) below indicates that the Malay titles are generally faithful translations of the original titles, with one exception: the Malay translator renders 'Billycock Hill' as 'Bukit Jaguh', which literally means 'champion hill.' The result is the image of a hill of great size, whereas in the source text the hill is named after a person, that is, Billycock. This is the only culturally specific element in the ten English titles, so it is perhaps unsurprising that the translated titles do not evoke any sense of foreignness for the target readers. The least familiar element for Malay speakers in the translated titles is the use of 'Lima Sekawan' (Five Friends), in the Famous Five series, though this has also come to be accepted by

Malay speakers. The dictionary *Kamus Dewan* (2002: 589) provides several definitions for 'kawan' (kawan), the root word for 'sekawan.' The first is 'kumpulan (binatang), kelompok, gerombolan (penjahat, pengganas)' (translation: pack (animal), group, gang (criminals, terrorists)), while the second is 'sahabat, teman (dalam pergaulan sehari-hari), rakan' (translation: friend, companion (in daily interaction)).<sup>56</sup> The word 'sekawan' is usually used as a collective noun for animals, for instance 'sekawan burung' for a flock of birds, or 'sekawan kambing' for a herd of goats. 'Lima Sekawan' evokes a sense of camaraderie that is missing in the term 'Kumpulan Lima' (Group of Five), used in the earlier translation from the Famous Five series. The titles of translations from the adventure or mystery series supply additional information which is absent from the original titles, such as the 'pulau berbisik' (translation: whispering island) in *Lima Sekawan di Pulau Berbisik* for the *Five Have a Mystery to Solve* story and the emphasis on the 'banduan hilang' (translation: invisible convict) in the *Mystery of the Missing Man* which is titled *Misteri Banduan Ghaib* in Malay. Apart from suggesting characters or locations in more detail, details of this kind heighten the sense of excitement for prospective readers, who are thereby encouraged to buy the books. The translators also attenuate the images of badly behaved children in the original titles of *Those Dreadful Children* and *The Six Bad Boys*: they opt for weaker adjectives and non-specific subjects. In the translation of *Those Dreadful Children*, the use of 'kumpulan' rather than 'kanak-kanak' (children) suggests that the mischief is performed by a group of people, not necessarily children, although the illustration on the book cover shows otherwise. In the translation of *The Six Bad Boys*, a general term for children in Malay is used instead of a more gender-specific term, 'budak' rather than 'budak lelaki' (literally 'boys').

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<sup>56</sup> In its other definitions, *Kamus Dewan* (2002) notes that 'kawan' can also refer to (1) a group of people engaged in the same activity, particularly at a workplace, (2) husbands or wives, partners in a relationship, (3) ingredients normally taken with betel leaves, (4) the speaker (i.e. as a first-person pronoun).

Equally, 'bad' and 'dreadful' in these titles are translated by 'nakal' (literally 'naughty'). A closer rendering would have supplied 'jahat' for 'bad', and 'teruk' or 'jahat' for 'dreadful'. 'Nakal', which *Kamus Dewan* (2002: 918) defines as 'suka melakukan sesuatu yang dilarang seperti mengganggu dll (terutama kanak-kanak), tidak menurut kata' (translation: the act of disobedience such as making disturbances etc (especially children), disobeying commands), brings to mind the image of mischievous or naughty children, rather than anything stronger. Such an image of waywardness is also illustrated in the faithful Malay translation of the title for *The Naughtiest Girl in the School*.

<b>Malay Title</b>	<b>English Title</b>
<i>Kumpulan Lima Membuat Penyiasatan</i> (literal translation: The Group of Five Carry Out an Investigation)	<i>Five Go Adventuring Again</i>
<i>Kumpulan yang Lasak</i> (literal translation: The Unruly Group)	<i>Those Dreadful Children</i>
<i>Pelajar Paling Nakal di Sekolah</i> (literal translation: The Naughtiest Girl in the School)	<i>The Naughtiest Girl in the School</i>
<i>Enam Budak Nakal</i> (literal translation: Six Naughty Children)	<i>Six Bad Boys</i>
<i>Sungai Pengembaraan</i> (literal translation: The River of Adventure)	<i>The River of Adventure</i>
<i>Lima Sekawan di Pulau Berbisik</i> (literal translation: The Five Friends at the Whispering Island)	<i>Five Have a Mystery to Solve</i>
<i>Mistri Banduan Ghaib</i> (literal translation: The Mystery of the	<i>The Mystery of the Missing Man</i>

Invisible Convict)	
<i>Rumah di Selekoh</i> (literal translation: The House at the Corner)	<i>House at the Corner</i>
<i>Mistri Bilik Rahsia</i> (literal translation: The Mystery of the Secret Room)	<i>The Mystery of the Secret Room</i>
<i>Lima Sekawan di Bukit Jaguh</i> (literal translation: The Five Friends at Champion Hill)	<i>Five Go to Billycock Hill</i>

### Figure 2.0 - Titles of Translated Books and Source Texts

On the covers of the translated texts, the titles are placed either at the top left-hand corner or in the centre of the cover, drawing readers' immediate attention to the title before the name of the author, in this case represented by Enid Blyton's trademark signature, located below the title. The spine of each translated text features the serial number given by the Malaysian publisher and the title of the work. This consistency in the positioning of the title and author's name creates a unified presentation of the translated books in the mixed series, which is not shared by the original texts in English. The English texts do not have this unified presentation as shown in the examples given in the visual organization later in this chapter. The Malay publisher's consistency in presenting the translations in similar manner not only evokes a sense of familiarity to readers who recognize the unified presentation but also gives the target readers the impression to expect similar reading experience of Blyton's books in the translations.

Title-pages normally indicate the title of the book and the author's name, together with an indication of the publisher. The verso of the title-page usually contains further publication details, such as the year of publication. All ten books analysed include two pages of this kind, as well as two additional pages comprising the publisher's preface and the table of

contents. The title-page itself bears the title of the translated book, the author's name, the publisher's indication that the book is a translation, and the publisher's logo and correspondence address. The next page includes details of publication, including the publisher's statement of copyright and assertion that the book is a translation. In the 1974 publications, the title of the source text is supplied (Illustration 1); this is absent from the books translated in 1979. In all cases, these introductory pages indicate that the text is a translation, and therefore encourage the target audience to read it as such. Rather than naming the translator, the publisher uses the expression 'Susunan Sidang Pengarang Penerbitan Fargoes', literally 'Compiled by the Penerbitan Fargoes Editorial Board'. This suggests that a network of agents was involved in the translation process, particularly the groups of translators and editors commissioned by the publisher. Such a practice is very common, argues Harvey (2003), who maintains that 'in-house editorial policies make it dangerous to assume that the translator as individual – whose name may or may not be on the cover of the text – is singly responsible for textual outcomes even in the main body of the text' (2003: 182). In an interview, Haneefa (2005) claimed that the texts were translated by a group of part-time translators, mainly teachers and university students. A group of four or five translators worked on the same book at the same time, which each translator assigned several chapters. These translations were then edited, for both language and content, by part-time editors, some of whom are now well-known journalists in Malaysia. In contrast, Izzah Aziz (2006), one of the translators interviewed, maintained that she single-handedly translated some of the books in the 1970s. Regardless of these inconsistencies concerning the translation process, a proper division of labour was imposed, which produced coherent and acceptable translations that still last to the present day. Clearly, the decision to acknowledge the translation as a collective work is probably

BUKU ini ialah Terjemahan dari buku:

Five Go Adventuring Again

© PENERBITAN FARGOES

HAKCIPTA TERPELIHARA

CETAKAN PERTAMA 1974.

Siri Buku ENID BLYTON (TERJEMAH BAHASA MALAYSIA) OLEH PENERBITAN FARGOES, 2-A, LORONG HAJI TAIB EMPAT, KUALA LUMPUR.

HAK PENGARANG TERPELIHARA (Cetakan Malaysia)

BUKU ini atau bahagian darinya tidak boleh dicetak semula tanpa kebenaran penerbit.

Syarat jualan: Tanpa kebenaran penerbit, buku ini tidak boleh dipinjam, dijual semula, disewa atau disebarikan secara perniagaan atau lainnya dengan kulit atau jilid selain dari bentuk asalnya.

Dicetak oleh: PMSSBKL.

Illustration 1.0 *Kumpulan Lima Membuat Penyiasatan* (1974)

more practical from the publisher's point of view, considering that the translations were revised several times between 1974 and 2005.

The back cover of the books is a paratextual device that is often browsed by potential readers before they buy a book. It typically contains a partial summary of the plot of a novel. All five translations published in 1974 are introduced by blurbs which not only provide a summary of the story, but also communicate to potential readers the promise of excitement to be found in the books, with the use of explicit words such as 'adventure'<sup>57</sup> and 'siasat' (translation: investigate). By including local names and landscapes, the blurbs inevitably project the image of the target culture in the translated texts (Illustration 2). None of the five books published in 1979 contain a summary of the plot; rather, the back covers each bear a promotional list of translated texts in the same series (Illustration 3). Clearly included for commercial reasons, the list not only makes readers alert to the availability of similar titles, but also promotes the author more generally.

The cover of a book, with its distinctive design or colour, often plays a very important role in engaging a potential reader's interest. The power of a book cover or jacket is often seen in publications for children where, depending on the age of the reader, the illustrations or the photographs on the cover are chosen with great care. While the translated texts of Blyton books in Malay retain most of the source texts' cover illustration, certain modifications have been made. In attempting to manifest the target cultural identity in the paratext of the translation, the publisher replaced culturally specific elements used by the source texts' publishers with target

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<sup>57</sup> The English word 'adventure' is used in the blurb instead of the Malay equivalent, 'pengembaraan.' The publisher also uses 'adventure' in their preface for the Malay translations (see Illustration 13).

MALAYSIA BARAT/SINGAPURA — RM2.5  
MALAYSIA TIMOR/BRUNEI — RM2.9



Illustration 2.0 Blurb for *Kumpulan yang Lasak* (1974)

Semenanjung Malaysia/Singapura – \$3  
Sabah/Sarawak/Brunei – \$3

Siri cerita Enid Blyton sebanyak 64 buah tajuk yang kami terbitkan setakat ini adalah sangat berjaya dan mendapat sambutan yang menggalakkan. Sekarang 10 tajuk lagi diterbitkan. Pastikan anda memilikinya dan bergembira mengikuti kisah-kisah yang lebih menarik dan menggemparkan

65. Tiga ... Di Seri Rumpun
66. Lima Sekawan Di Ladang Permai
67. Mistri Menara Penunggu
68. Lima Sekawan Di Batu Puaka
69. Mistri Seri Keruing
70. Lima Sekawan Di Pulau Berbisik
71. Mistri Banduan Ghaib
72. Rumah Di Selekoh
73. Mistri Bilik Rahsia
74. Lima Sekawan Di Bukit Jaguh



**PENERBITAN FARGOES**  
No: 32, Jalan Cemur,  
Off Jalan Pekeliling,  
Kuala Lumpur. 02-13

Illustration 3.0 Back Cover of *Lima Sekawan di Pulau Berbisik* (1979)

cultural elements. As a comparison between Illustration 4 and Illustration 5 indicates, Penerbitan Fargoes not only replaced the two English adult characters from *Five Go Adventuring Again* with a turban-wearing Sikh character, but also replaced the wall-to-wall carpeting by a rug, which is more common in Malaysian households. The two young characters on the Malay cover are also shown wearing short-sleeved t-shirts, more appropriate to a Malaysian setting than the jumper worn by one of the young characters in the source text. Similar substitutions are evident on the cover for *Enam Budak Nakal (The Six Bad Boys)* (Illustration 6; compare Illustration 7 for the source text). Here one of the characters is shown holding a lantern, rather than a candle as pictured in the source text, and two of the characters are dressed in casual shirts, whereas the clothes worn on the original covers are typical of those worn by English children in the 1940s. Local dress is also represented on the cover of *Sungai Pengembaraan* (Illustration 8; compare Illustration 9 for the source text), where a female character wears a traditional Malay dress, the *baju kurung*, as opposed to the summer dress worn by the corresponding character in the source text. The servant in this image, represented as dark-skinned on the cover of *The River of Adventure*, has skin only slightly darker than that of the other characters. The depiction of a character wearing the traditional Malay garment and the inclusion of a darker skin character reinforces the image of plural society and creates a spirit of unity which seem to be a common theme observed in Malay books for children written since 1970s (Rokimin, 1988). Some modifications respond to the sensitivity of target readers. A clear example emerges from a comparison of the covers of *Five Go to Billycock Hill* and its translation (Illustrations 10 and 11). The piglet carried by one of the characters in the source text is replaced by a kid, a baby goat. The replacement of this taboo animal reflects the translator's awareness of the target readers' sensitivity. In the same image, the English countryside that formed the background setting is substituted by Malaysian

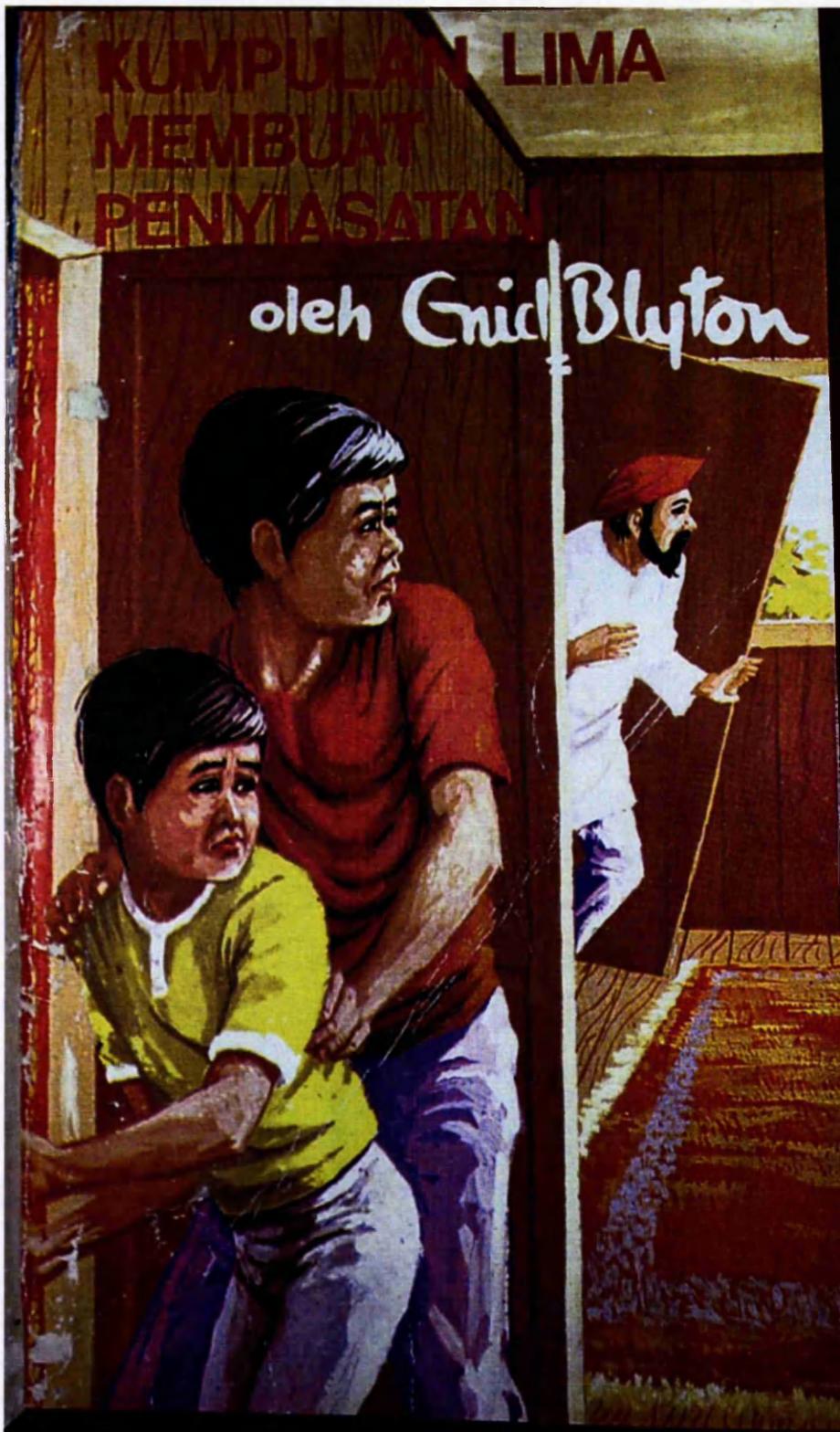


Illustration 4.0 *Kumpulan Lima Membuat Penyiasatan* (1974)

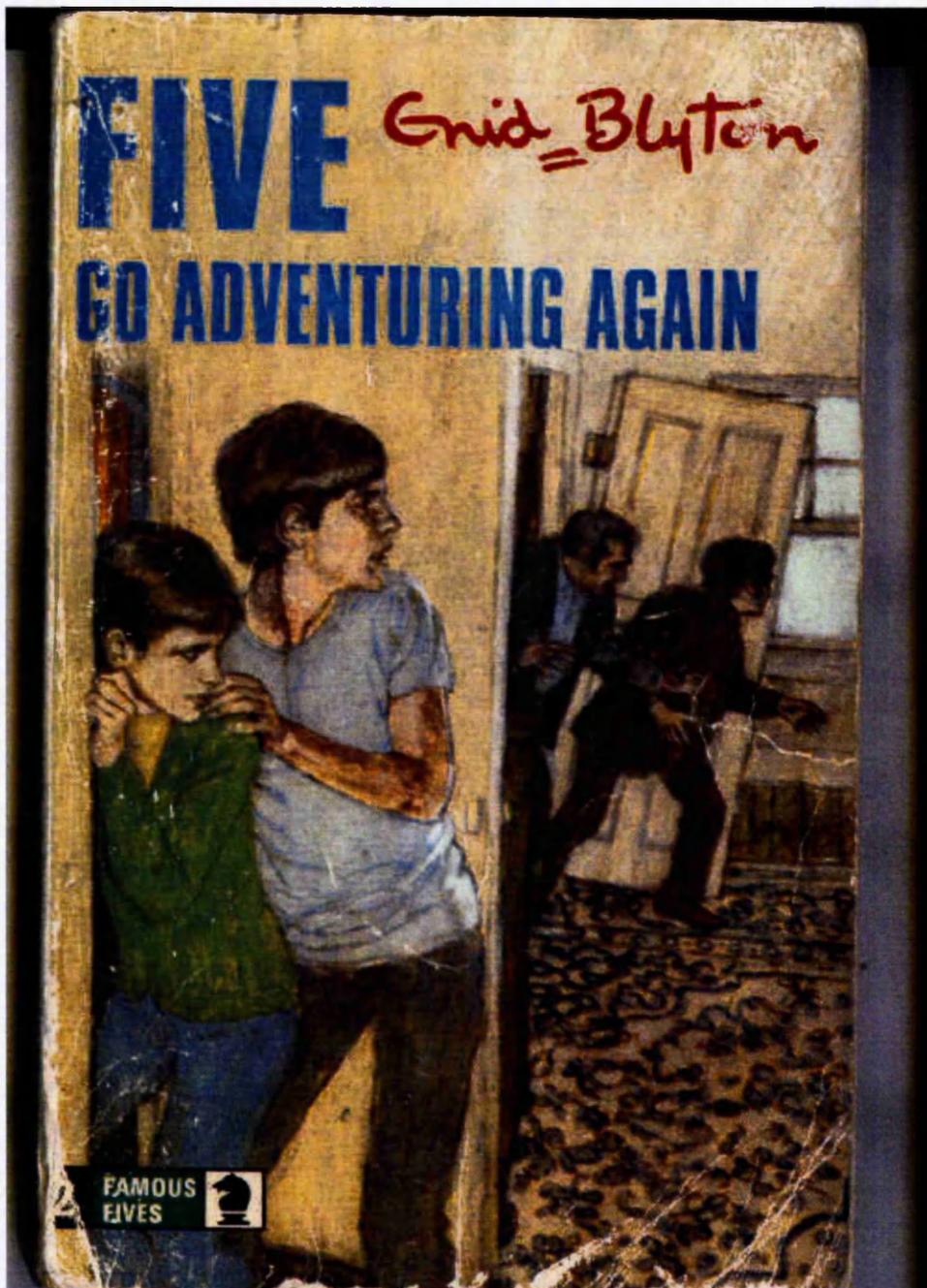


Illustration 5.0 Cover for *Five Go Adventuring Again* (1962)

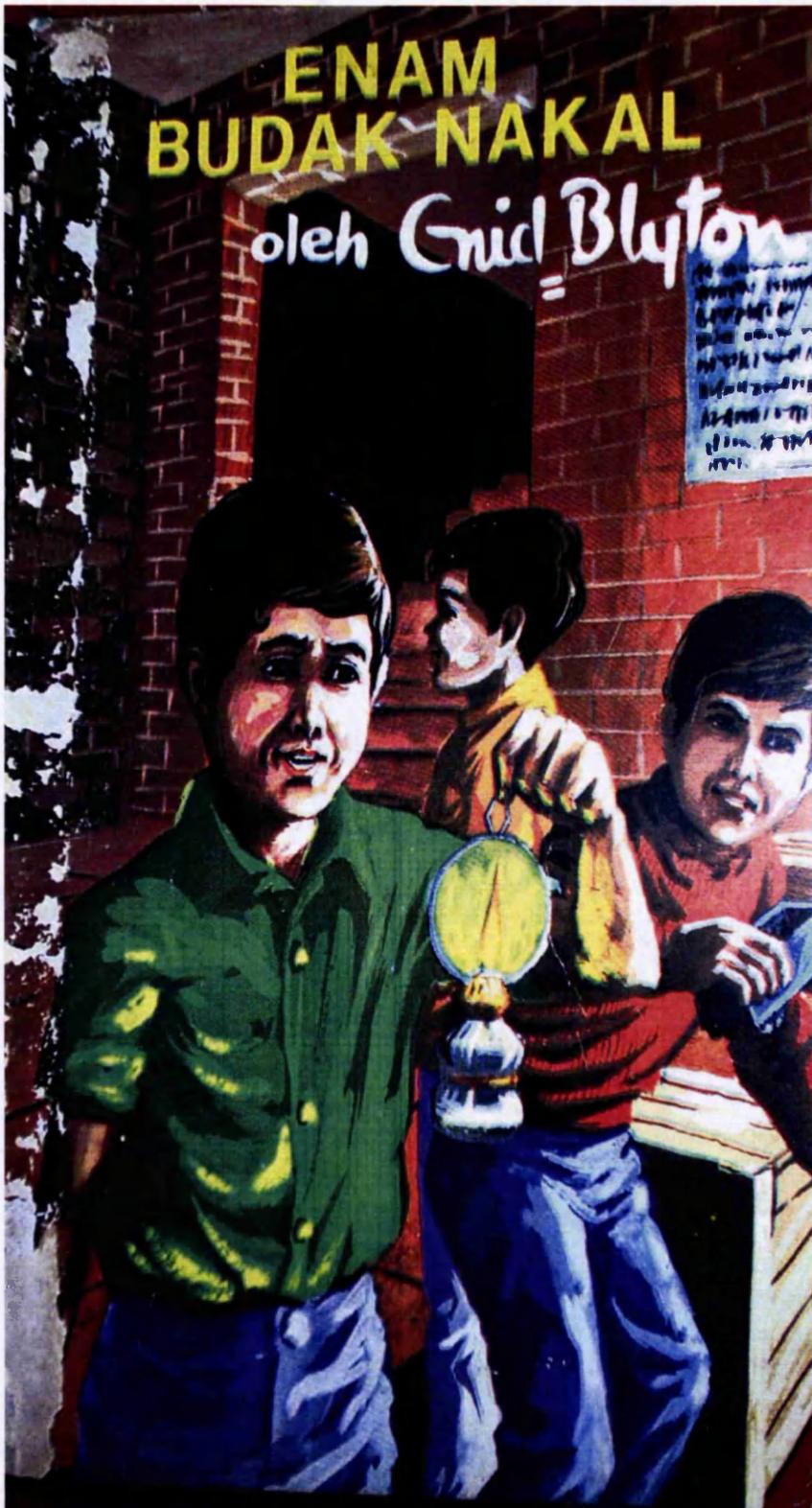


Illustration 6.0 – Cover for *Enam Budak Nakal* (1974)

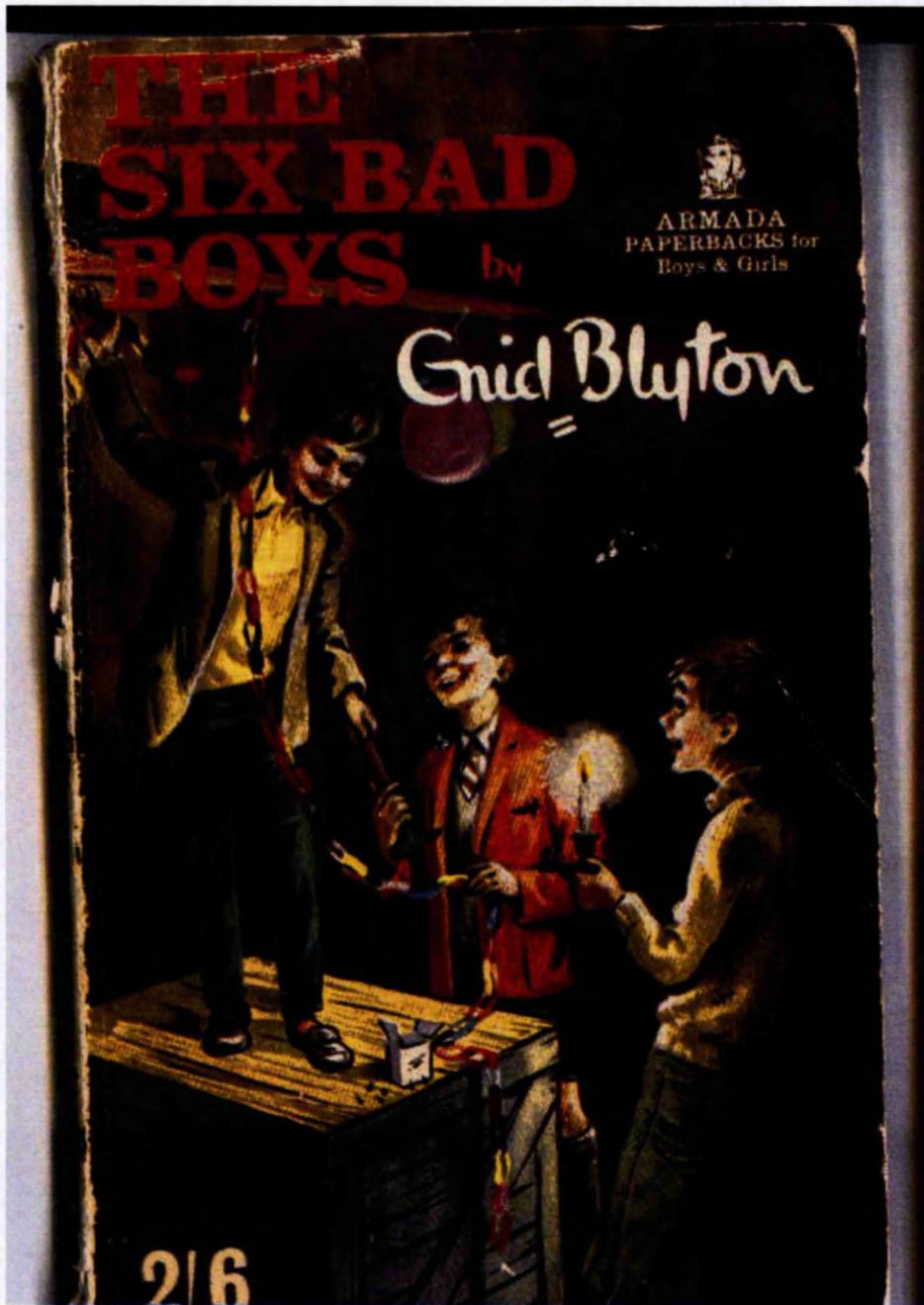


Illustration 7.0 – Cover for *Six Bad Boys* (1968)

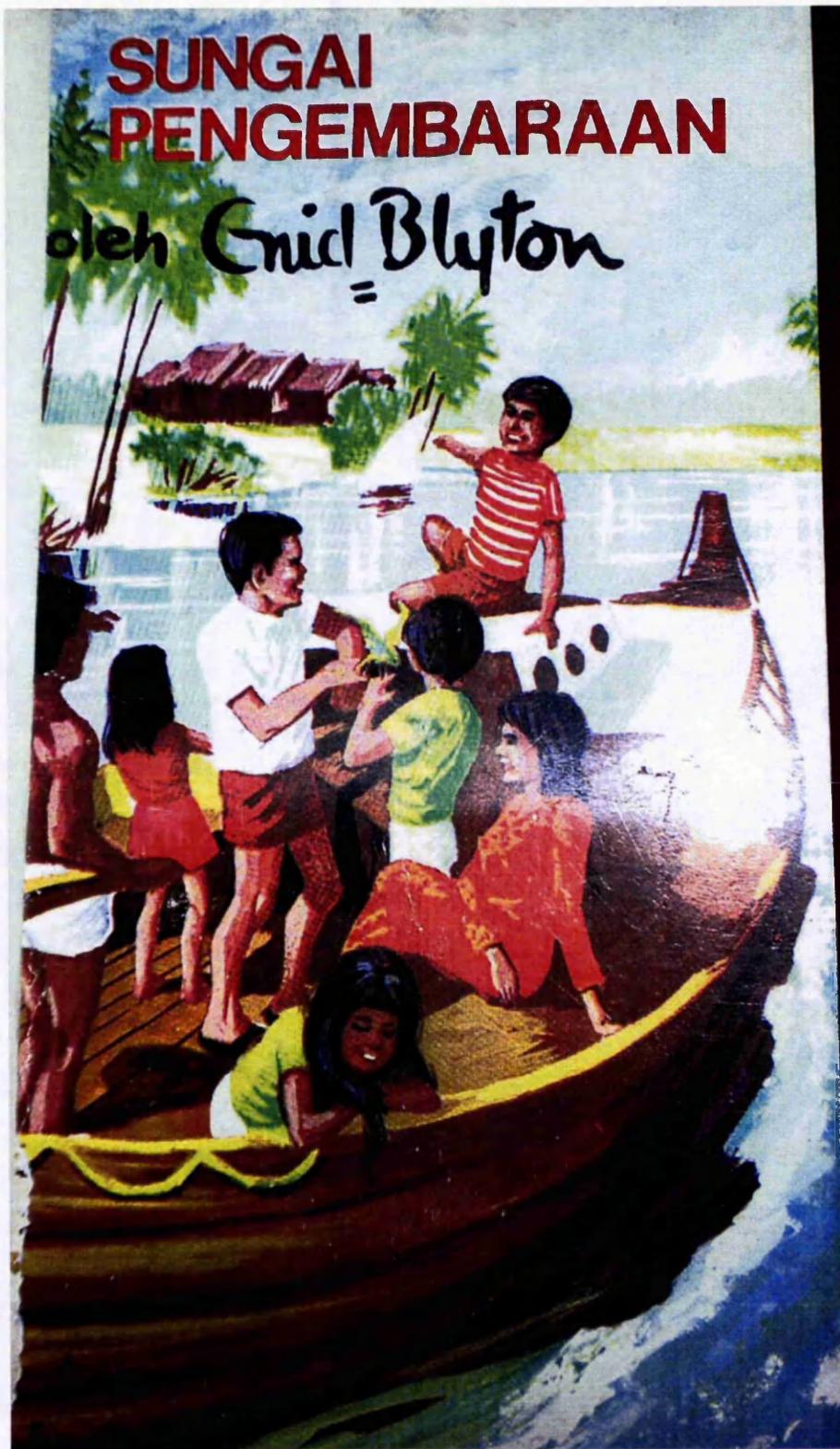


Illustration 8.0 - Cover for *Sungai Pengembaraan* (1974)

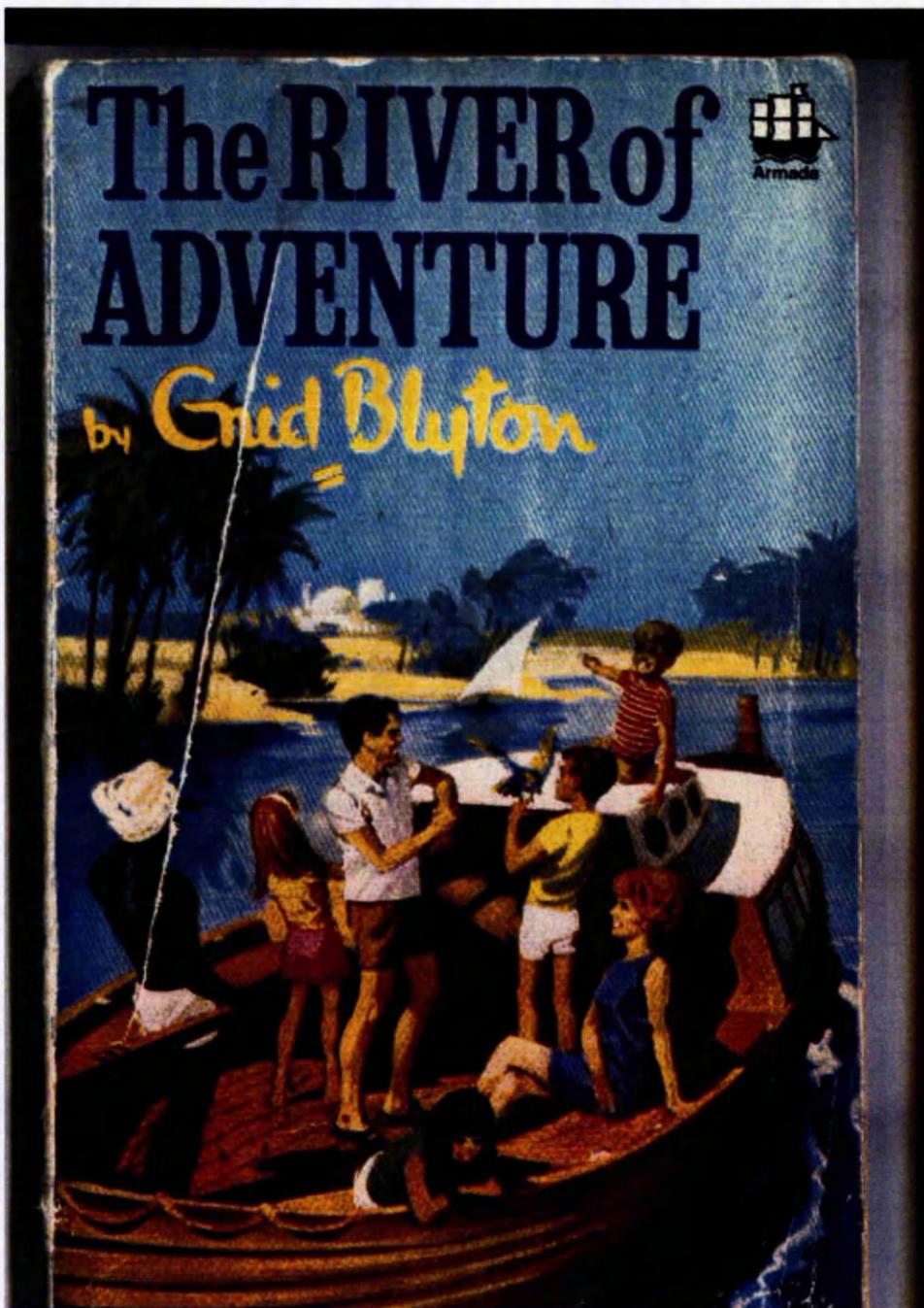


Illustration 9.0 - Cover for *The River of Adventure* (1966)

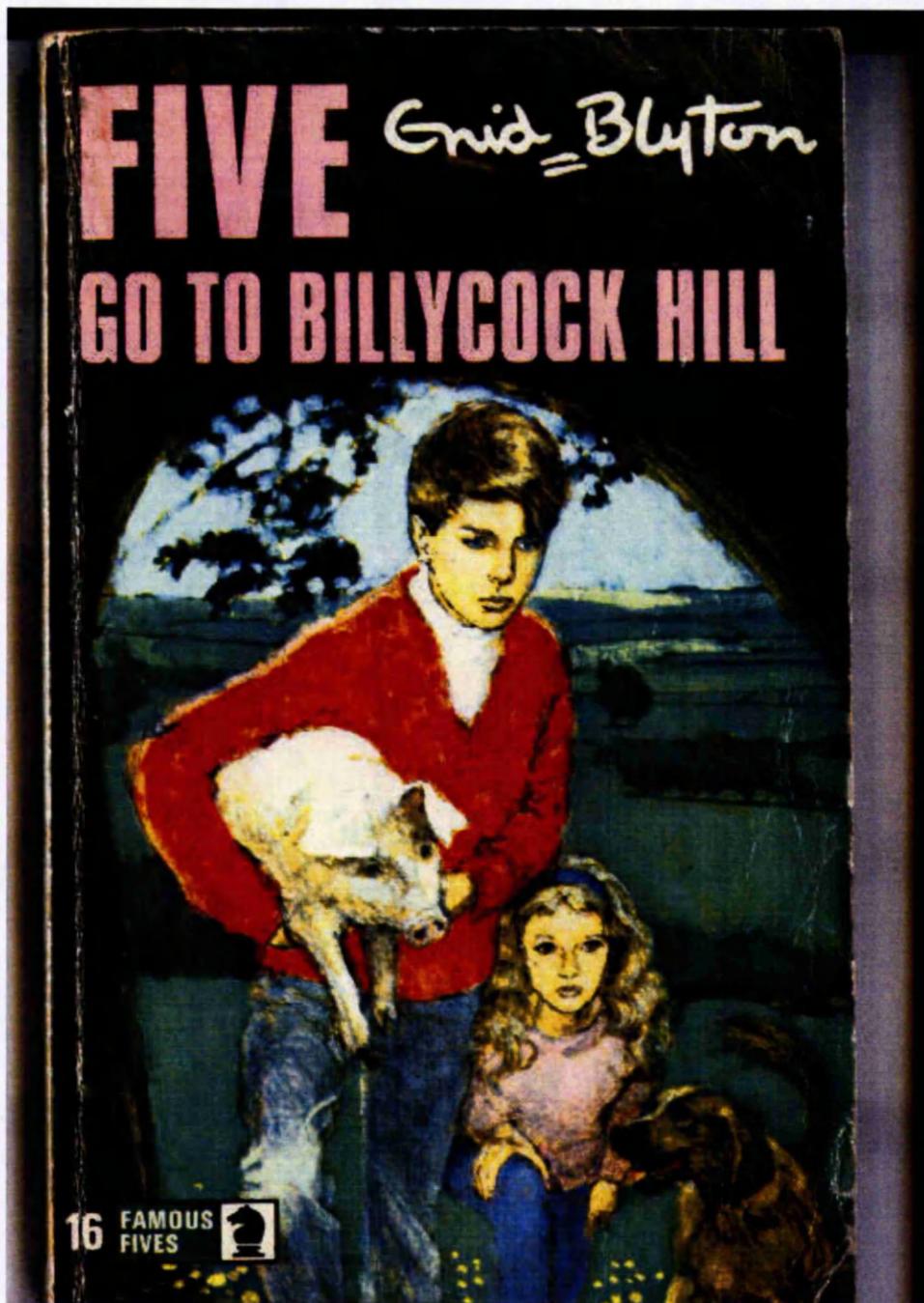


Illustration 10.0 – Cover for *Five Go to Billycock Hill* (1970)

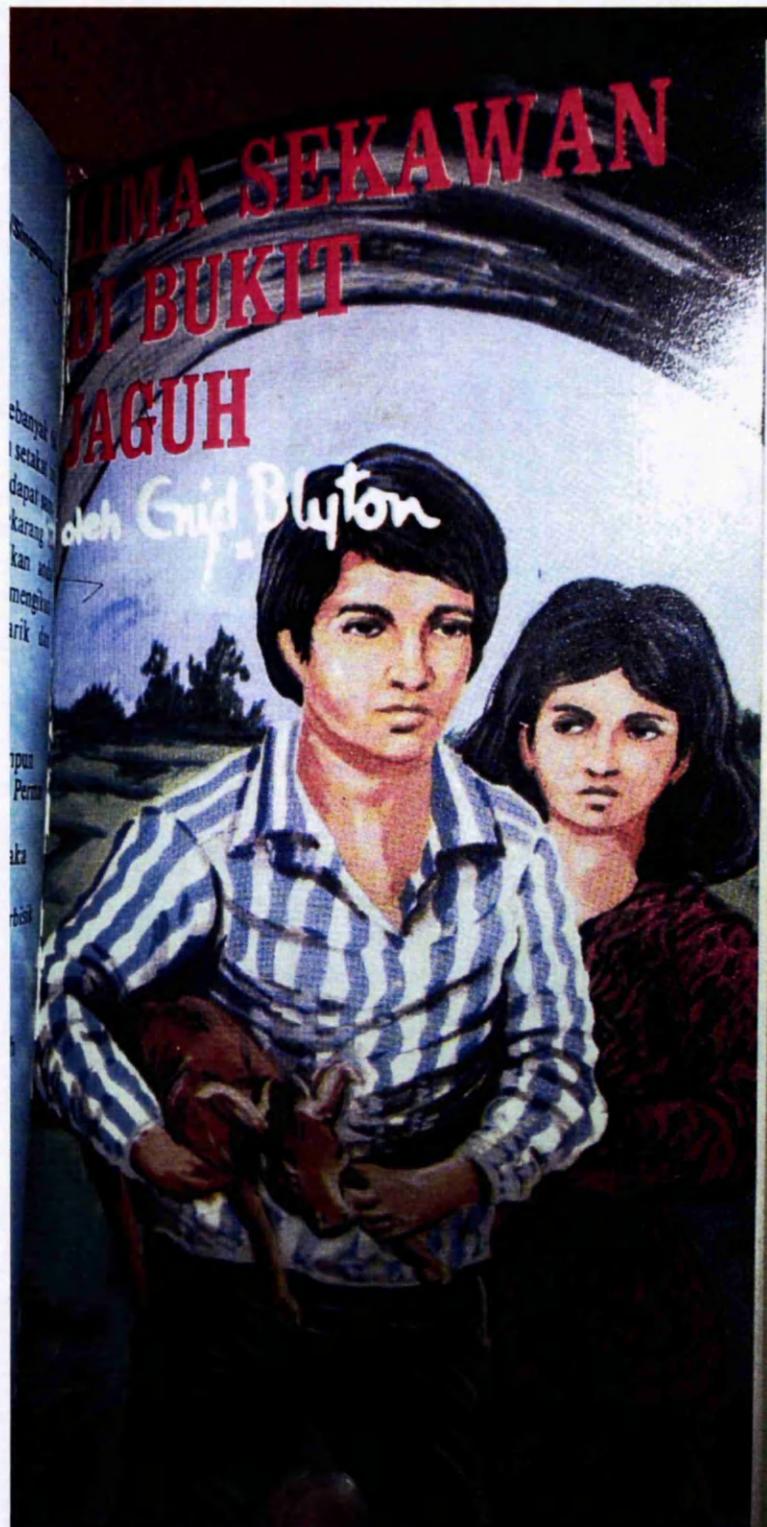


Illustration 11.0 - Cover for *Lima Sekawan di Bukit Jaguh* (1979)

paddy fields. In general, major changes are often made to the covers when the source text's illustration is clearly inappropriate to the target context, for example in its representation of landscapes, the physical attributes of the main characters and culture-related items.

### **5.2.2 The Promise of Happiness: The Publisher's Preface**

An introduction or preface can reveal a great deal about a book, its author, or the author's apparent intention. In the case of a translation, the translator may mobilize the preface to inform his/her target readers about the source text, the background of the source text, the context of the translation or the manner in which the text was translated. Genette (1997) recognizes the importance of the preface as the central paratextual device, and discusses it at great length in his book, *Paratexts: Thresholds of Interpretation*. Genette (1997: 196) underlines that 'not all prefaces 'do' the same thing – in other words, the functions of prefaces differ depending on the type of preface.' Furthermore, in most cases, 'each preface fulfils several functions successively or simultaneously' (Genette, 1997: 197). He identifies six important types of preface, which he distinguishes according to the sender (either the author or someone else) and the time and place of the preface's production. The most common type of preface, according to Genette, is the authorial preface. In translations, any preface produced for the translation, which is absent from the source text, is what Genette terms an 'allographic' preface (Genette, 1997: 179), written by a real person other than the author, for instance the publisher or translator.

Among the Malay translations of Enid Blyton's books, all the 64 books surveyed have a preface or introduction. The books translated in 1974, 1975 and 1979 are accompanied by a four-paragraph introduction (see Illustration 12), while those translated in 1976 contain a three-paragraph introduction (see Illustration 13). The prefaces were produced not by the

translators but rather by the publisher, Penerbitan Fargoes. All the books translated in 1974, 1975 and 1979 had the same preface while the preface of all those translated in 1976 was always the same too. These two prefaces are very similar, although in the second preface the publisher added several elements (see Appendix 4 for translations of the prefaces). It is not known why the publisher decided to revert to the first preface in the 1979 publications of Blyton's translated texts, especially since the books translated in 1979 are mostly of the adventure or mystery type.

All the prefaces begin by noting Blyton's popularity among young people, denoted by the Malay term 'pelajar', as opposed to 'penuntut' which appears in the next sentence. 'Pelajar' denotes schoolchildren, or more specifically, primary school children. The term 'penuntut', on the other hand, is often used to refer to older students, particularly secondary school students or college students. The publisher does not point out Blyton's worldwide popularity, suggesting to the audience her popularity among Malaysian readers who were able to read her text in English, either prior to the publication of the translations or during the 1970s. The preface also endorses Blyton's books by claiming that her works contain knowledge, which the target readers are encouraged to glean and to put to full use. The publisher also specifies that Blyton's works are student-centred or 'child-centred'. This gives the impression to the target readers that the stories in the books are about children of their age and experience, and specifically centre on school life.

In both prefaces, the publisher claims that the translation was undertaken to give more Malaysian readers access to Blyton's works. With the publication of the translation, the world of Enid Blyton is no longer exclusive to Malaysian children who are able to read her books in English, but is now open to those whose access to English is limited. The publisher

## PENDAHULUAN

Karya-karya ENID BLYTON yang berbentuk cerita pendek sangat popular dikalangan para pelajar. Karyanya banyak menyentuh penghidupan penuntut tidak saja mengandungi pengetahuan yang berguna malahan beberapa panduan dan idea bernas yang patut ditauladani oleh para pelajar.

Bagaimanapun, oleh kerana karyanya ditulis dalam bahasa Inggeris tidak semua pelajar tempatan berpeluang membacanya.

Memandangkan hal ini, PENERBITAN FARGOES telah mengambil dayausaha menterjemah karya-karyanya ke Bahasa Malaysia bagi membolehkan lebih ramai pembaca menatapinya.

Dalam menterjemah karya-karya tersebut pihak penerbit telah juga menggunakan nama dan latar belakang tempatan bagi menimbulkan minat lebih mendalam dikalangan pembaca.

PENERBIT

Illustration 12.0 – Preface for 1974,1975 and 1979

## PENDAHULUAN

Karya-karya ENID BLYTON yang berbentuk cerita adventure sangat popular di kalangan para pelajar. Karyanya yang banyak menyentuh penghidupan penuntut tidak saja mengandungi pengetahuan yang berguna malahan memberi panduan dan idea bernas yang patut ditauladani oleh para pelajar.

Oleh kerana karyanya ditulis dalam Bahasa Inggeris **Penerbitan Fargoes** telah mengambil dayausaha menterjemahkan karya-karya ini ke Bahasa Malaysia bagi membolehkan lebih ramai pembaca menatapi ceritanya dan menolong para pelajar khususnya meninggikan kecekapan Bahasa Malaysia mereka.

Dalam menterjemah karya-karya tersebut secara bebas, pihak penerbit telah juga menggunakan watak dan latarbelakang tempatan bagi menimbulkan minat lebih mendalam di kalangan para pembaca muda tanahair.

**PENERBIT**

Illustration 13.0 – Preface for 1976

also indicates the efforts made to domesticate the text, pointing out that names, geographical settings and backgrounds have been localized. By using familiar settings, the publisher hopes to attract and sustain the target readers' interest in reading the translated texts.

In the second preface, three distinctive terms are introduced: 'adventure' (*cerita adventure*), 'Malay language mastery' (*meninggikan kecekapan Bahasa Malaysia*) and 'free translation of the source texts' (*menterjemah karya-karya tersebut secara bebas*). Located in the first sentence, the term 'adventure' assigns the accompanying text to a specific genre. Spurred probably by the popularity of the 'adventure' genre in local writings for children, the publisher includes the term to attract readers who are interested in stories of this type. In the second paragraph, the publisher emphasises the educational function of the translated text, by stating that reading it can help readers to improve their Malay language skills. The publisher also stresses that the texts have been translated freely, complementing his more specific comments about the use of local names and settings.

### **5.3 Conclusion**

The discussion above has outlined the ways in which the textual and non-textual apparatus employed by Penerbitan Fargoes promotes the translations to readers, and influences readers' perception of them. The publisher has altered the distinctively foreign elements in the original cover designs to depict images of Malaysian identity, so that the book is more likely to be perceived as being about Malaysian children in a Malaysian setting. Hence the manifestations of Malaysian culture in the paratext, particularly in the covers and blurbs, promote a view of the texts as original compositions, in contrast to other features (perhaps less immediately

obvious) which indicate that they are in fact translations. By contrast, the title page and prefaces of these translations inform the target readers of the source text's author and the intention of the target text. The preface is used as a channel through which the publisher justifies his decision to domesticate the text in translation. In the next chapter, I examine how far and in what ways this domestication is achieved.

## Chapter 6

### Textual Analysis

#### 6.0 Introduction

One of the main characteristics of children's literature, as argued in Chapter 3, is that it has a dual audience, of children as well as adults. Barbara Wall (1991: 1 -2) makes this clear when she argues that 'if books are to be published, marketed and bought, adults first must be attracted, persuaded and convinced.' Riita Oittinen (2007: 36) points out that, although it is not a universal situation but likely to be the case in most instances, children's books have 'to conform to adult tastes and dislikes', since it is the adults who both produce and purchase the books that the children read. The situation is further compounded where translated books for children are concerned since

it is the adults who select the books that need to be translated; it is the adults who translate them and buy the translations for children. It is also the adults who usually read the books aloud. (Oittinen, 2007: 36)

Most often, the translators of children's books must bear in mind the concerns and expectations of an adult readership when making their translation choices. Evelyn Arizpe (2007: 134) maintains further that the translators' decisions 'are inevitably coloured by their desire to cater for adult views on childhood, and by an adult understanding of what it means to write for children' (Arizpe, 2007: 134).

The choices available to translators may involve either domesticating or foreignizing a particular text, to use the terms coined by Lawrence Venuti (1985). Venuti considers foreignization a more desirable method of

translation for literary texts: he claims that domesticating translations, in which the peculiarities of cultural markers in the source text are often adapted, 'conform to dominant cultural values', while foreignization 'challenges the dominant aesthetics' (Venuti, 1995: 18 – 22). Foreignization not only celebrates the origin of the source text by making it more visible; it also enables the transfer of new ideas, genres and cultural values through the target texts, as the foreignized translations 'signal the linguistic and cultural differences of the foreign text' (Venuti, 1995: 311). In children's literature, domestication and foreignization are complex issues, with children's literature scholars disagreeing on which is the more suitable method of translation. While scholars such as Stolze (2003) support foreignization for the translation of children's books, others such as Oittinen (2000) prefer domestication.<sup>58</sup> Oittinen regards domesticating for children as a strategy that 'assimilates texts to target linguistic and cultural values', while foreignizing retains most of the features of the original text. Oittinen (2007) further points out that translators domesticate for different reasons, including 'political pressures, censorship, or different moral values', and that almost everything can be domesticated, such as 'names, the setting, genres, historical events, cultural or religious rites and beliefs' (Oittinen, 2007: 42). Similarly, Zohar Shavit (1981: 15), while not using Venuti's terms, asserts that translators are free to manipulate the translated texts as long as they make two adjustments: adjustment to the text to make it "good for the child" according to societal values, and adjustment to the language, plot and characterization to suit the child's reading abilities and comprehension levels. These forms of adjustment certainly constitute domestication. The choice made by any translator of children's books between domestication and foreignization will normally show, among other things, the translator's image of childhood and the degree of tolerance

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<sup>58</sup> Oittinen (2007: 43) views foreignizing as off-putting for the young readers, as 'the child reader may very well be unwilling to read the translated text, finding it too strange.'

deemed acceptable by the target audiences. In the 1970s Malay translations of Blyton's books, I have demonstrated in the previous chapter how book covers were domesticated: the greater prominence of Malaysian images on most of the covers indicates the publisher's tendency to present a more target-oriented text. Given that Blyton's books are noted for their English cultural markers, unfamiliar to many foreign audiences, it is also important to examine whether a similar process of domestication can be identified in the translations themselves, in what ways it is manifested, and to what extent practices change between 1974 and 1979.

The next section will demonstrate how the translations engage with particular problems arising from cultural specificities in Blyton's books. Cultural specific items here is understood as elements that are shared by all or almost all members of a social group that governs behaviour or structures one's view of one's surroundings. Cultural specific items may be man-made artefacts and abstract ideas such as character's names and ethnicity, buildings, transportation, food, clothes, customs and practices, references to religion and cultures and other features that are seen as belonging to a certain group. In the context of this study, it would be the English culture and the Malaysian culture, respectively. Detailed examination of how the translators handle Blyton's preference for dialogue rather than lengthy description, or their treatment of representations of gender differences and moral values, is hardly possible considering the limited space available in this study. It is appropriate, therefore, to devote substantial analysis to selected aspects of English culture that are particularly dominant in Blyton's books. Brief examination will be devoted to the treatment Blyton's common use of expressions such as 'golly', 'jolly', 'blow' and 'gosh' and of her idiomatic discourse. Discussion on the way the translators deal with cultural artefacts prevalent in Blyton's books including the forms of address will also be made. My most systematic analysis,

however, in the latter part of this chapter, will focus on the representation of human-animal relationships and the treatment of food items, as these two cultural markers occur most frequently in the ten books selected for analysis.

## 6.1 Selected Aspects of Idiomatic Language

As explained in Chapter 4, Enid Blyton has been a subject of concern for teachers, librarians, literary critics and parents alike since the 1950s. Some of the criticisms levelled against Blyton's work draw attention to the context of her work, the language she used and her style of writing. In respect of language, Blyton was criticised for using a fixed vocabulary that was 'drained of all difficulty until it achieved a kind of aesthetic amnesia' (cited in Carpenter and Pritchard, 1995: 69). She is also accused of over-using words such as 'nice', 'good', 'golly', 'little' (Rudd, 2000) in her writing. These commonly used expressions, and exclamations that Blyton is fond of using, such as 'blow', 'golly', 'jolly' and 'gosh', abound in all ten texts analysed. The translators, however, have not prioritized the production of similar exclamations: they either omit them entirely or substitute expressions with similar meanings. For instance, in *The Mystery of the Secret Room*, 'golly' is omitted from the translation of the following passage, where the character Saroja shouts in delight upon recognizing that it was her friend who was in disguise. The source text reads:

'Golly, Fatty! You're a marvel,' said Pip, in awe. (*The Mystery of the Secret Room*, 1945: 30)

The translation becomes:

'Gemuk! Oh Gemuk! Kau rupanya!' teriak Saroja, kagum. (*Mistri Bilik Rahsia*, 1979: 38)  
(Back translation: 'Fatty! Oh Fatty! It was you!' shouted Saroja, in awe)

Elsewhere in the same text, 'golly' is also omitted. The source text reads:

'Oh – there's Fatty!' cried Bets. 'Fatty, how did you get on? Oh, Fatty. Clear-Orf found us and turned us out!'  
'Golly! – did he really?' said Fatty. Looking concerned. (*The Mystery of the Secret Room*, 1945: 60)

The translation becomes:

'Itu dia Gemuk!' teriak Saroja. 'Oh Gemuk, orang tua Goon jumpa kami dan halau kami keluar.'  
'Yakah?' kata Gemuk, bimbang. (*Mistri Bilik Rahsia*, 1979: 73)  
(Back translation: 'There's Gemuk!' shouted Saroka. 'Oh Gemuk, the old Goon saw us and turned us out.'  
'Really?' said Gemuk, worried.)

'Blow' is another expression frequently found in the texts. In *Mystery of the Secret Room*, it is replaced in the following passage by 'alamak', a Malay equivalent of 'Oh dear'. This term has humorous connotations which 'blow' lacks, even though the character is depicted as anxious. The translation reads:

'Blow!' said Fatty. 'I never thought of Buster making Clear-Orf suspicious if he came by. I only thought of him warning you. Where is he?' (*The Mystery of the Secret Room*, 1945: 61)

The translation reads:

'Alamak!' keluh Gemuk. 'Saya tak terfikir Buster boleh mencurigakan Goon. Aku cuma terfikir Buster boleh memberi amaran. Mana dia?' (*Mistri Bilik Rahsia*, 1979: 74)  
(Back translation: 'Oh dear!' complained Gemuk. 'I have never thought that Buster can make Goon suspicious. I only thought that Buster can give some warnings. Where is he?')

Hence, although the translators make some attempts to replace exclamations with similar equivalents, in most cases these expressions are omitted.<sup>59</sup> These strategies result in the reduction of the source texts' stylistic effects.

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<sup>59</sup> In the *Mystery of Missing Man*, 'blow' is omitted, resulting in the translation losing the narrator's voice which is evident in the source text. The source text is:

The lack of figurative language in Blyton's books is often noted by critics (Fisher, 1986, Dixon, 1974). In contrast, there are those who challenge such critical assumptions. Collins (1993), for instance, argues that Blyton's simple vocabulary and limited metaphors make it easier for inexperienced readers to understand her work. Rudd (2000) maintains that Blyton in fact uses figurative language quite considerably in her books. Analysis of the selected texts has revealed that this is indeed the case, and that Blyton makes particular use of such language in idiomatic discourse. Translators commonly deal with such idiomatic expressions either by translating their meaning or by replacing them with similar idiomatic equivalents in Malay. In *The River of Adventure* (1953: 42), for instance, 'have you lost your tongues?' is replaced by 'Kenapa awak semua diam?' (Why are you quiet?) (*Sungai Pengembaraan*, 1974; 50). Although the source text's metaphorical expression is not conveyed in this case, the substitute expression in the target text has the same meaning. At some points in *Those Dreadful Children*, however, the idioms used in the source text are replaced by similar expressions. The description of one character as 'easygoing' is rendered by the idiomatic Malay phrase 'memberi muka', which literally means 'to give face' and has almost the same meaning as 'easygoing' in this context. The source text reads:

'I suppose they were on their best behaviour,' said Mother. 'But I should be very sorry to think that any of you would behave as they do. Still, I suppose they can't help it. They've just been brought up like that. Mrs. Taggerty is rather easygoing. The baby is lovely.' (*Those Dreadful Children*, 1949: 35)

The translation becomes:

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Yes—no wonder Fatty felt fed-up. Blow Eunice – she would spoil everything! (*Mystery of the Missing Man*, 1969:10).

The translation reads: Patutlah Gemuk bosan. Rozan merosakkan cuti mereka. (*Mistri Banduan Ghaib*, 1979: 11) (Back translation: No wonder Gemuk is bored. Rozan ruined their holiday.)

'Mereka cuba menunjukkan perangai yang tertib,' kata Mak Leha. 'Tapi aku tak mahu engkau semua berperangai seperti mereka. Mereka dah dididik seperti itu, apa boleh buat. Puan Sarojini nampaknya memberi muka sangat pada anak-anaknya. Raju, anak kecilnya, comel sungguh.' (*Kumpulan yang Lasak*, 1974: 36)  
(Back translation: 'They tried to be on their best behaviour,' said Mak Leha. 'But I do not want all of you to behave like them. They have been brought up that way. What can we do. Mrs. Sarojini seemed to be easygoing with her children. Raju, her baby, is so adorable.)

On several occasions, particularly in *Kumpulan yang Lasak*, the translation contains idiomatic expressions which are absent from the source text. For instance, in the following passage, 'prigs' is replaced by 'kera sumbang' (literally 'isolated monkey'), which refers to social introverts. The source text reads:

'I thought she was awfully pretty and I did like her dress. People say you children are rather awful too. Are you? Harry Lee told us you were prigs.' (*Those Dreadful Children*, 1949: 36)

The translation becomes:

'Tapi emak kau cantik dan bajunya pun cantik. Orang kata engkau pun sombong juga, tak mahu bergaul dengan orang lain, macam kera sumbang.' (*Kumpulan yang Lasak*, 1974: 38)  
(Back translation: 'But your mom is beautiful and her clothes are lovely. People said that you are arrogant, you do not want to mingle with other, like an isolated monkey.')

The strategies adopted for the translation of idiomatic phrases, by either identifying equivalents or explaining the phrases, as well as introducing idiomatic expressions into the translations, created a coherent and balanced translation where idiomatic discourse is concerned.

## 6.2 Cultural Specifics of the Translations

Blyton's English insularity is an aspect of her books that has often been mentioned by children's literature scholars such as Rudd (2000), Ray (1983), and Carpenter and Pritchard (1995). Rudd (2000: 89) points out that 'a discourse of Englishness is particularly powerful, especially in the early books', that 'the very landscape in which the Five play, of hedgerows, village greens, rolling hills and woodlands, is iconically English' (Rudd, 2000: 91). Ronald Harwood (cited in Fraser, 1992: 121), in his eulogy of Blyton, equally expresses the strong image of English life presented in her books:

Enid Blyton described the English rural scene so vividly that I carry to this day what I believe to be her image of tree-tunnels and green hillsides and well-kept careless gardens. I am told now that it was a sugary, middle-class idyll she created (a criticism as meaningless to me now as it would have been then), romantic, idealized, nostalgic. The fascinating aspect of her power, however, is that when, many years later, I went to live in a Hampshire village and walked the footpaths and climbed the hangers, my memory was jolted by her descriptions of the England in which the capers of the Famous Five took place and seemed to me accurate. I cannot say she influenced my own writing but as a reader I owe her an enormous debt [...]

Given these tendencies, it is unsurprising to find that Blyton's books reinforce an English middle-class ethos. A detailed examination of her books, in particular the ten books selected for in-depth analysis in this research, demonstrates that her books repeatedly emphasize the good manners of her child characters and underscore the importance of education for middle-class children. The Englishness of Blyton's books provides a wealth of material on the basis of which to examine how the Malay translators of the 1970s deal with these aspects of English life, in particular those of the 1930s, as Blyton represented them.

Blyton's books contain numerous depictions of cultural artefacts such as religious-related items, houses, transport and clothes. Translating these items poses a more difficult task when translators transpose the narrative to a later period. For instance, the vehicle used by the child characters in '*Five Go Adventuring Again*', a 'pony-trap', has been replaced by a car.

The source text reads:

'Well, you must have had quite a lot of punishments then,' said her mother, as she drove the little pony-trap along the frosty roads.' (*Five Go Adventuring Again*, 1967: 12)

The translation becomes:

'Jadi kau telah banyak kena hukum lah,' kata emaknya sambil ia memandu motokarnya dalam hujan renyai-renyai. (*Kumpulan Lima Membuat Penyiasatan*, 1974: 7)

(Back translation: 'So you have been punished frequently,' said her mother as she drove the car in the pouring rain.)

Elsewhere in the same text, the replacement of the 'pony trap' involves the addition of a character, that of George's father's driver. The source text reads:

The next day, the boys came back. Anne and George went to meet them with Timothy. George drove the pony-trap, and Tim sat beside her. (*Five Go Adventuring Again*, 1967: 17)

The translated text becomes:

Esuknya saudara lelaki Mona pun sampai. Mona, George dan juga Tompok, pergi menunggu dan mereka dihantar oleh pemandu kereta ayah George ke stesyen. (*Kumpulan Lima Membuat Penyiasatan*, 1974: 11)

(Back translation: The next day, Mona's brothers arrived. Mona, George and Tompok waited for their arrival and they went to the station in the car driven by George's father's driver)

The text has presumably been translated in this way because the translator cannot depict a young girl, such as George, engaging in illegal activity by driving a vehicle to meet her cousins at the station. Similar mention of the

driver is made whenever 'pony-trap' is used in the source text. Another cultural element indicating the intervention of the Malay translators is the translation of 'castle'. In *Five Go Adventuring Again*, the 'castle' in the text is rendered as a 'fort', with the translators adding some new information.

The source text reads:

The three of them had stayed with George in the summer, and had some exciting adventures together on the little island off the coast. An old castle stood on the island and in the dungeons the children had made all kinds of wonderful discoveries. (*Five Go Adventuring Again*, 1967: 10)

The translation becomes:

Mereka bertiga telah tinggal bersama-samanya semasa cuti penggal tahun lalu dan telah sempat menjelajah dan berkelah di sebuah pulau yang berhampiran. Di pulau itu ada bekas kubu pertahanan musuh didirikan semasa mereka menjajah negeri ini. Di celah-celah kubu mereka telah menjumpai beberapa benda yang aneh. (*Kumpulan Lima Membuat Penyiasatan*, 1974: 5)

(Back translation: The three of them had stayed with her during school term holidays last year and had explored and had picnics at an island, nearby. On the island, there was a fort built by the enemies when they colonized the country. They discovered some unusual items at the fort.)

The translation thus alludes to the history of a colonized nation, with the translators portraying an image of colonial power in ruins that becomes a playground for the child characters. Although the translator does not make a specific reference as to who the 'enemies' are in the passage (they could be Portuguese, Dutch or English colonizers), the reappropriation of colonial structures reflects the translators' self-assertion. Other allusions of this kind, evoking a colonial past as part of the setting of the target texts, do not appear in this text or the other nine texts examined, although it is possible that they figure in other Blyton texts translated by Penerbitan Fargoes.

Another common set of culturally specific items is religious elements, such as Easter and Christmas celebrations. Of the ten selected texts, seven contain references to these religious festivities. The translators occasionally borrow from the source culture, when this is possible, but in most instances they omit, reduce, explain or replace the items with appropriate substitute for the target culture. In *The Mystery of the Missing Man*, for instance, 'Easter eggs' has been replaced by chocolate. The source text reads:

'I'm going to buy some Easter eggs,' said Pip, at breakfast time.  
(*The Mystery of the Missing Man*, 1958: 5)

The translation becomes:

'Aku nak beli coklat,' kata Samy ketika sarapan. (*Misteri Banduan yang Hilang*, 1979: 5)  
(Back translation: 'I am going to buy some chocolate,' said Samy during breakfast.)

In *The Mystery of the Missing Room*, the translators have been able to find a directly equivalent term for Christmas in Malay, that of 'Hari Natal', but at one point the translators take the liberty of justifying the characters' action of giving Christmas cards and presents to a Muslim character. The source text reads:

The others looked up. 'Who's it for then?' asked Daisy. She picked it up. 'It's jolly good. Are these five children meant to be us? And is this Buster?'  
'Yes,' said Fatty. 'Can't you guess who the card is for? It's for Inspector Jenks.'  
'Oh! What a good idea!' said Bets. 'Is the book for him, too? What is it?' (*The Mystery of the Secret Room*, 1945: 6- 7)

The translation becomes:

Mereka yang lain mengangkat kepala. 'Untuk siapa?' tanya Mary. Dia mengambil kad itu. 'Ya, cantik. Budak-budal berlima ini, kitakah? Dan ini Buster, ya?'  
'Ya,' jawab Gemuk, 'Kau semua tak dapat agak untuk siapa kad ini? Untuk Inspektor Rustam!'

'Eh! Dia bukan bergama Kristian, tapi elok juga kalau kita beritakan kad itu!' kata Saroja. 'Buku itupun untuk dia jugakah?' (*Mistri Bilik Rahsia*, 1979: 7)

(Back translation: The others looked up. 'Who is it for?', asked Mary. She took the card. 'Yes, lovely. Are these five kids, us? And is this Buster?')

'Yes,' replied Gemuk. 'All of you can't guess who the card is for? It's for Inspector Rustam!'

'Eh! He is not Christian, but it is good if we give him the card!' said Saroja. 'Is the book for him as well?')

This intervention, emphasizing that Inspektor Rustam – whose name indicates that he is Muslim – does not celebrate Christmas, shows that a filtering consciousness is at work in the translation. Such intervention indicates that the translators are aware of their target audience, children who might notice the inconsistency of a Muslim celebrating Christmas, and adults who might question the translators' insensitivity should the original passage be retained.

Similar awareness is also apparent in *Kumpulan yang Lasak* (*Those Dreadful Children*), where a character's anticipation of a Christmas present is replaced by anticipation of the celebration of Eid Fitr (the Muslim religious festival). The source text reads:

John hadn't said any more about a puppy. He was very much hoping for one at Christmas, but he didn't dare to ask about it in case it wasn't to be. But he couldn't help hoping. (*Those Dreadful Children*, 1949: 152)

The translation becomes:

Kamal tidak lagi menyebut tentang anak kucing yang dia hendak minta dari emaknya. Dia berharap emaknya akan memberi anak kucing itu sebelum Hari Raya. Hari Raya lama lagi. (*Kumpulan yang Lasak*, 1974: 163)

(Back translation: Kamal no longer mentioned about the kitten that he wanted to ask from his mother. He hoped his mother will give him the kitten before Eid Fitr. It is still early for Eid Fitr.)

Although Muslims do not exchange presents on Eid Fitr, the translators' decision to depict the character's longing for a kitten for Eid, which is clearly reflected in the source text, shows the struggle that the translators must face in translating this complicated cultural item. The translators must negotiate between preserving peculiarities of the source culture and considering what is acceptable in the target culture. Similar difficulties with images of Christmas, Easter, and more specific religious items such as churches and clergymen, are apparent in other texts. In some of these, for instance *Five Go Adventuring Again* and *Those Dreadful Children*, the portrayal of festivities, putting up and decorating Christmas trees, has been toned down, with the translations containing only brief passages rather than Blyton's lengthy descriptions. While these images are not as prevalent as the representation of animals and food, as will be demonstrated in the next section, some of the translations nevertheless show a reinforcement of particular images of Islam in place of Christianity<sup>60</sup>. While it is presumed that depictions of Christmas or Easter celebrations in the source texts bring excitement to its readers, the same reaction cannot be expected in the translations.

One of the significant interventions made by the translators in the Malay texts is their treatment of the forms of address and personal pronouns of the English text. While English does not have variance of personal pronouns, notably for 'I' and 'you', Malay has a variety of terms that may be used in these contexts. The use of these pronouns in Malay depends largely on the degree of formality, politeness and intimacy (Karim, 1990, Hj. Sabran, 1991). Nik Safiah Karim (1990) classifies pronouns in Malay<sup>61</sup> into two: refined or respect forms, such as 'saya' ('I'), 'awak', or 'anda'

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<sup>60</sup> In *Kumpulan yang Lasak (Those Dreadful Children)*, for instance, the clergyman becomes 'bilal' (the Islamic cleric who calls for prayer), while church becomes 'masjid' (mosque).

<sup>61</sup> Karim (1990) considers both forms of address and personal pronouns as closely related.

('you') and non-respect and crude/vulgar forms, for instance 'aku' for 'I' and 'engkau/kau' for 'you.' The importance of using appropriate terms of address, in particular pronouns, in communicating one's thoughts or in conversation, has often been highlighted by scholars such as Amat Johari Moain (1989), Karim (1990) and Awang Sariyan (2007). The incorrect use of the appropriate terms reflects, to a certain degree, the speaker's incompetence of the language. Analysis of the use of forms of address in the Malay translations demonstrates that the Malay translators have given the matter due consideration, taking readership and linguistic acceptability into account when replacing personal pronouns found in the source text. While the English texts do not indicate any degree of politeness through the use of the pronoun 'I', the Malay translations make the distinction between the polite use of 'saya' and the non-polite use of 'aku' in place of 'I'. 'Saya' is used when characters are depicted addressing their elders, or when the adults address child characters, while 'aku' is used when characters address their peers. In *Sungai Pengembaraan* (1974), for instance, Faizul refers to himself as 'aku' when speaking to his friend, Jalil. In *The River of Adventure*, Blyton writes:

'Yes,' said Philip. 'Don't pity me any more. I'm as right as rain now. Gosh – when I think how miserable I was I really feel ashamed. I wouldn't have been surprised if I'd burst into tears at any time!' 'You did once,' said Jack, unfeelingly. 'I saw you. You looked most peculiar.' (*The River of Adventure*, page 10)

The Malay text is rendered as:

'Boleh,' kata Faizul. 'Janganlah kesiankan aku lagi. Aku dah elok sekarang. Alamak – bila aku fikirkan macana sedihnya aku tadi, aku rasa malu betul. Mungkin aku boleh menangis bila-bila masa saja tadi!' 'Kau ada menangis, sekali' kata Jalil selamba. 'Aku nampak kau menangis. Pelik betul rupa kau masa itu.' (*Sungai Pengembaraan*, page 5)

(Back translation: 'Yes,' said Faizul. 'Don't pity me anymore. I am all right now. Oh my mother— when I think how said I was just now, I felt really ashamed. I probably could cry any time just now!' 'You did cry once,' said Jalil without care. 'I saw you crying. You looked so peculiar.')

Also in this extract, the second-person pronoun 'you' has been translated as 'kau', an informal form rather than the polite equivalent 'anda'. The use of 'aku' and 'kau' underlines the close friendship between the characters. By contrast, when an adult is present, the first-person pronoun 'saya' is used by one of the child characters. The English text reads:

'My word, yes,' said Philip. 'We've been having so many cold meals that I didn't even guess that Tala could cook. I bet Oola is pleased—he'll enjoy a meal like that.'  
'That reminds me – Tala was very angry because Oola slipped off this evening, after you had all gone,' said his mother. (*The River of Adventure*, page 76)

The translated text is :

'Sedap sungguh!' kata Faizul. 'Kita dah selalu sangat makan makanan sejuk hingga saya tak sangka yang Tala boleh memasak. Saya jamin Suma tentu gembira – dia tentu suka makanan seperti ini.'  
'Itu mengingatkan Mak – Tala marah betul tadi pasal Suma mencuri keluar petang tadi selepas kau orang semua pergi,' kata emaknya. (*Sungai Pengembaraan*, page 96)  
(Back translation: 'Very delicious!' said Faizul. 'We have often eaten cold food that I didn't expect Tala to know how to cook. I am sure Suma is happy – he is sure to like this kind of food.'  
'That reminds Mak – Tala was very upset because Suma slipped off this evening after all of you left,' said his mother.)

A similar use of 'saya' by child characters, when they are conversing among themselves but with an adult in attendance, is also found in other translations, such as *Mistri Bilik Rahsia* and *Mistri Banduan Ghaib*. It indicates a socially appropriate choice on the part of the translator, producing a 'polite' translation.

When male adult characters speak to children, in accordance with Malay linguistic norms, 'I' is rendered by a kinship term, 'pak cik', which literally means 'uncle' but is also used by a mature man speaking to a younger listener. In *The River of Adventure*, for instance, Blyton's text reads:

'Well, what's this I hear about four miserable invalids?' said Bill, putting an arm round each of the two girls. 'You'll have to get up now I'm back, you know. Can't have you lazing in bed like this!' (*The River of Adventure*, page 12)

The Malay text reads:

'Apa ni, Pak Cik dengar ada empat orang sakit yang malang!' kata Bakar, sambil memeluk kedua-dua Laili dan Tinah. 'Sekarang Pak Cik dah balik, tau. Pak Cik tak mahu kamu semua bermalas-malas atas katil macam ini.' (*Sungai Pengembaraan*, page 7)  
(Back translation: 'What is this. Pak Cik heard about four unfortunate patients!' said Bakar, hugging both Laili and Tinah. 'Pak Cik is home now. Pak Cik doesn't want you lazing in bed like this.')

Similarly, female adult characters refer to themselves as 'mak cik'. The term literally means 'aunt', but can also be used as a sign of respect, to refer to any mature woman that has no blood relation to the speaker (*Kamus Dewan*, 2002: 845).<sup>62</sup> One example reads as follows:

'Oh,' said Bets' mother. 'Well, I hope it's nothing that will get you into trouble. I don't want Mr. Goon, the policeman round here complaining about you children any more.' (*Mystery of the Secret Room*, page 12)

The target text reads:

'Oh,' kata Puan Ayadurai. 'Makcik harap barang itu tak akan menimbulkan masalah kepada kau. Makcik tak mau lagi dengar Encik Goon itu mengadu pasal kau semua.' (*Mistri Bilik Rahsia*, page 14)

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<sup>62</sup> 'Mak cik' is also used as a term to refer to the youngest female sibling of one's parent, depending on the birth order of this female sibling (Sariyan, 2007: 5).

(Back translation: 'Oh,' said Mrs. Ayadurai. 'Auntie hope the thing will not pose any problems to you. Auntie doesn't want to hear Mr. Goon complaining about all of you.')

To return to the use of second-person forms, briefly noted above, Malay translators also employ the polite form 'anda' where appropriate. This is especially clear in the translation of *Five Go Adventuring Again*. In the translated text, the tutor, Mr. Roland, not only refers to himself as 'saya', hence showing respect in addressing his listener, but also addresses his students as 'anda'. In the source text, Mr. Roland says:

'I'm sorry to disappoint you,' he said. 'But I think if you'd been bitten by Timothy once and snapped at all over which got you on the floor, you would not be very keen on having him in either!' (*Five Go Adventuring Again*, page 107)

The Malay text reads:

'Maafkan saya, kerana telah memusnahkan harapan anda semua,' katanya. 'Tetapi pada pendapat saya, jika anda semua telah digigit dan diterkam hingga jatuh ke lantai oleh anjing itu, saya rasa sudah tentu anda semua tidak setuju untuk Tompok berada di dalam rumah.' (*Kumpulan Lima Membuat Penyiasatan*, page 96)

(Back translation: 'I am sorry for shattering your hope,' he said. 'But in my opinion, if you all have been bitten and attacked that you fell on the floor by the dog, I am sure you would not agree to have Tompok in this house.')

The use of 'anda' produces an image of someone speaking with authority, which is not so explicit in the source text. In another text, *Kumpulan yang Lasak*, a character uses an alternative term, 'awak', when speaking to his wife; this shows some degree of respect and at the same time indicates familiarity.

Similar use of first- and second-person pronouns is apparent in all the translated texts analysed. It suggests that the Malay translators consider

not only the linguistic norms of the target text, but also the degree of politeness and intimacy between the addresser and addressee, resulting in more domesticated target texts. Although the appropriateness of such pronouns is itself a question of linguistic norms, and the translators attempted to use suitable pronouns, there are cases, for instance, when an adult referred to himself as 'aku' when speaking to a child in one of the translations. The incorrect use of pronouns has rendered the translation to be linguistically inappropriate.

Although this brief account has shed some light on the linguistic and cultural barriers that the translators must deal with, and the outcomes produced by their interventions, two more important aspects of Blyton's texts deserve thorough examination. Detailed analysis of the cultural markers prevalent in Blyton's books has revealed the significance of the representation of food items and of human-animal relationships. Shavit (1985: 327) singles out the importance of food in constructing the children's world in Blyton's books, observing that 'in all Blyton's books, children spend a great deal of their time eating [...] Blyton hardly avoids an opportunity to describe vividly the children's meals.' The importance of the portrayal of animals in Blyton's books, similarly, is mentioned in passing by various commentators (Dixon, 1974; Ray, 1983; Rudd, 2000). Given the complexities and the differences of the source and target cultures, it is interesting to see how these cultural items are conveyed in the translations. What translating strategies are used? Did translators make their presence clear in the translation through their choices? What are the implications of the choices they made? Comparison of texts translated in 1974 and 1979 will, moreover, reveal whether the translators have been consistent in their practice.

### **6.3 Translating Creatures of Comfort: An Examination of the Representation of Animals in Blyton's Malay translations**

Many children are attracted to the natural world, and their fascination, specifically with the animal kingdom, has often been developed through the stories that they hear or read on their own. Children's authors, recognizing the appeal of animals to young readers, use this to spin tales that range from moral stories, fantasies, and adventures to biographical narratives and many others. The inclusion of animals in stories for young readers is not a recent trend; in fact it can be traced back to ancient times (Whitley, Foster and Rahn 2001: 32). Animals not only feature substantially in many fairy tales, myths, and legends, they are also predominant in fables. Blount (1974: 42) claims that animals are employed in didactic stories 'to point a human moral, and this tradition often bends animal behaviour further towards the human than it should go...' Animals in traditional tales are said to have three major functions, 'exemplary, symbolic and environmental' (Whitley, Foster and Rahn, 2001; 32), and these are still embedded and developed in current writing for children. The exemplary use of animals, argue Whitley, Foster and Rahn (2001: 32), can be found in fables such as the trickster stories of the *Anancy* from West Africa and the American *Uncle Remus* stories. Animals are seen as symbolic in folktales, such as the story of a frog that transforms into a prince, and in modern stories such as C.S. Lewis's *The Chronicles of Narnia*. The environmental function of the animals can be discerned in stories that focus on the natural world in greater depth, such as Jack London's *The Call of the Wild* (1903) and *White Fang* (1905). The employment of animals in children's books has, however, evolved through history. Initially didactic, with the aim of educating young readers about the natural world, animal stories were later used also to teach

children to treat animals kindly. Later stories, where animals figure as the main characters, saw animals being exploited in fantasy stories. More realistic stories, which present animals as living in harmony with human beings in their natural environment, also gained popularity at the end of the 19th century and in the early 20th century with the publication of stories like Rudyard Kipling's *Jungle Book* (1894) and Ernest Thompson Seton's *Two Little Savages* (1903) (Briggs, 1995: 179). In the 1930s, however, the threat of human self-destruction through war brought with it realistic animal stories where domestic animals such as horses, dogs and ponies replaced wild animals (Hunt, 1995a: 192). The mid-20th century saw more experimentation with anthropomorphized animals in stories such as *Stuart Little* (1945, E. B. White) *Charlotte's Web* (1952, E. B. White) and Margery Sharp's *The Rescuers* (1959) (Hollindale and Sutherland: 1995: 267). The surge in the awareness of environmental issues, in the 1960s and early 1970s, produced animal stories that dealt with these issues. Later in the 1980s and 1990s, animal fantasy stories with a more optimistic theme returned to the forefront of children's literature with stories like *The Sheep-Pig* (Dick King-Smith; 1983, also known as *Babe the Gallant Pig in America*) and Brian Jacques's Redwall stories (from 1985) (Watkins and Sutherland: 1995: 305).

Children's authors have always enjoyed ascribing human attributes to the animals in their stories. Avery and Kinnel (1995) contend that the early fantasy stories for children present the fictive animals in anthropomorphic form. Evidently, 'no one knows what animals feel, they can only guess (Blount, 1974: 43).' But this lack of knowledge is not important, emphasizes Blount (1974: 43), as long as the animals can attract children's interest and set 'examples to be followed or shunned, regardless of their physical nature.'

Blount (1974) further observes that there are basically three kinds of authors who choose to employ animals in their writings. Writers of the first kind acknowledge animals as their 'first love' and cannot resist including animals in their stories (Blount, 1974: 16). Among writers of the first kind listed by Blount (1974) are Jack London, C. S. Lewis, Alison Uttley and Thompson Seton. The second type consists of writers who are 'critical of the human race and find animals a more innocent, congenial alternative with which to populate the earth' (Blount, 1974: 16). Jonathan Swift, T. H. White and Beatrix Potter are said to belong to this category (Blount, 1974: 16). The third type consists of writers who are more inclined to educate young readers about animal behaviour. This type of writer, asserts Blount (1974: 16), has a tendency to anthropomorphise animals extensively. Writers of this category include Hugh Lofting, Paul Gallico, Beverley Nichols and C. S. Lewis.

### **6.3.1 Glorifying Domestic Pets: Blyton's Relationship with Animals**

In his discussion of the depiction of animals in the novels of the Brontë sisters, chiefly Emily Brontë's *Wuthering Heights*, Kreilkamp (2005: 87) contends that England 'was preeminently associated with long novels and beloved pet animals, two cultural norms which ... developed not just in parallel but in tandem.' Indeed, he further maintains that 'the history of English domestic fiction is deeply bound up with that of the domestic animal (Kreilkamp, 2005: 87).' On a similar note on the allure of domestic animals, Thomas (1983: 117) writes that in England, "by 1700 ... the symptoms of obsessive [animal] pet-keeping were [already] in evidence.' Shell (1986: 123) notes in addition the habit of

the typical English pet lover ... of giving his animal a human name, a practice that suggests that the pet lover regards his pet as though it were human.

A product of the Edwardian era, Enid Blyton is also known for her adulation of animals. In her autobiography for her young readers, *The Story of My Life*, Blyton gives an account of how when she was young she was deprived of a pet, despite her love for animals, since her parents did not share her interest and had never agreed with her having one.

So my brother and I never had any pets at all, and I used to spend much of my time playing with the kittens and puppies belonging to friends of mine. If you love animals you have to be with it somehow, even if you haven't any of your own (Blyton, 1986: 27)

Blyton resolved to make up for the lack of a pet during her childhood by making sure that she had more than enough in later life:

I will have all the cats and dogs and birds and fish I want when I am grown-up,' I said to myself. 'If I have to save for a year, I'll buy a dog of my own. And if I have children when I am grown-up and married, they shall have all the pets they want. .... Well, of course, when I was grown-up, I did get pets of my own; all kinds, from dogs to goldfish and hedgehogs! (Blyton, 1986: 28)

This virtual obsession with pet-owning is reflected in her writings, most of which feature animals in major roles. Blyton's instincts to include animals in her books drew her closer to her young readers. Ray (1983: 118) observes that

Many children are attracted to the idea of owning a pet, and most of Enid Blyton's stories include an animal interest. In the circus stories, Jimmy Brown is shown to be a successful achiever through his skill with animals while characters like Barney in the 'Barney' books and Philip in the 'Adventure' books are given distinction by their unusual pets. The actions of the Famous Five, and of George in particular, are often affected by her fondness for Timmy, her dog.

It is as though through her writing, she is able to share the experience of having a pet with her readers who, like the young Blyton, may not have the opportunity to have one. By depicting animals in her stories, Blyton could be seen as extolling the importance of valuing non-humans. Jones (2003:

270) suggests this in claiming that 'to write about animals is to express some kind of allegiance with, or at least a definite attitude toward them.'

Given Blyton's high regard and love for the animal kingdom, it is not surprising to find her investing her animal characters with human traits. Her animal characters are typically anthropomorphized and exhibit all or most of the attributes of people. Her animals have a name, communicate with other characters, and behave in ways that are stereotypically human. In many ways, they are not ordinary animals: Blyton embellishes her animals' 'talents', particularly in her mystery and adventure stories, that enable them to think, interact with human beings and frequently perform feats which are beyond animals' normal capabilities. In noting this tendency, Tucker (1981) maintains that

The coincidences, strokes of luck and unlikely adult behaviour that help sustain these impossible stories are also reminiscent of typically childish daydreams; and Enid Blyton's fictional pets, too, tend to be fantasy objects, usually with the most extraordinary intelligence. Unless they are parrots, who always manage to say the appropriate thing at exactly the right time, the Blyton menagerie, while not actually talking, still shares its young masters' or mistresses' lives in the fullest sense. Monkeys, dogs and ponies are often quite capable of taking messages, identifying villains, and --- like their young owners --- ultimately proving too much for any threatening adult who comes their way. (Tucker, 1981: 107)

Blyton's books abound in evidence of the child-animal relationship, in particular concerning domestic animals, which are often connected in nostalgic ways to the life and mores of idealized rural settings. The animals in Blyton's books also exhibit various common characteristics, specifically their domesticity, proximity to and familiarity with the ordinary life of English children. Moreover, the sheer diversity of the ways in which Blyton represents her domestic animals, in particular family pets and their interaction with Blyton's child characters, may have a profound effect on

how her young readers view animals and their relationships with their own pets. For these reasons, it is important to examine the manner in which the Malay translators convey the representation of animals, the cultural specificity of attitudes to pets, and the animals' relationships with their owners. What are the constraints faced by the translators that influence their translations in this respect? Do the translators render the relationship between human and animal faithfully or do they manipulate it in view of the cultural expectations of Malay readers? How do the translators deal with types of pets that are deemed inappropriate as pets in the target culture? What are the possible considerations that the translators must negotiate in order to convey these texts to the target readers of the 1970s?

Ten texts were analysed with the above issues in mind. The texts are: *Five Go Adventuring Again* (*Kumpulan Lima Membuat Penyiasatan*), *Those Dreadful Children* (*Kumpulan yang Lasak*), *The Six Bad Boys* (*Enam Budak Nakal*), *Pelajar Paling Nakal* (*The Naughtiest Girl in the School*), *The River of Adventure* (*Sungai Pengembaraan*), *Five Have a Mystery to Solve* (*Lima Sekawan di Pulau Berbisik*), *Mystery of the Missing Man* (*Mistri Banduan Ghaib*), *House-at-the-Corner* (*Rumah di Selekoh*), *Mystery of the Secret Room* (*Misteri Bilik Rahsia*) and *Five Go to Billycock Hill* (*Lima Sekawan di Bukit Jaguh*).

### ***6.3.2 Translating Humanized Animals: Strategies Employed***

One of the conventions that Blyton uses in anthropomorphising her animal character is by making the animals' thoughts appear to speak directly to the reader. She also includes descriptions of the animals, including their facial expressions or bodily gestures, which seem to reflect their thoughts and feelings in the same way as human gestures. In *The Mystery of the*

*Secret Room (Misteri Bilik Rahsia)*, for instance, Buster, Fatty's Scottish Terrier, is described as looking revolted after licking the ink that Bets accidentally spills.

Buster still hung out his tongue, and had such a disgusted look on his face that Larry fetched him some water to take the nasty taste out of his mouth. (*The Mystery of the Secret Room*, 1943: 15).

In the Malay text, the translators did not retain the humanizing expression of 'disgusted look', but rather truncated the long statement into a literal translation as 'Buster masih menjelirkan lidahnya' (back-translation: Buster still hung out his tongue). The omission of the dog's facial expression produces a less humanised dog, which is a more ordinary domestic pet, rather than one of the investigators as in the source text.

Similarly, when Buster is portrayed as a 'gentleman' in a comical passage, the Malay texts do not demonstrate the same trait. In the source text, Blyton writes:

'He didn't have too good a time at my grandmother's,' said Fatty. 'There was an enormous ginger cat there that would keep chasing him, and my grandmother insisted on his having a bath every single day. He was awfully miserable really. He would have chased the cat, of course; but he was too much of a gentleman to go after a cat belonging to his hostess.' (*The Mystery of the Secret Room*, 1943: 15)

The idea that a dog can display the social politeness of a 'gentleman' is highly comical, but the Malay translators retain neither the humour nor the portrayal of Buster as a well-mannered dog. The passage is truncated, with only a short statement indicating that Buster was unhappy at Fatty's grandmother's house given: 'Dia tak begitu seronok di rumah Nenek,' (*Misteri Bilik Rahsia*, 1979: 17) (back-translation: 'He is not happy at Grandmother's place.')

The author also seems to play on readers' sympathy by depicting an almost child-like dog who takes advantage of his state of physical pain. When Buster hurts himself after a fight with another dog, Blyton narrates:

'Poor darling Buster,' said Bets, looking at the little Scottie as he sat patiently in Fatty's bicycle basket. 'Does your leg hurt?'

It didn't, but Buster was not going to refuse any sympathy offered to him. He held out his bandaged leg and put on a miserable expression. (*The Mystery of the Secret Room*, 1945: 72)

In the Malay translation, however, the translators simply truncate the passage as:

'Kesian Buster,' kata Saroja. 'Sakit tak kaki kau, Buster?'

Buster mengangkat kakinya yang luka itu sambil menampakkan wajah sedih. (*Mistri Bilik Rahsia*, 1979: 88)

(Back-translation: 'Poor Buster,' said Saroja. 'Does your leg hurt, Buster?' Buster raised his injured leg and put on a sad face.)

The picture of the unflustered dog sitting in its owner's bicycle basket has been omitted, together with the description of the dog making the most of his injured condition. What has been retained, however, is the dog's facial expression. The translators may feel that such a portrayal of an almost humanised pet is uncharacteristic of Malay culture, and hence reduce the number of expressions that draw attention to the human attributes of Blyton's animal characters. This process may also respond to the repetition of such attributes in the source text. For instance, in the following paragraph, Blyton returns to Buster's injured leg:

'Woof!' said Buster pathetically. He was very funny that day because whenever he wanted a little fussing, he got up and limped badly, which made all the children very sorry for him. Actually his healthy little leg was healing very fast, and did not even need a bandage on it. But Buster was going to make the most of it while it lasted! (*The Mystery of the Secret Room*, 1943: 77)

The Malay text reads:

'Woof!' ujar Buster. Sebenarnya kaki Buster tidak begitu sakit. Dia cuma berpura-pura tempang untuk menarik perhatian budak-budak itu. (*Mistri Bilik Rahsia*, 1979: 93)

(Back-translation: 'Woof!' said Buster. Actually Buster's leg was not really hurt. He was pretending to limp to get the children's attention.)

Blyton has again cashed in on her young readers' affection and sympathy for Buster. The Malay text, on the contrary, reduces the comic detail surrounding Buster pretending to limp, and omits the statement that Buster was clearly taking advantage of the situation. The adverb 'pathetically' is also discarded, perhaps because it was not considered necessary to provide further indications that Buster was aiming to evoke sympathy. Hence even though the translation still contains some form of anthropomorphism, with the translator ascribing human motivations to Buster, the passage appears less humanized than the source text.

Buster's anthropomorphism is also reduced by the non-translation of the terms of endearment with which the children refer to the little Scottie. Although only four such terms are found in *The Mystery of the Secret Room*, these are all absent from the Malay. For instance, whereas Blyton writes:

Bets felt very happy. She had her brother again, and Christmas was coming –  
and darling Buster, Fatty's dog, would come to see her every single day (*The Mystery of the Secret Room*, 1943: 5)

this affectionate use of 'darling' does not emerge in the Malay text, which is rendered as:

Saroja berasa sungguh gembira. Buster, anjing Johnson ataupun terkenal dengan panggilan Gemuk, datang menemuinya saban hari. (*Mistri Bilik Rahsia*, 1979: 5-6)  
(Back-translation: Saroja felt very happy. Buster, Johnson's dog, would come to see her every day. Johnson is famously known as Fatty.)

The omission of the term of endearment is replaced by an explanation that Johnson Lai, one of the main characters, is also known as Fatty. Similarly, when Bets exclaims 'Poor darling Buster' (*The Mystery of the Secret Room*, 1943: 72), this affectionate term is not retained in the Malay text. Nor are Blyton's descriptions of Buster as a 'good little dog' (1943: 23) and 'as good as gold' (1943: 52) translated. It is possible that the Malay translators have not used the terms of endearment because in Malay culture, these terms are usually reserved for genuinely affectionate relationships, and are not used lightly. Their use for an animal such as Buster is likely to have been regarded as inappropriate for the target audience.

Not only do the translators leave out terms of endearment, they also leave out some elements of physical description. As a consequence the dog lacks specific physical attributes that would enable readers to visualize the animal. While the source text specifically signals the breed of dog, a Scottish terrier, the Malay text does not name the breed. This may be because the term for the breed could not be found in the Malay language, unless the translators are willing to gloss it or explain what a Scottish terrier looks. The *Dewan English Malay Dictionary* (2002), for instance, does not provide any definition for 'Scottish terrier'.<sup>63</sup> Nor do the Malay translators render specific references to physical attributes, such as Buster's 'pink tongue' (1943: 15), 'his black nose' (1943: 104), 'his tail down' (1943: 23), 'his ears are down and his tail hasn't got a way left in it' (1943: 52). This may reflect the translators' preference to adhere to the main elements

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<sup>63</sup> In *Kamus Dewan English Malay* (2002: 1404), 'Scotch terrier' is defined as 'anjing' (dog), with the label 'Scotch terrier' retained in the translation. Nine other breeds of dog, such as bulldog, collie, mastiff, poodle, pug, greyhound, sheep-dog, shepherd, and terrier, figure in the dictionary. These breeds, however, are defined simply as 'anjing' (dog), with their English breeds given in the definitions. Other dogs, such as spaniel, dalmatian, labrador and chihuahua, are not included. The *Kamus Dewan English Malay* is published by the Dewan Bahasa dan Pustaka and is regarded as authoritative.

of the plot, which resulted in the truncation of the descriptive paragraphs. Even though there is reduction in the descriptive elements (cf. section 6.4.3), the reduction is more significant in the representation of animals. Such decisions, however, produce a text that does not convey the affection for animals so obvious in the source text.

In the translation of *House-at-the Corner* (1968), the translators preserve most of the source text's depiction of Sukie (or Suki in Malay), the parrot of Aunt Grace, a relative of the main characters. The retention of material from the source text may reflect the parrot's limited role. Sukie provides comic relief with her ability to imitate human verbal expressions, especially the nursery rhyme 'Polly put the kettle on' (which another of Blyton's parrots, Kiki in the Adventure series, is also fond of mimicking). While the Malay translation remains close to the original text, one passage is omitted. This depicts Sukie as having her own thoughts when she expresses her contentment at having arrived home:

'Poor poor Polly,' said Sukie, cheerfully, very glad to think that she would at last be able to stand on a firm floor again, instead of on things on wheels that jolted and jerked all the time. (*House-at-the-Corner*, 1968: 9)

This may be because a similar expression of displeasure at being on the move is already made in an earlier passage, which affirms that

Sukie was looking disgusted at the idea of another trip on wheels. She hunched herself up and shut her eyes. (*House-at-the-Corner*, 1968: 7)

The Malay text is rendered as

Suki merasa meradang kerana terpaksa menaiki kenderaan bermotor lagi. Dia tunduk lalu memejamkan matanya. (*Rumah di Selekoh*, 1979: 7)

(Back translation: Suki was furious because she had to go on another motorized vehicle. She bowed her head and closed her eyes.)

In the translation, Suki is not shown as 'disgusted' but as 'furious' (meradang) at having to travel in a car. The passage demonstrates the parrot's misery at an uncomfortable journey, a motif which the later passage repeats. The omission of the latter passage, while not completely removing the motif from the target text, reduces the comical qualities of Suki, the parrot in the translation, by comparison with the source text.

One striking difference between the source text and the translation is the substitution of the type of bird. Instead of a parrot, or its equivalent in Malay, 'burung nuri' or 'burung kakaktua,' the bird is a 'burung tiung,' a mynah, known in Malay culture for its ability to mimic human sounds and often found in paddy fields, as it usually helps paddy farmers to control the insects that destroy crops. It is most likely that the translator's decision springs from the need to find a species of bird with which the target readers are familiar. Just like Blyton, who appears to count on her young readers' familiarity with her choice of domestic pets, the Malay translators seem to bank on the target readers' acquaintanceship with their choices.

### ***6.3.3 Suppressing the Unmentionable: Treatment of Forbidden Animals***

Two of the animals employed in Blyton's books receive various treatments in the translations. These are the dog and the pig, both perceived as 'unclean' animals in Malay Islamic cultures and often avoided by Malay children at all costs. Since Blyton's love for dogs is particularly clear, for instance in the roles of Timmy in her Famous Five series and of Buster in her Mystery series, the translators' handling of these 'sensitive' animals is significant.

In the Famous Five and Mystery series, the translators choose to retain Timmy and Buster respectively. However, the child characters in these series are given names that are not Malay-centred, such as Georgina, Mona, Dean and Eddie (in the Famous Five books) and Johnson Lai, Samy, Mary, Saroja, and John (in the Mystery series). By sporting these names, the characters appear to be non-Malays, hence permitting the possibility that they could have dogs as their pets. Evidently, the translators must take this approach so as not to offend the sensibility of Malay readers, particularly adults who would buy the texts.

Such consideration has not been applied in the translation of *Those Dreadful Children* (1967). In the Malay translation of this book, which centres on two families and their domestic conflicts, the dog character 'Dopey' has been replaced by a cat, called Tumpuk (translation: Spots). While the source text has two pets, a dog (Dopey) and a cat (Socks), the target text has two cats (Tumpuk and Tampung). This leads to some complexities, particularly the need to change episodes where the dog and the cat interact in the source text, and to change the dog's behaviour to that of a cat. One such instance of interaction in the source text is:

'Oh yes. Dopey chases Socks, and Socks chases Dopey,' said Annette. 'And when Socks is tired of being chased, she just runs up a tree. There she is now, look!'

The children looked. They saw a large black cat, with four white feet, sitting solemnly on the branch of a tree looking at them. (*Those Dreadful Children*, 1968: 23)

The Malay version becomes:

'Ya. Tumpuk mengejar Tampung, and Tampung mengejar Tumpuk,' kata Liza. 'Dan bila mereka letih, mereka panjat pokok. Tengok tu kedua-duanya di atas pokok!'

Budak-budak tiga beradik itu nampak dua ekor kucing memandang pada mereka dari celah-celah daun, di atas dahan yang tinggi. (*Kumpulan yang Lasak*, 1974: 24)

(Back translation: 'Yes, Tumpuk chases Tampung, and Tampung chases Tumpuk,' said Liza. 'And when they are tired, they climbed up the tree. Look at both of them on the tree.'

The three siblings saw two cats looking at them between the leaves, high up on the branch of the tree.)

The use of two cats instead of one, however, has not required changes to the events in the narrative.

The substitution is more incongruous when the animal in the source text behaves in a way particular to its species. Animals in the translations are not consistently given their proper attributes and behaviour. For instance, when Dopey performs a bicycle trick, the source text reads:

'Look – when he lies on his back and works his legs like that, we say he is riding a bicycle,' Pat said, and gave the delighted Dopey a prod in the tummy. 'Idiotic dog!' (*Those Dreadful Children*, 1968: 42)

The translated text becomes

'Tengok bila dia tidur melentang dan bermain kakinya seperti ini, kami kata dia menonggang basikal,' kata Ravi, dan dicucuknya perut Tumpuk. 'Nakal kucing ni!' (*Kumpulan yang Lasak*, 1974: 46)

(Back translation: 'Look, when he is lying on his back and play with his legs like this, we say he is riding a bicycle,' says Ravi and he prods Tumpuk's tummy. 'This cat is naughty!')

It is difficult to imagine a cat doing such tricks, since only dogs are known for this ability. In the translations, however, the readers have been told that it is possible that a cat could perform similar tricks.

In several instances, when the dog is described as licking one of the characters generously, the cat in the translation performs the same action, whereas to lick others, particularly human beings, other than their owners, is not part of a normal cat's behaviour. In another example, the cat is shown as taking part in one of the child characters' games, called 'Red

Indian'. In this game, the dog in the source text helps its team members to capture members of the other team and shows its ability to crawl on the grass together with the children. It is understandable that a dog could be trained to play a game of this kind, but less plausible for a cat to do the same. Similarly, at one point the cat, Tumpuk, is depicted as howling as the child characters are having their tea. In the passage, Blyton writes:

The buns were small. The slices of cake were only half the size of the ones they had at home. The Taggertys, afraid that they wouldn't have enough to eat, ate swiftly and silently. Outside Dopey howled and howled. (*Those Dreadful Children*, 1949: 48)

The translation is rendered as:

Ravi, Saras dan Latha makan cepat sekali. Mana-mana kuih yang kecil ditelan dengan sekali telan sahaka. Sementara di luar pula Tumpuk melolong tidak berhenti-henti. (*Kumpulan yang Lasak*, 1974: 52)

(Back-translation: Ravi, Saras and Latha ate swiftly. Any small sweetmeats were gobbled up in one go. Outside Tumpuk howled continuously)

Why do the translators not retain the dog and change the characters' names instead, as in the examples previously considered? A possible explanation is that in Malay culture a dog has connotations very different from those which it has in most Western cultures. In the West, the dog is regarded as 'an emblem of faithfulness' (Circlot, 1978: 84); as one of the 'symbols of the right inner relationship between man and his animal nature' (Chetwynd, 1982: 124), since dogs assist their master in gathering the herd and hunting for meat; as a symbol of 'intuition' (Chetwynd, 1982: 124), as dogs can easily sense oncoming danger or intruders; and as an image of 'masculine aggression' (Chetwynd, 1982: 124). In Malay, the word for 'dog' (*anjing*), like that for 'pig' (*babi*), often serves as a term of abuse. The word *anjing* is defined by *Kamus Dewan* (2002: 51) as not only a barking animal that is kept to guard the house, but also 'barua, tali barut, angsama,

muncikari, jaruman, pinang muda' (pimp, informer, procurer for lawbreaking activities, panderer, ponce, bawd: my translation). Idiomatic expressions in Malay that contain *anjing* mostly carry derogatory or negative meanings: for instance, the phrase 'anjing ditepuk menjungkit ekor' (back translation: a petted dog will raise its tail) means 'an ill-mannered person, when given respect, will still be arrogant,' while 'anjing itu meskit dirantai dengan rantai emas sekalipun, nescaya berulang-ulang juga ia ke tempat najis' (back translation: dogs that are chained to a golden leash will always return to filth) means 'criminals will never repent.' This is not to imply that English does not have common expressions indicating the lowly status of dogs, as shown in phrases like 'to lead a dog's life', 'to die like a dog' or 'to go to the dogs'. But in English culture, dogs as human companions have a higher status, as they are often seen as 'man's best friend,' an animal that is valued for its loyalty. This value is not shared in Malay culture. Moreover, the novel *Those Dreadful Children* underscores the importance of family values, which the translators reflect by depicting Malay and Indian characters; two families of different ethnicities, as living in harmony. This context may well explain the translators' decision to avoid representing an animal with strong negative cultural associations for one of those cultures. The importance of this issue apparently outweighs the effect on the translation, where the animal is portrayed inconsistently.

Such sensitivity towards Malay culture, however, is not evident in the translation of *The Six Bad Boys*. In the translation the animal character, a dog, is depicted as belonging to a family which readers assume to be Malay on the basis of the characters' names. The children Dolah and Jamiah (Donald and Jeanie respectively in the source text), and their Malay friends Bahrin and Jamal, are shown fooling around with the dog, Frisky. Such a tactless action, to depict Malay children engaging with an animal regarded as vermin, did not go unnoticed in the Malaysian media of the 1970s. The

Malaysian commentators writing in the 1970s on the surge of translated books in Malay call attention to what they perceive as insensitive translations, citing this portrayal as an example (Siti Rafeah Shamsuddin cited in Mohamad, 1976; Ahmad, 1977 and Muniandy, 1982). These criticisms underline the translators' and publishers' lack of sensitivity to the target readers' cultural expectations, in particular those of the adult audience who select books for young readers.

Another animal considered 'taboo' in Malay culture is the pig. The associations of pigs in Western culture are varied: Ferber (1999: 154) notes that pigs can indicate 'uncleanness, stupidity, sensuality, and/or greed' while Mills (2000: 107) recognizes the pig as 'unique' because

(...) it falls between the two categories of pet and provider of food. The piglet is sweet and cuddly as any puppy or kitten, but piglets grow fast and once a pig has reached a certain size, its fate is sealed (2000: 107).

Mills (2000: 123) further argues that pigs are 'the perfect animals to comfort us and to express our fears.' In *Five Go to Billycock Hill*, it is no accident that one of the animal characters, Benny's pet piglet Curly, plays an important part in the story. In this story, Curly saves the day by directing the Famous Five to the cave where the two kidnapped pilots are hidden. Although almost all the characters in the translation have non-Malay names and would thus provide a culturally more acceptable setting for a pig, the translators replace the piglet by a more tolerable animal, a kid. Here again the translators' decision could be seen as driven by the need to accommodate societal expectation.

## **6.4 From Sandwiches and Strawberries to Rice and Bananas: Treatment of Food Items in Blyton's Malay Translations**

Children's preoccupation with food in books aimed at them, observe Kratz (1982) and Shavit (1982), is similar to adults' attraction to sexual activities in adult literature. Indeed, numerous scholars, such as Kratz (1982), Barker (1982) and Keeling and Pollard (1999), have explored the use of food in children's books. Literature for children, argues Kratz (1982: page), is flooded with 'food-related images, notions and values', so that the study of children and food could yield 'a sort of sociology of childhood.' A study of 'what's eaten, by whom, where and where' in children's books, claims Kratz (1982: 192), could tell us a great deal about children's concerns, manners and preoccupations. Such examination of the treatment of food items also tells us more about the assumptions and the image of childhood of the adults who write the books. In her examination of Lewis Carroll's *Alice in Wonderland* and Kenneth Grahame's *The Wind in the Willows*, Kratz (1982: 193) points out that the use of food is more prevalent in English children's literature than in that of other languages. The same trend can be seen in popular children's fiction, argues Barker (1982), particularly in Britain.

### **6.4.1 Blyton's Predilection for Food**

Enid Blyton has always been known for her generous description of food items in her writings. Tucker (1981: 111) suggests that the 'orgy of eating' which occurs frequently in Blyton's books is one of the ways in which she connects with her young audience. Fine (1997: 14) also points out that in Blyton's books 'food even turns up in the most unlikely and unsuitable places.' Barker (1982: 4) claims that Blyton took 'the use of food in her books to new heights (or, perhaps, depths) and in so doing demonstrated

the manipulation of both her readers and her own subconscious creative forces.'

Scholars such as Shavit argue that 'the fixation upon the children's meals, besides being a very good way to fill up the pages, is part of Blyton's effort to adopt the children's point of view' (1985; 328). Through description of lavish meals, stresses Shavit, Blyton is able to construct an exclusive children's world. Blyton's food, suggests Barker (1982: 4), is 'Edwardian in nature' due to Blyton's Edwardian upbringing. Similarly, Michael Woods argues that

The food is more reminiscent of an Edwardian emporium than a modern child's idea of a good 'blow-out.' Enid Blyton writes of tongues, hams, pies, lemonade and ginger-beer. This is not just food, it is archetypal feasting, the author's longing for the palmy days of her own childhood. (cited in Barker, 1982: 5)

Such a celebration of eating and food not surprisingly creates cultural barriers to any translators attempting to translate Blyton into their language. This raises the question of how it is possible to translate such culturally-laden texts.

#### **6.4.2 Dealing with Food Items**

Blyton's celebration of food probably poses one of the greatest challenges to Malaysian translators, who must negotiate carefully to produce translations that evoke similar effects to those of the source texts. On the one hand, the translators must retain the child-appeal of Blyton's books to ensure that target readers have an equivalent reading experience to that of the readers of the source texts. On the other hand, they must grapple with the challenges of finding food items in Malay to match Blyton's lavish descriptions of English food. This process is made more complicated by the replacement of English characters in Blyton's books with multi-ethnic characters in the Malay translations. While each source text contains only

descriptions of English food associated with its English characters, the Malay translations must deal with the question of adjusting the food items to the ethnicity and religion of its characters. The need to select suitable food items is more urgent since the audience of the target text consists of children, who are often more critical in reading a translation than adult readers (Oittinen, 1982). In order to ensure that the target readers are not exposed to strange or awkward expressions of cultural references – particularly food, a subject close to the hearts of young readers – the Malaysian translators must arm themselves with adequate knowledge of Malaysian culture and be sensitive to ethnic differences.

#### **6.4.3 Translating Strategies Employed**

In dealing with specific mealtimes frequently mentioned in the source texts, such as breakfast, lunch, tea, dinner and supper, the Malay translators opt for corresponding terms in Malay. 'Breakfast' becomes 'sarapan pagi' (breakfast), 'lunch' or 'midday-dinner' becomes 'makan tengahari' (lunch), and 'dinner' or 'evening meal' is translated as 'makan malam' (dinner). 'Tea-time' or 'afternoon tea', which is common in traditional English culture<sup>64</sup>, does not have a direct equivalent in the target culture. The equivalent Malay custom of 'minum petang' (literally meaning 'afternoon drink') which is more of a light afternoon snack, does not do justice to elaborate English teas. The translators of the ten texts use a variety of terms to denote this meal. The 1974 translators of *Kumpulan Lasak*, *Kumpulan Lima Membuat Penyiasatan*, *Enam Budak Nakal*, and *Pelajar Plaing Nakal di Sekolah* prefer to use the term 'minum teh', which literally means 'drinking tea'; this gives the impression to the target readers that the characters are indeed drinking tea and not having a meal. The

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<sup>64</sup> Tea also has its nuance for English children. Tea is the last main meal of the day for young children, who go to bed in the early evening, which is equivalent to 'dinner' for them. Tea can be followed by supper, but this would be small.

translators of *Sungai Pengembaraan* (1974) are inconsistent in translating 'tea', which at times is rendered 'minum teh', while at other times 'minum petang' (afternoon drink) is used. The translators of the texts published in 1979, *Mistri Bilik Rahsia*, *Mistri Banduan Ghaib*, *Rumah di Selekoh*, *Lima Sekawan di Pulau Berbisik* and *Lima Sekawan di Bukit Jaguh*, have a clearer understanding of the difference between 'minum petang' and 'minum teh', and use 'minum petang' whenever tea-time is referred to. Supper is another specific meal that has no corresponding term in Malay. In the Malay translations, this meal is either explained by the translator as a meal taken at night, for instance in *Sungai Pengembaraan* (1974) *Enam Budak Nakal* (1974), or omitted altogether, as in *Pulau Berbisik* (1979). Dessert is another concept that poses difficulty for the translator in the translations. In *Those Dreadful Children* (1949), on the two occasions that desserts are mentioned, the translators have either modified the passage or replaced the sweet fare with fruit. For instance, 'pudding', namely 'cherry pie' in the passage below, is rendered as 'air' (plain water). The source text reads

'Well. We'll see,' said Daddy, looking rather annoyed. 'What's the pudding? Oh, cherry pie, good! I'll have a nice big helping, please. Because I'm going for a long walk this afternoon. Anyone wants to come with me?' (*Those Dreadful Children*, 1949: 31)

The Malay version reads

'Tengoklah dulu,' kata Pak Nordin, mukanya tidak tersenyum lagi. 'Hulurkan air tu, Kamal. Panas betul hari ni. Petang nanti Ayah nak berjalan sedikit, ada siapa nak ikut?' (*Kumpulan yang Lasak*, 1974: 33)

(Back-translation: 'We'll see,' said Pak Nordin, unsmiling. 'Pass me the water, Kamal. It is very hot today. I am going for a walk this afternoon, does anyone care to join me?')

The second reference to dessert is replaced by references to other foodstuffs. Blyton writes:

'What's for pudding? Say it's suet pudding! With treacle!' said Pat.

'Well' it's not then. You mother and I had no time to go making suet puddings this morning,' said Bridget, gathering up the dirty plates. 'It's stewed plums and milk pudding.' (*Those Dreadful Children*, 1949: 126- 127)

The translation becomes

'Ada apa-apa tak selepas makan?' tanya Ravi. 'Gulai kau pedas sangat.'

'Tak ada apa-apa Emak kau sebok berkemas pagi tadi, tak ada masa menolong aku di dapur. Ada pisang sahaja.' Santhi menyusun pingan-pingan kotor (*Kumpulan yang Lasak*, 1974; 135)

'Is there anything else to eat?' asked Ravi. 'Your curry is too hot.'

'There is nothing. Your mom was busy tidying up this morning, she did not help me in the kitchen. There is some bananas.' Santhi gathered up the dirty plates.)

Whereas in the source text 'stewed plums' and 'milk pudding' form part of the desserts, in the translation the character Ravi complains that he needs to eat something to reduce the heat from Santhi's hot curry, at which Santhi suggests that he could eat bananas. Such changes reflect a different food culture, in which dessert does not constitute part of a meal. Faced with the foreign concept of dessert, the translators seek to compensate it in the translation. They do so in ways which further reinforce the acceptable norms of food consumption culture in Malay: the conventions of drinking plain water after lunch or dinner, and of eating local fruits such as bananas after a meal where these are accessible.

In translating specific food items, the Malay translators employ several strategies which are more or less determined by the publisher's call for domestication. The two most common strategies are literal translation and localization. Some of the food items in the source text already have equivalents in the target language: for example, 'ice cream' in the source text is transliterated as 'ais kerim' in Malay (*Lima Sekawan di Bukit Jaguh*, 1979). By contrast, although 'cake' has its corresponding term in Malay,

'kek', the Malay translators at times choose to replace 'cake' with 'kuih', a more generic term for any kinds of cakes or desserts. In *Kumpulan Lasak* (1974), for example, 'bread and butter', 'buns', 'jammy bun' and 'fruity home-made cake' have all been translated as 'kuih'. In *Mistri Banduan Ghaib* (1979), 'pastries', 'scones' and 'biscuits' are also translated in this way. The generalizing translation not only reduces the impression of abundance in meals but it also entails the loss of specifically English food items. Explanatory paraphrase of English food in the target text is also attempted. Food items such as 'sandwiches', which have no equivalent in the target culture, are translated by the term 'roti berlapis' (literally 'layered bread'), as in *Bukit Jaguh* (1979). Similarly, 'ginger beer' in the same text is translated as 'air halia' (literally 'ginger water'). Explanatory paraphrases of these foreign items present unfamiliar food items to the readers of the translations.

Another common strategy in the treatment of food items is localization, which in this context involves replacing items from the source text by items that are more familiar to the target readers. In *Those Dreadful Children* (1974) 'bread with honey' is replaced by 'goreng pisang' (frittered banana) and 'raspberries' become 'mango'; in *Five Go Adventuring Again* (1943) 'short bread' is rendered as 'kuih pau daging' (steamed bun with beef), and 'ginger buns' as 'kuih keria' (a Malay sweetmeat); in *Five Go to Billycock Hill* (1979) 'farm cheese' becomes 'serikaya' (a sweetened soft spread eaten with bread), while 'strawberries' become 'pisang' (bananas). In *Pulau Berbisik* (1979), localization is taken to new heights in the passage below:

They were all hungry for their dinner, and not one single morsel was left when they had finished! Cook had made steamed pudding, with lashings of treacle, which was, as usual, a huge success. (*Five Have a Mystery to Solve*, 1971: 22)

The translation reads:

Ketika tiba waktu makan tengahari, mereka begitu lapar. Habis semua sambal tumis ikan sardin, sayur bayam dan ikan goreng mereka makan. (*Lima Sekawan di Pulau Berbisik*, 1979: 17)

[Back translation: During lunch, they were so hungry. The sardines in hot sauce, boiled spinach and fried fish were all eaten]

Blyton's characteristic sweet fare has been replaced by heavy foods which are normally eaten with rice in Malay culture. However, when the translated characters' ethnicity is taken into consideration, the translators' choice of food appears inappropriate. 'Sambal tumis ikan sardin' and 'sayur bayam' are typical Malay dishes, whereas the characters in the translation are non-Malays, whom it is implausible to portray as eating these dishes. A similar mismatching of food items with ethnicity occurs in *Mistri Banduan Ghaib* where the cook, Ah Moi, is pictured as serving 'cucur kodok' to Johnson Lai's family. 'Cucur kodok', a typical Malay sweetmeat that is usually consumed during tea-time ('minum petang'), replaces 'hot scones' in the source text.

In cases where foods are described at length, a translator may decide either to translate the passage literally or to be more selective. In *Pulau Berbisik*, for instance, the translator omits a passage where one of the main characters, Anne, is depicted as checking the labels on cans of food:

Anne looked at her well-stored larder, and smiled. Now she could give her little 'family' really nice meals. All those tins! She read the names on them. 'Fruit salad. Tinned pears. Tinned peaches. Sardines. Ham. Tongue.' A new cake in that round tin, big enough to last for at least three days. Biscuits. Chocolate wafers—good old Julian—he knew how much she loved those—and George did too! (*Five Have a Mystery to Solve*, 1967: 59)

The Malay translation reads simply:

Mona tersenyum. Sekarang bolehlah dia memberi 'keluarganya' makanan yang enak. (*Lima Sekawan di Pulau Berbisik*, 1979: 45)  
[Back translation: Mona smiled. Now she could give 'her family' delicious food]

The omission of references to canned food is presumably because such food is not familiar in Malaysia, where food is normally freshly prepared; this was even more the case in the 1970s than it is today. The omission of the remaining items is perhaps inevitable once the canned items are omitted, since the 'delicious food' would otherwise consist only of sweet items, which as previously noted, often pose translational challenges of their own. In the same text, the translator also shortens a detailed description of one of the children's meals:

Soon they had opened a tin of tongue, two tins of fruit and a large tin of baked beans. They cut the big loaf into six pieces (one for Timmy, of course) and they sat down at the back of the cove to feast. (*Five Have a Mystery to Solve*, 1967: 121)

This passage is merely rendered as:

Sejurus kemudian, mereka pun duduklah mengunyah roti dan minum air buah-buahan dari tin itu. (*Lima Sekawan di Pulau Berbisik*, 1979: 105)

[Back translation: Soon they sat and munched some bread and had fruit juice from the cans]

A similar detailed list of food items is also omitted from *Bukit Jaguh* (1979: 112). However, in several instances in this text, the translator appears to base choices upon the cultural acceptability of items in the Malaysian context. The passage

'Oh, milk, please, Mrs Thomas,' said Anne, and they all said the same. Nothing could be nicer than icy-cold, creamy farm milk from the dairy on a hot day like this. (*Five Go to Billycock Hill*, 1969: 29)

is translated as follows:

'Oh, susu pun sedap,' kata Mona. Mereka yang lain pun berpendapat begitu. (1979: 25)

[Back translation: "Oh, milk is nice," said Mona. They all thought the same.]

The deletion of Blyton's second sentence is understandable given that drinking ice-cold milk would be unusual in a Malaysian setting. Whereas milk was a typical children's drink in Blyton's cultural context, the typical drinks for Malaysian children on a hot day would be iced, such as syrup or fruit juice. Similar omissions occur when elements in the source text specify details which would be implicitly understood in the target culture. For instance, in a passage where the characters are described as having a 'hot lunch' and 'hot dinner' (*Lima Sekawan di Pulau Berbisik*, 1979: 87), the translator does not translate 'hot' because it is understood that lunch and dinner in the target culture are usually served hot. Having cold meals is rare in Malaysian culture, and once again rarer in the 1970s than in later decades.

One distinctive feature of the translations' treatment of food items is the absence of taboo items such as 'ham' and 'bacon'. In all the texts analysed, the translators either omit any mention of these items or, on two occasions, replace them with a more suitable equivalent. In *Lima Sekawan di Bukit Jaguh* (1979: 28 - 29) 'ham' is replaced by 'fried chicken', and in *Lima Sekawan di Pulau Berbisik* (1979: 30) it is replaced by 'daging' (beef). In *Mistri Banduan Ghaib* (1979), *Lima Sekawan di Pulau Berbisik* (1979), and *Lima Sekawan di Bukit Jaguh*, 'ham' is left out altogether in the translations, with no replacement supplied. Similarly, 'bacon' is omitted from *Mistri Banduan Ghaib* (1979). The absence of these taboo food items, irrespective of whether or not the characters in the translations are portrayed as Malay, can be attributed to the translators' awareness of the sensitivities of the target audience.

## **6.5 Conclusion**

The preceding analysis has shown how Enid Blyton's pets share the world with humans, especially children, on almost equal terms. Blyton relentlessly

and insistently anthropomorphises her animal characters to a degree that departs from normal animal behaviour, especially in respect of the uncanny ability of Timmy, Buster and Kiki to understand and empathize with the child characters. The translations do not share the high degree of anthropomorphism in the source text. This may be because the translators regard Blyton's images of animals as misleading, and avoid giving them human characteristics in ways which might confuse their target readers. A second reason for this tendency may lie in the different attitudes of Malaysians to family pets, which are not regarded as sentimentally as in the source culture. The fact that dogs are considered as taboo or unclean animals also explains the lack of emphasis given to these animals in the Malay version. Blyton's animals, in other words, may simply have been regarded as less interesting to the target audience. Whatever the reasons behind the translators' decisions, the result is that the translations do not convey Blyton's aim of showing the joys of having pets as companions and friends. The Malay readers do not gain as much knowledge about animals, for instance breeds of dog, as their English counterparts. Nor do the translations reflect the significant roles played by the animal characters in their interplay with the child characters. What the translations present to the target readers is an undervalued representation of animals: the animals are portrayed as ordinary, with only limited human characteristics and almost no outstanding abilities.

Moreover, the translators suppress representations of animals regarded as unacceptable in the target culture. Malay translators and editors appear to respect the sensitivities of Muslim audiences, for whom dogs and pigs have meanings very different from those in Blyton's culture. Their approach reflects the contention of Van Coillie and Vershueren (2007), who argue that translators

do not simply stand 'in between' source text and target audience, from the beginning they are always an intrinsic part of the negotiating dialogue itself, holding a fragile, unstable middle between the social forces that act upon them (the imposed norms of the publishing industries and the expectations of the adults who act as buyers and often as co-readers), their own interpretation of the source text and their assessment of the target audience (what are the target audience's cognitive and emotional abilities, its tastes and needs?) (Van Coillie and Verschueren, 2007, v)

In the light of these different priorities, the translators must identify strategies attuned to their target culture's needs.

In similar ways, Blyton's Malaysian translators do not match her detailed presentation of food. Despite some attempts to substitute food items from the source text with local food in the target text, the translations lack the vivid detail of English food as presented in the source texts. The omission of passages containing food items also diminishes the connotative power that is one of the hallmarks of the source texts. What is more, some of the explanatory translation has produced strange terms for food items, which might make young readers believe that items such as 'roti berlapis' or 'air halia' exist in their own culture. The translators are also inconsistent in pairing local food items with the corresponding ethnicities. Yet, despite these problems, the Malaysian translators demonstrate their sensitivities to Muslim religious concerns when they substitute items for food which would be considered taboo to Muslim readers, even when the characters are not depicted as Muslims. The translators of 1974 and 1979 employ similar translating strategies: no evolution can be identified, although the 1979 translators have a better grasp of the concept of 'tea'.

In all these cases, the translators' strategies have resulted in translations that are target-culture oriented, and which thereby reinforce Malaysian images and identity. These choices indirectly make the translators'

presence more visible, particularly when they produce strange inconsistencies, in the translations. The translated texts, through the treatment of cultural markers, abound with evidence of the translators' interventions. In a nutshell, the analysis has demonstrated that translating Blyton's books into Malay requires translators and editors not only to be bilingual but also, and more urgently, to be bicultural.

## **Chapter 7**

### **Conclusion**

#### **7.1 Summary of Findings**

Numerous scholars (Shavit 1981, 1986, Klingberg, 1986, Oittinen, 2000, Pascua-Febles, 2006) agree that translating literature for children is a particularly complex task, as it involves accommodating multiple addressees: the adult buyers who select the texts for their children to read, the publishers who normally select the texts to be translated, the translators who render the texts into the target language, and ultimately the children for whom the texts are destined. The present research has clearly demonstrated the significant role played by the various groups of adults in a Malaysian context, in particular those in the Malaysian publishing industry involved in producing translated children's books, notably translations of Enid Blyton published between 1974 and 1979.

The implications for the theoretical frameworks considered, in particular, Even Zohar's polysystem theory and Lefevere's rewriting theory are as follows: The dominant role played by translation, in particular, translation of children's books in Malaysia is evident during the early stage of formal educational system introduced by the British administrators and during the educational and linguistics shifts in post-independence Malaysia. The publishers not only determined the selection of texts to be translated, but also decided on how the texts were translated and presented to the Malaysian readers.

I initially set out to investigate the status of translated children's books in Malaysia over a period of 45 years (1958 to 2003). A preliminary survey

was undertaken, in the light of the shortage of research on the development of translated children's literature, in order to identify the trends in translating for children in Malaysia. This survey reveals that the translation of children's books was most frequent between 1974 and 1985, particularly from English into Malay. This tendency corresponds to the period of language- and culture-building in the 1970s, and suggests that translated children's books received substantial attention from the local pool of publishers at that time. While it is not possible within this thesis to show how the reception of these translations differs from that of indigenous writing for children in Malay, my findings indicate that translation served as a means of developing Malay language and literature during the 1970s. Translations both helped to stimulate the production of literary texts in Malay, and provided easier access to the national language for young readers. The reinstatement of Malay language as the national language in the late 1960s, together with the introduction of Malay as the medium of instruction in Malaysian schools, spurred the production of translations to meet educational and linguistic demands. The 1970s and early 1980s can be regarded as a golden age of Malay literary translation, in particular that of children's books. These decades saw more than 300 children's titles produced during the peak period between 1974 and 1985. The translation of children's books, however, began to dwindle in the 1990s, as the production of indigenous writing for children began to thrive. The most striking pattern that emerges from the survey is the preponderance of translations from Enid Blyton. Closer examination of the titles of Blyton's books suggests various possible reasons for the selection of material, while textual analysis of selected translations has revealed the ways in which the translators dealt with the many cultural specificities in Blyton's work. Blyton was selected for translation not because of the intrinsic literary value of her works, but rather because of their popularity and availability in English-language bookshops in Malaysia during the 1960s

in English originals, and their familiarity to adult buyers. All these factors reflect Blyton's status as a legacy from the British, the former colonizers of Malaysia.

The translations selected for detailed analysis reflect a set of translation strategies based on the domestication of the source texts' features. Their translators accommodate the texts to the target audience, replacing foreign elements with as many domestic ones as possible. The target culture is manifested not only in the translated texts themselves but also in their paratexts, in particular the jacket designs. I have demonstrated that those domesticating strategies were primarily determined by the informal guidelines drawn up by the publishers, and that choices were made by or in co-operation with other agents in the translating process, in the form of the publisher. The publisher's activity thus exemplifies the claims of various theorists that publishers and editors play a significant role in shaping translated texts, by bringing them closer to the target culture and by using models more widely available in the target language (Even-Zohar, 1992; Rudvin, 1994).

The publisher's prefaces reveal that the translations aim to enrich literature in the national language. As the publisher remarked when interviewed, the emphasis was placed on promoting images of national identity in the translations, rather than introducing young readers to the experience of the foreign. Such clear objectives resulted in Malaysian versions that are credible and appear to be Malaysian books in the truest sense, especially since the books were packaged with illustrations depicting local surroundings. Malaysian readers can easily identify with these texts, and hence establish the necessary dialogue with them.

The problem in domesticating such culturally specific material as Blyton's books is how to achieve coherence in the translations, given the varied cultural items that the translators had to deal with. In adapting the text to the ideology and contemporary societal norms of the target culture, translators had to intervene by consistently adapting cultural markers in their translations. This practice is not only evident in their treatment of cultural items, such as modes of transportation and religious elements, but most significantly in their handling of food items and the representation of human-animal relationships. Blyton's frequent references to food, as shown extensively in the analysis, make it difficult for the translators to negotiate such cultural markers. While Blyton described food consumed by characters in English settings, the translators had to be creative in devising similarly colourful food descriptions that matched the varying ethnicities ascribed to the child characters in their translations. This resulted, in some cases, in incongruous combinations of food items and characters. At such points, the translations cannot be said to read smoothly, and are often quite disorientating.

Several striking strategies characterize the translators' representation of animals, notably a reduction in the anthropomorphism of animal characters and in human-animal bonds. I have demonstrated that the Malay translators seem to encounter difficulties with the description of Blyton's animals; in almost all cases, they opt to truncate long descriptions of animals. In several cases, moreover, the species of animal characters are changed: a dog is transformed to a cat, and a piglet becomes a kid. The translators also create ambiguous characters with non-Malay names, to permit characters to own dogs as their pets. The tendency to modify animal characters can be so pressing that the plot of the original story is changed to accommodate the modifications made, for instance in the translation of *Those Dreadful Children*. Such precautionary measures, in choosing animals

that are not deemed sensitive by Malaysian adults, produce texts that are very much oriented towards the target culture.

These translation practices suggest that Blyton's translators not only took into account the specific sensibility of the reading public being addressed; they were also guided by their own images of childhood and the social customs of their day. Larger macrostructural conditions surrounding the translating process, in the form of societal expectations, religious considerations, and translators' assumptions about childhood, triggered an atmosphere of caution that might have influenced the translators' decisions. Translators were encouraged by the publisher to tone down the British cultural overtones in the texts especially where human-animal relationships are concerned, as their overriding concern was to produce translations that depicted Malaysian landscapes and environments. It remains unclear whether such practices were observed in other translations for children in the period. Of course, this question may be answered by further research.

In sum, the analyses of cultural markers, where the representations of animals and food items are concerned, have demonstrated further that the translating decisions made by the translators have produced what Lefevere (1992) considers to be rewriting for new readers in the target culture.

## **7.2 Suggestions for Future Research**

One major finding of my survey of translated children's books in Malay is that English was the most preferred source language to be translated. It would be interesting to investigate further the reasons behind this dominance, whether it reflects the status of English as the language of the colonizer or its global hegemony. Here, post-colonial theories might permit conclusions to be drawn. Did the translators in the 1970s, for example,

deliberately domesticate Blyton's texts to show their resistance to British cultural dominance? This possibility is suggested by the translations of *The River of Adventure* and *Five Have a Mystery to Solve*, study of which has revealed that the translators added some images of colonial legacy which were absent from the original texts. It would be very interesting to see the possible reasons behind this cultural insertion and to see whether similar translators' interventions, in particular the introduction of colonial markers, can be found in other texts translated during the post-colonial period.

Equally intriguing is the question of whether or not there is a correlation between what was translated and what was written in the national language during the period studied. There is clearly wide scope for further investigation to gauge whether new literary models, style of writing, or themes have been introduced in the translations. It might also be legitimate to consider whether the translations improve the status of children's literature in Malaysia in the 1970s. Other issues, such as whether the translations stimulate production of similar books in the national language, in the field of children's literature or elsewhere, are also of great importance. Research in these areas can provide a more concrete documentation of the development of translated children's books in Malaysia, and help to fill the major gaps in scholarly research into the translation of children's books at an international level, especially where non-Western languages are concerned.

Finally, another fruitful line of inquiry would be the manner in which other translators popularize other authors, such as Carolyn Keene and Franklin Dixon, whose translated work could also be analysed productively in terms of their linguistic and cultural variations to enhance our understanding of the translating strategies employed during this period.

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## Appendix 1: List of Children's Books in Malay from 1970 to 1988

Year	Author	Title	Translation	Genre
1970	A. Samad Said	<i>Lima Sekawan Ke Rumah Rahsia</i>	Five Friends Go to a Secret House	Adventure
1974	A. Samad Said	<i>Mengejar Tetamu di Waktu Senja</i>	Chasing Visitors in the Dusk	Adventure
1974	A. Samad Said	<i>Bendera Merah di atas Bukit</i>	The Red Flag on the Hill	Adventure
1971	A. Wahab Rauf	<i>Sepandai-pandai Tupai Melompat</i>	Smart People do Make Mistakes	Adventure
1978	Bahrudin Manan	<i>Tetamu Pulau Setangkan</i>	The Visitors of Setangkan Island	Adventure
1975	Darus Ahmad/Darussalam	<i>Bercuti Ke Pulau Sayak</i>	Holiday at Sayak Island	Adventure
1974	Johan Jaafar	<i>Tangan-tangan Kaku</i>	Frigid Hands	Adventure
1976	Nazel Hashim Muhammad	<i>Jatimulia</i>	Good Intention	Adventure
1976	Nazel Hashim Muhammad	<i>Sempadan Gua Badak</i>	The Border of Badak Cave	Adventure
1979	Nazel Hashim Muhammd	<i>Kisah Di Sempadan</i>	Story at the Border	Adventure
1976	Shahidan Md. Noh	<i>Bisa Ular Merah</i>	The Red Snake Venom	Adventure
1977	Shahidan Md. Noh	<i>Mayat Di Puncak Bukit</i>	Corpse on the Hill	Adventure
1977	Shahidan Md. Noh	<i>Tangisan dalam Muatan</i>	Cries in the Cargo	Adventure
1971	Jalil Abd. Rahman	<i>Terperangkap,</i>	Stranded	Adventure
1970	Matlob	<i>Lanun di Bukit Kapal )</i>	The Pirates of the Ship Hill	Adventure

1970	Matlob	<i>Surat Rahsia</i>	The Secret Letter	Adventure
1971	Matlob	<i>Hantu-hantu Laut</i>	The Sea Ghosts	Adventure
1971	Matlob	<i>Anjing Polis</i>	Police Dogs	Adventure
1971	Matlob	<i>Siapa Jadi Johan?</i>	Who is the Champion?	Adventure
1972	Matlob	<i>Orang Bukit Titiwangsa</i>	The Man from the Titiwangsa Hill	Adventure
1971	Matlob	<i>Pemancing Udang Galah</i>	The Tiger Prawn Catcher	Adventure
1971	Arman Sani	<i>Rumah Kosong di Tepi Ladang</i>	Empty House near the Field	Adventure
1971	Arman Sani	<i>Harta di Bukit Cinta Manis</i>	Treasure from the Cinta Manis Hill	Adventure
1972	Arman Sani	<i>Rahsia di Bukit Residen</i>	Secret of the Resident Hill	Adventure
1973	Arman Sani	<i>Keranda dari Laut</i>	The Coffin from the Sea	Adventure
1974	Arman Sani	<i>Menuba Ikan di Teluk Teberau</i>	Catching Fish at Teberau Gulf	Adventure
1974	Othman Puteh	<i>Rahsia Hutan Dara</i>	Secret of the Virgin Forest	Adventure
1976	Othman Puteh	<i>Pangkalan Meriam Patah</i>	The Broken Canon Fort	Adventure
1977	Othman Puteh	<i>Vila Kepala Harimau</i>	The Villa of the Tiger's Head	Adventure
1976	Othman Puteh	<i>Gua Pulau Hanyut</i>	Cave of Floating Island	Adventure
1976	Othman Puteh	<i>Letupan Sabak Arah</i>	Explosion at Sabak Arah	Adventure
1976	Othman Puteh	<i>Tamu Pinggir Hutan</i>	Visitors from the Backwoods	Adventure
1976	Othman Puteh	<i>Komplot</i>	League to	Adventure

		<i>Kadang Perangkap</i>	Trap	
1976	Othman Puteh	<i>Anak Perahu Layar</i>	Child of the Sail Boat	Adventure
1979	Othman Puteh	<i>Penunggu Tasik Ladam</i>	Guardian of the Ladam Lake	Adventure
1977	Ahmad Kamal Abdullah	<i>Lani Anak Tari</i>	Lani, the Son of a Farmer	Contemporary
1979	Darus Ahmad	<i>Esok yang Cerah</i>	Tomorrow is Bright	Contemporary
1975	Nazel Hashim Muhammad	<i>Cita-citamu, Cita-citaku</i>	My Ambitions, Your Ambitions	Contemporary
1975	Rahimy	<i>Siti Damisah</i>	Rahimy	Contemporary
1979	M.Salleh Mahyah	<i>Putik-putik Menjadi Buah</i>	From Green to Riped Fruit	Contemporary
1979	Mohd. Ismail Sarbini	<i>Si Ali Tempang</i>	Ali, the Lame Boy	Contemporary
1979	Nazel Hashim Muhammad	<i>Ayahku Rindu Ibuku Sayang</i>	Yearning for My Father, Loving My Mother	Contemporary
1975	Sri Diah Isma	<i>Dunia Si Gadis Nadia,</i>	The World of Nadia	Contemporary
1979	Rubaidin Siwar	<i>Spektra 2000</i>	2000 Spectre	Science Fiction
1976	Ajikkik	<i>Tetamu dari Planet Z</i>	Visitor from Z Planet	Science Fiction
1979	Mohd. Ariffin Siri	<i>Super Akuaman</i>	Super Aquaman	Science Fiction
1978	Arman Sani	<i>Perginya Datuk Bahamanku</i>	The Departure of My Datuk Bahaman	Historical Fiction
1978	Arman Sani	<i>Dendam Setia</i>	Loyal Revenge	Historical fiction
1979	Arman Sani	<i>Di Bawah Bendera Matahari</i>	Under the Japanese Flag	Historical Fiction
1980	A. Samad Said	<i>Antara Kabus</i>	From Mist to	Historical

		<i>ke Kabus</i>	Mist	Fiction
1980	A. Samad Said	<i>Di Simpang Jalan</i>	At the Crossroads	Historical Fiction
1983	Rubaidin Siwar	<i>Tugu Pahlawan</i>	The Warrior's Monument	Historical Fiction
1980	Nazel Hashim Muhammd	<i>Ima</i>	Ima	Contemporary
1980	Nazel Hashim Muhammd	<i>Kemahuan</i>	Yearnings	Contemporary
1980	Nazel Hashim Muhammd	<i>Akhirnya Sebuah Derita</i>	The End of Sufferings	Contemporary
1980	Nazel Hashim Muhammd	<i>Kirin Anak Desa</i>	Kirrin the Country Son	Contemporary
1980	Nazel Hashim Muhammd	<i>Bertemu di Pangkal Jalan</i>	Meeting at the Crossroads	Contemporary
1982	Nazel Hashim Muhammad	<i>Misteri Tongkang Terkandas</i>	Mystery of the Stranded Vessel	Adventure
1980	Nazel Hashim Muhammad	<i>Terowong Khazanah</i>	The Tunnel of Treasure	Adventure
1980	Nazel Hashim Muhammd	<i>Rumah di Luar Pagar</i>	The House Next Door	Adventure
1982	Othman Puteh and Rubaidin Siwar	<i>Kenyalang di Bukit Meranti Sudu</i>	Kenyalang at Sudu Meranti Hill	Collection of Short Stories
1984	Othman Puteh and Rubaidin Siwar	<i>Seiras Wajahnya</i>	Her Spitting Image	Collection of Short Stories
1986	Othman Puteh and Rubaidin Siwar	<i>Kepulangan yang Ditunggu</i>	Awaiting Homecoming	Collection of Short Stories
1988	Aripin Said	<i>Racik Raja Putera</i>	Racik the Regent Prince	Re-writing of Folk tales
1989	Aripin Said	<i>Ceritera Awang Miskin</i>	Stories of Poor Awang	Re-writing of Folk tales
1985	Awang Sabdu	<i>Juara yang Tewas</i>	The Defeated Champion	Re-writing of Folk tales
1989	Awang Sabdu	<i>Tok Guru</i>	Religious Teacher	Re-writing of Folk tales
1982	Rejab F. I.	<i>Pertaruhan Wang Emas</i>	The Wager of Gold Money	Re-writing of Folk tales

1987	Rejab F. I.	<i>Putera Bayan Budiman</i>	Prince of Bayan Budiman	Re-writing of Folk tales
1985	Ibrahim Omar	<i>Istana Seri Kelopak</i>	The Castle of Seri Kelopak	Re-writing of Folk tales
1989	Ghazali Ngah Azia	<i>Tuan Puteri Payung</i>	Princess Payung	Re-writing of Folk tales
1988	Othman Puteh	<i>Mencabar Tuah di Perantauan</i>	Challenging Tuah Abroad	Re-telling of Hikayat Hang Tuah (The Epic of Hang Tuah)
1988	Othman Puteh	<i>Teja Puteri Jelita</i>	Teja, The Beautiful Princess	Re-telling of Hikayat Hang Tuan (The Epic of Hang Tuah)
1989	Othman Puteh	<i>Akibat Terbuang Tuah</i>	Tuah in Exile	Re-telling of Hikayat Hang Tuah (The Epic of Hang Tuah)
1989	Othman Puteh	<i>Bakal Wira</i>	The Champion-to-be	Re-telling of Hikayat Hang Tuah (The Epic of Hang Tuah)
1989	Othman Puteh	<i>Disambar Buaya Putih</i>	Snapped by the White Crocodile	Re-telling of Hikayat Hang Tuah (The Epic of Hang Tuah)
1986	Mohd. Tajuddin Hj. Abd. Rahman	<i>Cerita Sebuah Kota</i>	Story of a City	Adaptation from Munshi Abdullah's Manuscript
1986	Mohd. Tajuddin Hj. Abd. Rahman	<i>Catatan ke Judah</i>	Notes to Judah	Adaptation from Munshi Abdullah's Manuscript
1986	Mohd. Tajuddin Hj. Abd. Rahman	<i>Menyusur Pantai Timur</i>	Travelling to the East Coast	Adaptation from Munshi Abdullah's

				Manuscript
1987	Ghazali Ngah Azia	<i>Pelari Muda</i>	The Young Runner	Biography
1987	Ghazali Ngah Azia	<i>Ditimang Gelombang</i>	Thrown by the Waves	Biography
1987	Othman Puteh	<i>Debu Hiroshima</i>	The Dust of Hiroshima	Biography
1986	Shaari Isa	<i>Aku Tak Rela Diperhambakan</i>	I am Not Willing to be Slaved	Biography
1987	Maznan Noordin	<i>Dendam Berbalas di Ceruk Api</i>	Avenging by the Fire	Biography
1988	Maznan Noordin	<i>Gonzales</i>	Gonzales	Biography
1988	Maznan Noordin	<i>Kanang</i>	Kanang	Biography
1988	Khairuddin Ayip	<i>Raja Pecut</i>	The King of Speed	Biography
1989	Alias Hj. Yusof	<i>Sempadan Asing</i>	Foreign Border	Biography
1988	Zakaria Salleh	<i>Api di Kalabakan</i>	Fire at Kalabakan	Biography
1988	Zakaria Salleh	<i>Limpahan Darah di Sungai Semur</i>	Shedding Blood at Semur River	Biography

## Appendix 2: Translated Titles in Order of Genres and Series

### Mystery/ Adventure

#### *Famous Five Series*

No	Malay Title	Year	English Title	ST Publication Date
1	<i>Kumpulan Lima Membuat Penyiasatan</i>	1974	<i>Five Go Adventuring Again</i>	1943
18	<i>Lima Sekawan Cabut Lari</i>	1974	<i>Five Run Away Together</i>	1944
19	<i>Lima Sekawan di Puncak Penyamun</i>	1974	<i>Five Go to Smuggler's Top</i>	1945
20	<i>Lima Sekawan di Pulau Pusaka</i>	1974	<i>Five on Treasure Island</i>	1942
21	<i>Lima Sekawan Berkereta Kuda</i>	1974	<i>Five Go Off in a Caravan</i>	1946
24	<i>Lima Sekawan di Pulau Kenari Lagi</i>	1974	<i>Five on Kirrin Island Again</i>	1947
25	<i>Lima Sekawan Pergi Berkhemah</i>	1974	<i>Five Go Off to Camp</i>	1948
26	<i>Lima Sekawan dalam Bahaya</i>	1974	<i>Five Get into Trouble</i>	1949
28	<i>Lima Sekawan Mengembara Bersama</i>	1974	<i>Five On Hike Together</i>	1951
29	<i>Lima Sekawan Mengembara Lagi</i>	1974	<i>Five Fall into Adventure</i>	1950
33	<i>Lima Sekawan di Tepi Laut</i>	1975	<i>Five Go Down to the Sea</i>	1953
34	<i>Lima Sekawan Riang Merantau</i>	1975	<i>Five Have a Wonderful Time</i>	1952
40	<i>Lima Sekawan ke Padang Singkir</i>	1974	<i>Five Go to Mystery Moor</i>	1954
51	<i>Lima Sekawan Sungguh Gembira</i>	1976	<i>Five Have Plenty of Fun</i>	1955
66	<i>Lima Sekawan di Padang Permai</i>	19979	<i>Five on Finniston Farm</i>	1960
68	<i>Lima Sekawan di Batu Puaka</i>	1979	<i>Five Go to Demon's Rock</i>	1961
70	<i>Lima Sekawan di Pulau</i>	1979	<i>Five Have a</i>	1962

	<i>Perbisik</i>		<i>Mystery to Solve</i>	
74	<i>Lima Sekawan di Bukit Jaguh</i>	1979	<i>Five Go to Billycock Hill</i>	1957

### Untranslated Titles in this Series

*Five on a Secret Trail* (1956)

*Five Get into a Fix* (1958)

*Five are Together Again* (1963)

### Adventure Series

No	Malay Title	Year	English Title	ST Publication Date
5	<i>Sungai Pengembaraan</i>	1974	<i>The River of Adventure</i>	1955
13	<i>Pengembaraan dengan Sarkis</i>	1974	<i>The Circus of Adventure</i>	1952
16	<i>Lembah Pengembaraan</i>	1974	<i>The Valley of Adventure</i>	1947
22	<i>Istana Pengembaraan</i>	1974	<i>The Castle of Adventure</i>	1946
31	<i>Gunung Pengembaraan</i>	1974	<i>The Mountain of Adventure</i>	1949
38	<i>Pulau Pengembaraan</i>	1975	<i>The Island of Adventure</i>	1944

### Untranslated Titles in this Series

*The Sea of Adventure* (1948)

*The Ship of Adventure* (1950)

### Barney Series

No	Malay Title	Year	English Title	ST Publication Date
7	<i>Mistri Desa Bunyi Loceng</i>	1974	<i>The Ring O'Bells Mystery</i>	1951
17	<i>Mistri Pintu Puaka</i>	1974	<i>The Rat-a-tat Mystery</i>	1956
30	<i>Mistri Budak Comot</i>	1974	<i>The Ragamuffin Mystery</i>	1959
32	<i>Mistri Kampung Tepian</i>	1974	<i>The Rubadub Mystery</i>	1952
39	<i>Mistri Taman Hiburan Teluk Rambai</i>	1975	<i>The Rilloby Fair Mystery</i>	1950

**Untranslated Title in this Series***The Rockingdown Mystery (1940)***Secret Series**

No	Malay Title	Year	English Title	ST Publication Date
11	<i>Pulau Rahsia</i>	1974	<i>The Secret Island</i>	1938
15	<i>Gunung Rahsia</i>	1974	<i>The Secret Mountain</i>	1941
35	<i>Mistri Istana Purnama</i>	1975	<i>The Secret of Moon Castle</i>	1953
36	<i>Rahsia Kota Sarang</i>	1975	<i>The Secret of Spiggy Holes</i>	1940
37	<i>Rahsia Gunung Gagak</i>	1975	<i>The Secret of Killimooiin</i>	1943

**Mystery Series (The Five Find-Outers and Dog)**

No	Malay Title	Year	English Title	ST Publication Date
42	<i>Mistri Surat Terbang</i>	1975	<i>The Mystery of The Strange Message</i>	1957
43	<i>Mistri Pencuri Ghaib di Hutan Inai</i>	1975	<i>Mystery of the Invisible Thief</i>	1950
46	<i>Mistri Pondok Terbakar</i>	1975	<i>The Mystery of the Burnt Cottage</i>	1943
49	<i>Mistri Kucing Hilang</i>	1976	<i>The Mystery of the Disappearing Cat</i>	1944
50	<i>Mistri Kehilangan Putera Raja</i>	1976	<i>The Mystery of the Vanished Prince</i>	1951
52	<i>Mistri Rantai Hilang</i>	1976	<i>The Mystery of the Missing Necklace</i>	1947
53	<i>Mistri Lorong Cempaka</i>	1976	<i>The Mystery of Holly Lane</i>	1953
54	<i>Mistri Karung Ajaib</i>	1976	<i>The Mystery of the Strange Bundle</i>	1952
56	<i>Mistri Kucing Pantomin</i>	1976	<i>The mystery of</i>	1949

			<i>the Pantomime Cat</i>	
57	<i>Mistri Surat Dendam</i>	1976	<i>The Mystery of the Spiteful Letter</i>	1946
64	<i>Mistri Rumah Tersembunyi</i>	1976	<i>The Mystery of the Hidden House</i>	1948
67	<i>Mistri Menara Penunggu</i>	1979	<i>The Mystery of Banshee Towers</i>	1961
69	<i>Mistri Seri Keruing</i>	1979	<i>The Mystery of the Tally Ho Cottage</i>	1954
71	<i>Mistri Banduan Ghaib</i>	1979	<i>The Mystery of the Missing Man</i>	1956
73	<i>Mistri Bilik Rahsia</i>	1979	<i>The Mystery of the Secret Room</i>	1945

### ***Adventurous Four Series***

<b>No</b>	<b>Malay Title</b>	<b>Year</b>	<b>English Title</b>	<b>ST Publication Date</b>
23	<i>Empat Pengembara</i>	1974	<i>The Adventurous Four</i>	1941
27	<i>Empat Pengembara Berjaya Lagi</i>	1974	<i>The Adventurous Four Again</i>	1947

### ***Secret Seven Series***

<b>No</b>	<b>Malay Title</b>	<b>Year</b>	<b>English Title</b>	<b>ST Publication Date</b>
1	<i>Tujuh Perisik</i>	1975	<i>The Secret Seven</i>	1949
2	<i>Kisah Tujuh Perisik</i>	1975	<i>Secret Seven Adventure</i>	1950
3	<i>Syabas Tujuh Perisik</i>	1975	<i>Well Done, Secret Seven</i>	1951
4	<i>Tujuh Perisik Mengesan Jejak</i>	1975	<i>Secret Seven on the Trail</i>	1952
5	<i>Teruskan Lagi Tujuh Perisik</i>	1975	<i>Go Ahead Secret Seven</i>	1953
6	<i>Bijak Sungguh Tujuh Perisik</i>	1975	<i>Good Work Secret Seven</i>	1954
7	<i>Tujuh Perisik Berjaya Lagi</i>	1975	<i>Secret Seven Win Through</i>	1955
8	<i>Tahniah Tujuh Perisik</i>	1975	<i>Three Cheers Secret</i>	1956

			<i>Seven</i>	
9	<i>Misteri Tujuh Perisik</i>	1975	<i>Secret Seven Mystery</i>	1957
10	<i>Tujuh Perisik Kebingungan</i>	1975	<i>Puzzle for the Secret Seven</i>	1958
11	<i>Unggun Api Tujuh Perisik</i>	1975	<i>Secret Seven Fireworks</i>	1959
12	<i>Bagus Tujuh Perisik</i>	1975	<i>Good Old Secret Seven</i>	1960
13	<i>Tujuh Perisik Terkejut</i>	1975	<i>Shock for the Secret Seven</i>	1961
14	<i>Awas Tujuh Perisik</i>	1975	<i>Look Out Secret Seven</i>	1962
15	<i>Tujuh Perisik Gembira</i>	1975	<i>Fun for the Secret Seven</i>	1963

#### Unidentified material – Adventure/Mystery

9	<i>Cuti Yang Penuh Peristiwa</i>			169 pages
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#### Family

No	Malay Title	Year	English Title	ST Publication Date
2	<i>Kumpulan Yang Lasak</i>	1974	<i>Those Dreadful Children</i>	1949
4	<i>Enam Budak Nakal</i>	1974	<i>Six Bad Boys</i>	1951
41	<i>Keluarga di Rumah Atap Merah</i>	1975	<i>The Family at Red Roof</i>	1945
65	<i>Tiga Beradik di Seri Rumpun</i>	1979	<i>The Children at Green Meadows</i>	1954
72	<i>Rumah di Selekoh</i>	1979	<i>House at the Corner</i>	1947

#### Six Cousins Series

No	Malay Title	Year	English Title	ST Publication Date
8	<i>Kisah Enam Sepupu Lagi</i>	1974	<i>Six Cousins Again</i>	1950
14	<i>Enam Sepupu di Ladang Seri Bayu</i>	1974	<i>Six Cousins at Mistletoe Farm</i>	1948

**Mr Galliano Circus Series**

No	Malay Title	Year	English Title	ST Publication Date
6	<i>Sarkis Datang Lagi</i>	1974	<i>Circus Days Again</i>	1942

**Untranslated Titles in this Series***Mr. Galliano's Circus* (1938)*Hurrah for the Circus!* (1939)**School****Naughtiest Girl Series**

No	Malay Title	Year	English Title	ST Publication Date
3	<i>Pelajar Paling Nakal di Sekolah</i>	1974	<i>The Naughtiest Girl in the School</i>	1940
10	<i>Pelajar Nakal Menjadi Ketua Murid</i>	1974	<i>The Naughtiest Girl is a Monitor</i>	1945
12	<i>Lagi Kesah Pelajar Nakal</i>	1974	<i>The Naughtiest Girl Again</i>	1942

**St. Clare's Series**

No	Malay Title	Year	English Title	ST Publication Date
45	<i>Suzana di Asrama Puteri Rahayu</i>	1975	<i>Claudine at St. Clare's</i>	1944
47	<i>Saudara Kembar di Sekolah Menengah Tengku Asikin</i>	1974	<i>The Twins at St. Clare's</i>	1941
58	<i>Tingkatan Dua di Sekolah Tengku Asikin</i>	1976	<i>Second Form at St. Clare's</i>	1944
59	<i>Penggal Ketiga di Sekolah Seri Melur</i>	1976	<i>Summer Term at St. Clare's</i>	1943
63	<i>Anak Kembar Encik Harun</i>	1976	<i>The O'Sullivan Twins</i>	1942

**Untranslated Title in the Series***Fifth Formers at St. Clare's***Malory Towers Series**

<b>No</b>	<b>Malay Title</b>	<b>Year</b>	<b>English Title</b>	<b>ST Publication Date</b>
44	<i>Penggal Pertama di Seri Melur</i>	1975	<i>First Term at Malory Towers</i>	1946
48	<i>Tingkatan Dua di Sekolah Seri Melur</i>	1975	<i>Second Form at Malory Towers</i>	1947
55	<i>Penggal Terakhir di Seri Melur</i>	1976	<i>Last Term at Malory Towers</i>	1951
60	<i>Tahun Ketiga di Sekolah Seri Melur</i>	1976	<i>Third Year at Malory Towers</i>	1948
61	<i>Tingkatan Empat di Seri Melur</i>	1976	<i>The Upper Fourth at Malory Towers</i>	1949
62	<i>Tingkatan Lima di Seri Melur</i>	1976	<i>In the Fifth at Malory Towers</i>	1950

### Appendix 3: List of Blyton Books in Bahasa Malaysia (1974- 1979) – Mixed Series

No	Malay Title	Year	English Title	Description	Preface	Illustration	Blurb	Other info
1	Kumpulan Lima Membuat Penyiasatan	1974	Five Go Adventuring Again	164 pages	Yes, 4 para	None	Yes	None
2	Kumpulan Yang Lasak	1974	Those Dreadful Children	169 pages	Yes, 4 para	None	Yes	None
3	Pelajar Paling Nakal di Sekolah	1974	The Naughtiest Girl in the School	177 pages	Yes, 4 para	None	Yes	None
4	Enam Budak Nakal	1974	Six Bad Boys	206 pages	Yes, 4 para	None	Yes	None
5	Sungai Pengembaraan	1974	The River of Adventure	202 pages	Yes, 4 para	None	Yes	Illustrator: Jaafar Taib
6	Sarkis Datang Lagi	1974	Circus Days Again	208 pages	Yes, 4 para	None	Yes	Illustrator : Jaafar Taib
7	Mistri Desa Bunyi Loceng	1974	The Ring O'Bells Mystery	229 pages	Yes, 4 para	None	Yes	None
8	Kisah Enam Sepupu Lagi	1974	Six Cousins Again	190 pages	Yes, 4 para	None	Yes	None
9	Cuti Yang Penuh Peristiwa		NA	169 pages	NA	NA	NA	NA
10	Pelajar Nakal Menjadi Ketua Murid	1974	The Naughtiest Girl is Monitor	169 pages	NA	NA	NA	NA
11	Pulau Rahsia	1974	The Secret Island	169 pages	NA	NA	NA	NA
12	Lagi Kisah Pelajar Nakal	1974	The Naughtiest Girl Again	169 pages	NA	NA	NA	NA
13	Pengembaraan dengan Sarkis	1974	The Circus of Adventure	169 pages	NA	NA	NA	NA

No	Malay Title	Year	English Title	Description	Preface	Illustration	Blurb	Other info
14	Enam Sepupu di Ladang Seri Bayu	1974	Six Cousins at Mistletoe Farm	169 pages	NA	NA	NA	NA
15	Gunung Rahsia	1974	The Secret Mountain	169 pages	NA	NA	NA	NA
16	Lembah Pengembaraan	1974	The Valley of Adventure	169 pages	NA	NA	NA	NA
17	Mistri Pintu Puaka	1974	The Rat-a-tat Mystery	169 pages	NA	NA	NA	NA
18	Lima Sekawan Cabut Lari	1974	Five Run Away Together	169 pages	NA	NA	NA	NA
19	Lima Sekawan di Puncak Penyamun	1974	Five Go to Smuggler's Top	169 pages	NA	NA	NA	NA
20	Lima Sekawan di Pulau Pusaka	1974	Five on Treasure Island	169 pages	NA	NA	NA	NA
21	Lima Sekawan Berkereta Kuda	1974	Five Go Off in a Caravan	169 pages	NA	NA	NA	NA
22	Istana Pengembaraan	1974	The Castle of Adventure	169 pages	NA	NA	NA	NA
23	Empat Pengembara	1974	The Adventurous Four	169 pages	NA	NA	NA	NA
24	Lima Sekawan di Pulau Kenari Lagi	1974	Five on Kirrin Island Again	169 pages	NA	NA	NA	NA
25	Lima Sekawan Pergi Berkhemah	1974	Five Go Off to Camp	169 pages	NA	NA	NA	NA
26	Lima Sekawan dalam Bahaya	1974	Five Get into Trouble	169 pages	NA	NA	NA	NA
27	Empat Pengembara	1974	The Adventurous	169 pages	NA	NA	NA	NA

	Berjaya Lagi		Four Again										
28	Lima Sekawan Mengembara Bersama	1974	Five On Hike Together	169 pages	NA	NA	NA	NA	NA	NA	NA	NA	NA
29	Lima Sekawan Mengembara Lagi	1974	Five Fall into Adventure	169 pages	NA	NA	NA	NA	NA	NA	NA	NA	NA
30	Mistri Budak Comot	1974	The Ragamuffin Mystery	169 pages	NA	NA	NA	NA	NA	NA	NA	NA	NA
31	Gunung Pengembaraan	1974	The Mountain of Adventure	169 pages	NA	NA	NA	NA	NA	NA	NA	NA	NA
32	Mistri Kampung Tepian	1974	The Rubadub Mystery	169 pages	NA	NA	NA	NA	NA	NA	NA	NA	NA
33	Lima Sekawan di Tepi Laut	1975	Five Go Down to the Sea	136 pages	Yes, 4 para	None	None	Yes	Yes	Yes	Yes	Yes	NA
34	Lima Sekawan Riang Merantau	1975	Five Have a Wonderful Time	138 pages	Yes, 4 para	None	None	Yes	Yes	Yes	Yes	Yes	NA
35	Mistri Istana Purnama	1975	The Secret of Moon Castle	218 pages	Yes, 4 para	None	None	Yes	Yes	Yes	Yes	Yes	NA
36	Rahsia Kota Sarang	1975	The Secret of Spiggy Holes	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
37	Rahsia Gunung Gagak	1975	The Secret of Killimooiin	215 pages	Yes, 4 para	None	None	Yes	Yes	Yes	Yes	Yes	NA
38	Pulau Pengembaraan	1975	The Island of Adventure	234 pages	Yes, 4 para	None	None	Yes	Yes	Yes	Yes	Yes	NA
39	Mistri Taman Hiburan Teluk Rambai	1975	The Rilloby Fair Mystery	233 pages	Yes, 4 para	None	None	Yes	Yes	Yes	Yes	Yes	NA
40	Lima Sekawan ke Padang Singkir	1974	Five Go to Mystery Moor	166 pages	Yes, 4 para	None	None	Yes	Yes	Yes	Yes	Yes	Last page incl. promotiona

41	Keluarga di Rumah Atap Merah	1975	The Family at Red Roof	244 pages	Yes, 4 para	None	Yes	I titles Last 3 pages incl. promotiona I titles with emphasis on 3 f/coming titles
42	Mistri Surat Terbang	1975	The Mystery of The Strange Message	216 pages	Yes, 4 para	None	Yes	
43	Mistri Pencuri Ghaib di Hutan Inai	1975	Mystery of the Invisible Thief	199 pages	Yes, 4 para	None	Yes	
44	Penggal Pertama di Seri Melur	1975	First Term at Malory Towers	185 pages	Yes, 4 para	None	Yes	
45	Suzana di Asrama Puteri Rahayu	1975	Claudine at St. Clare's	184 pages	Yes, 4 para	None	Yes	
46	Mistri Pondok Terbakar	1975	The Mystery of the Burnt Cottage	166 pages	Yes, 4 para	None	Yes	Last page incl. promotiona I titles
47	Saudara Kembar di Sekolah Menengah Tengku Asikin	1974	The Twins at St. Clare's	200 pages	Yes, 4 para	None	Yes	None
48	Tingkatan Dua di Sekolah Seri Melur	1975	Second Form at Malory Towers	250 pages	Yes, 4 para	None	Yes	None
49	Mistri Kucing Hilang	1976	The Mystery of the Disappearing Cat	192 pages	Yes, Slight Change of	None	Yes	None

50	Mistri Kehilangan Putera Raja	1976	The Mystery of the Vanished Prince	224 pages	preface, 3 para Yes, 3 para	None	Yes	None
51	Lima Sekawan Sungguh Gembira	1976	Five Have Plenty of Fun	160 pages	Yes, 3 para	None	Yes	None
52	Mistri Rantai Hilang	1976	The Mystery of the missing Necklace	160 pages	Yes, 3 para	None	Yes	None
53	Mistri Lorong Cempaka	1976	The Mystery of Holly Lane	160 pages	Yes, 3 para	None	Yes	None
54	Mistri Karung Ajaib	1976	The Mystery of the Strange Bundle	193 pages	Yes, 3 para	None	Yes	None
55	Penggal Terakhir di Seri Melur	1976	Last Term at Malory Towers	176 pages	Yes, 3 para	None	Yes	None
56	Mistri Kucing Pantomin	1976	The mystery of the Pantomime Cat	160 pages	Yes, 3 para	None	Yes	None
57	Mistri Surat Dendam	1976	The Mystery of the Spiteful Letter	224 pages	Yes, 3 para	None	Yes	None
58	Tingkatan Dua di Sekolah Tengku Asikin	1976	Second Form at St. Clare's	176 pages	Yes, 3 para	None	Yes	None
59	Penggal Ketiga di Sekolah Seri Melur	1976	Summer Term at St. Clare's	144 pages	Yes, 3 para	None	Yes	None
60	Tahun Ketiga di Sekolah Seri Melur	1976	Third Year at Malory Towers	192 pages	Yes, 3 para	None	Yes	None
61	Tingkatan Empat di Seri Melur	1976	Upper Fourth at Malory Towers	160 pages	Yes, 3 para	None	Yes	None
62	Tingkatan Lima di Seri	1976	In the Fifth at	176 pages	Yes, 3 para	None	Yes	None

	Melur		Year	Malory Towers		Description	Preface	Illustration	Blurb	Other info
63	Anak Kembar Encik Harun	1976		The O'Sullivan Twins	160 pages		Yes, 3 para	None	Yes	None
64	Mistri Rumah Tersembunyi	1976		The Mystery of the Hidden House	224 pages		Yes, 3 para	None	Yes	None
65	Tiga Beradik di Seri Rumpun	1979		No English Title Given in Malay Translation [The Children at Green Meadows]	158 pages		Yes, 4 para	Some Black and White Illustrations	No	Back cover contains list of titles of books: 65 - 75
No	Malay Title	Year		English Title	Description	Preface		Illustration	Blurb	Other info
66	Lima Sekawan di Padang Permai	19979		No English Title Given in Malay Translation [Five on Finniston Farm]	158 pages		Yes	Some Black and White Illustrations	No	Back cover contains list of titles of books: 65 - 75
67	Mistri Menara Penuunggu	1979		No English Title Given in Malay Translation [The Mystery of Banshee]	158 pages		Yes	Some Black and White Illustrations	No	Back cover contains list of titles of books: 65 - 75
68	Lima Sekawan di Batu Puaka	1979		No English Title Given in Malay Translation [Five Go to Demon's Rock]	158 pages		Yes	Some Black and White Illustrations	No	Back cover contains list of titles of books: 65 - 75
69	Mistri Seri Keruing	1979		No English Title	158 pages		Yes	Some Black	No	Back cover

70	Lima Sekawan di Pulau Perbisik	1979	Given in Malay Translation [The Mystery of the Tally Ho Cottage]	158 pages	Yes	and White Illustrations	Back cover contains list of titles of books: 65 - 75
71	Mistri Banduan Ghaib	1979	No English Title Given in Malay Translation [Five Have a Mystery to Solve]	158 pages	Yes	None	Back cover contains list of titles of books: 65 - 75
72	Rumah di Selekoh	1979	No English Title Given in Malay Translation [House at the Corner]	158 pages	Yes	Some Black and White Illustrations	Back cover contains list of titles of books: 65 - 75
73	Mistri Bilik Rahsia	1979	No English Title Given in Malay Translation [The Mystery of the Secret Room]	158 pages	Yes	Some Black and White Illustrations	Back cover contains list of titles of books: 65 - 75
74	Lima Sekawan di Bukit Jaguh	1979	No English Title Given in Malay Translation [Five Go to Billycock]	158 pages	Yes	Some Black and White Illustrations	Back cover contains list of titles of books: 65 - 75

List of Blyton Titles – Secret Seven Series

No	Malay Title	Year	English Title	Description	Preface	Illustration	Blurb	Other info
1	Tujuh Perisik	1975	The Secret Seven	96 pages	Yes, 3 para	Black & White Illustration, without Caption, ST Illustration	Yes	Incl. illustration of main characters on first page of book
2	Kisah Tujuh Perisik	1975	Secret Seven Adventure	96 pages	Yes	Black & White Illustration, without Caption, ST Illustration	Yes	Incl. illustration of main characters on first page of book
3	Syabas Tujuh Perisik	1975	Well Done Secret Seven	112 pages	Yes	Black & White Illustration, without Caption, ST Illustration	Yes	Incl. illustration of main characters on first page of book
4	Tujuh Perisik Mengesan Jejak	1975	Secret Seven on the Trail	112 pages	Yes	Black & White Illustration, without Caption, ST Illustration	Yes	Incl. illustration of main characters on first page of book
5	Teruskan Lagi Tujuh Perisik	1975	Go Ahead Secret Seven	112 pages	Yes	Black & White Illustration, without Caption, ST Illustration	Yes	Incl. illustration of main characters on first page of book

										characters on first page of book
6	Bijak Sungguh Tujuh Perisik	1975	Good Work Secret Seven	112 pages	Yes	Yes	Black & White Illustration, without Caption, ST Illustration	Yes	Incl. illustration of main characters on first page of book	
7	Tujuh Perisik Berjaya Lagi	1975	Secret Seven Win Through	112 pages	Yes	Yes	Black & White Illustration, without Caption, ST Illustration	Yes	Incl. illustration of main characters on first page of book	
8	Tahniah Tujuh Perisik	1975	Three Cheers Secret Seven	112 pages	Yes	Yes	Black & White Illustration, without Caption, ST Illustration	Yes	Incl. illustration of main characters on first page of book	
9	Misteri Tujuh Perisik	1975	Secret Seven Mystery	112 pages	Yes	Yes	Black & White Illustration, without Caption, ST Illustration	Yes	None	
10	Tujuh Perisik Kebingungan	1975	Puzzle for the Secret Seven	112 pages	Yes	Yes	Black & White Illustration, without Caption, ST Illustration	Yes	None	
11	Unggun Api Tujuh	1975	Secret Seven	112 pages	Yes	Yes	Black & White	Yes	None	

	Perisik		Fireworks					Illustration, without Caption, ST Illustration		
12	Bagus Tujuh Perisik	1975	Good Old Secret Seven	112 pages	Yes	Yes	Yes	Black & White Illustration, without Caption, ST Illustration	Yes	None
13	Tujuh Perisik Terkejut	1975	Shock for the Secret Seven	112 pages	Yes	Yes	Yes	Black & White Illustration, without Caption, ST Illustration	Yes	None
14	Awas Tujuh Perisik	1975	Look Out Secret Seven	96 pages	Yes	Yes	Yes	Black & White Illustration, without Caption, ST Illustration	Yes	None
15	Tujuh Perisik Gembira	1975	Fun for the Secret Seven	96 pages	Yes	Yes	Yes	Black & White Illustration, without Caption, ST Illustration	Yes	None

## **Appendix 4: Literal Translation of the first Preface used in the 1974, 1975, and 1979 translations**

### INTRODUCTION

Enid Blyton's works, which are in the form of short stories, are very popular among schoolchildren. Her works, which mainly centre on students' lives, contain not only practical knowledge, but also guidelines and worthy ideas that schoolchildren should learn from.

However, because her works were written in English, few local students have been able to read them.

Therefore, PENERBITAN FARGOES has taken the initiative to translate her works into Bahasa Malaysia to enable more readers to read her works.

The publisher has used local names, settings and backgrounds? in translating Blyton's works to arouse in-depth interest among readers.

### THE PUBLISHER

## **Literal Translation of the first Preface used in the 1976 translations**

Enid Blyton's works, which are in the form of adventure stories, are very popular among older schoolchildren. Her works, which mainly centre on students' lives, contain not only practical knowledge, but also guidelines and worthy ideas that students should learn from.

However, because her works were written in English, Penerbitan Fargoes has taken the initiative to translate her works and to help students in particular to improve their proficiency in Bahasa Malaysia.

The publisher has translated her works freely, and used local names, settings and background in translating Blyton's works to arouse in-depth interest among readers.

THE PUBLISHER

