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**THE PUBLICATION OF MALAY LITERARY WORKS  
IN ENGLISH TRANSLATION: PROBLEMS OF TRANSLATING  
FROM A LANGUAGE OF LIMITED DIFFUSION (LLD)**

by

**Haslina Haroon**

A thesis submitted in fulfilment of the requirements for the degree of Doctor of  
Philosophy in Translation Studies

University of Warwick  
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## Abstract

This thesis addresses the issue of the publication of translations, specifically the under-representation of literary works in one language of limited diffusion (LLD), the Malay language, in English translation. It sets out to examine the role of two parties which are thought to play a vital role in the publication of Malay literary works in English translation for international consumption: publishers in the United Kingdom and the translation organisation in Malaysia. The aim of the research, more specifically, is to investigate how both parties bear upon the translation of Malay literary works into English.

Some of the questions which are central to the issue of the publication of Malay literary works in English translation include: To what extent are the two parties involved in the publication of Malay literary works in English translation for international consumption? What are the policies of these organisations where the translation of Malay literary works and other literary works in LLD are concerned? Who decides what to translate? What factors are taken into account in deciding what to publish in English translation?

Given that this thesis sets out to examine the role of the two parties mentioned above, two main strategies have been employed: surveys and case studies. Drawing on responses from individuals from publishing companies, translation organisations, and other organisations which support translation, I have been able to show that the problem in the publication of Malay literary works in English translation is not merely a translation problem but also a problem of image and promotion. This study thus details the different forces working against the translation of Malay literary works into English for international consumption.

## Abbreviations

LLD = language(s) of limited diffusion

DBP = Dewan Bahasa dan Pustaka (Language and Literary Agency)

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# CHAPTER 1

## INTRODUCTION

### 1.1 Background

The act of translating a work originating from one culture or language into another generally assists in the dissemination of the work. As a means of cultural exchange, translation conveys and sometimes popularises what would otherwise be accessible only to those who are proficient in the language of the original work. The function of translation as a bridge between different cultures and countries is evident if we look at, for example, some of the translations which have been undertaken by UNESCO. Under the auspices of UNESCO, effort has been made to make available in English translation literary works from some of the world's little-known languages, for example, Ibo, Mahitili and Sorbian.<sup>1</sup> Undoubtedly, it is through translation that people are made aware of the literary riches in these languages.

The translation of literary works continues to be carried out today, and one of the most important elements in this literary exchange is the role played by the English language. The status of English as a major world language has resulted in a proliferation of works written in English, and one of the most notable developments arising from this situation, despite the fact that English is widely-used, is the practice of translating works in English into other languages. At the same time, because of the worldwide use of the English language, foreign works are also constantly translated into English so that they can reach a wider audience.

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<sup>1</sup> Translations from these languages can be found in the *UNESCO Collection of Representative Works 1948-1996* (Paris: UNESCO, 1997).



A crucial observation can be made from this literary exchange between different cultures. First, the exchange is slowly turning into a one-way traffic, with most translations being undertaken from English rather than into English. Secondly, there is still a diverse number of works which are fortunate enough to be chosen for translation into English but, however encouraging this diversity is, it is undeniable that works in some languages are more privileged than others. Works which are translated into English are most often those from languages which are already established as some of the world's major languages, while literary works in lesser-known languages are often excluded where translation into English is concerned.

Fortunately, there has been some effort at translating from these lesser-known languages, or more appropriately languages of limited diffusion (LLD), most notably in the form of the *UNESCO Collection of Representative Works*. The collection, it is said, includes 'works expressive of contemporary minority cultures and languages as well as traditional works. A number of authors have received international recognition following the translation and publication of their works as part of this Collection'.<sup>2</sup> Although this is a laudable effort, it is carried out under the aegis of an international organisation. The interest of other parties in the translation of literary works in LLD into English is sadly lacking. Naturally, one question arises: why are literary works in LLD rarely translated? The fact that the publication of literary works originally in well-known languages in translation has been undertaken with much zeal and certainly on a large scale, in marked contrast with the publication of literary works in LLD in translation, which is carried out at a slower pace, begs various questions about policy and practice. This study is therefore an effort towards addressing this matter. It is believed that the nature of this problem needs to be

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<sup>2</sup> *UNESCO Collection of Representative Works*, p. 13.



investigated more closely and thoroughly to enable more literary works in LLD to be translated.

A study of the lack of the publication of literary works in LLD in English translation quite necessarily requires a definition of 'languages of limited diffusion'. This definition is important for it serves as a fundamental component upon which this research is based. The term 'language of limited diffusion' as used in this study is borrowed from György Radó, who uses it in his discussion of translation problems faced by literatures in those languages.<sup>3</sup> Radó gives the example of typical LLD - Czech, Hungarian, Dutch, Swedish and Finnish - and mentions that an LLD is characterised by the fact that the diffusion of the language is 'intensive, centripetal, *limited*' (p. 6). Generally, an LLD is spoken by less than 50 million people. The polar opposite of LLD are 'world languages'. They include English, French, German, Spanish, Italian and Russian, the diffusion of which are 'extensive, centrifugal, universal' (p. 6). The categorisation of languages such as Chinese and Arabic, according to Radó, is more problematic. These are clearly languages with more than 50 million speakers each, but because they are spoken mainly by native-speakers of the languages, they may still be categorised as LLD. However, because of the number of speakers of the languages, they do not represent the typical LLD, and as such need to be in a category of their own - a category, according to Radó, in which there are 'languages which are spoken by more than 50 million but only by native (mother-tongue) speakers' (p. 6).<sup>4</sup> This brief discussion on the different categories of

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<sup>3</sup> György Radó, 'A Typology of LLD Translation Problems', *Babel*, 33:1 (1987), 6-13 (p. 6).

<sup>4</sup> Andrew Dalby provides an estimate of the number of speakers of some of the languages of the world in the *Dictionary of Languages: The Definitive Reference to More than 400 Languages* (London: Bloomsbury, 1998). According to Dalby, English has around 350 million speakers; Spanish 225 million; Russian 175 million; German 120 million; French 70 million; Italian 60 million; Chinese more than 1 billion; Arabic 165 million; Dutch 20 million; Hungarian 15 million; and Czech 12 million.

languages is summarised in Table 1.1 below, where languages are classified according to the level of their diffusion.

<p>Group A</p> <ul style="list-style-type: none"> <li>• Languages with more than 50 million speakers each</li> <li>• Major languages / World languages / International languages</li> <li>• Examples: English, Spanish, German, French</li> </ul>
<p>Group B</p> <ul style="list-style-type: none"> <li>• Languages with more than 50 million speakers each but generally used by native speakers only</li> <li>• Do not represent the typical language of limited diffusion</li> <li>• Examples: Chinese, Arabic</li> </ul>
<p>Group C</p> <ul style="list-style-type: none"> <li>• Languages which have less than 50 million speakers each</li> <li>• Languages of limited diffusion</li> <li>• Examples: Dutch, Hungarian, Czech</li> </ul>

**Table 1.1** Languages classified according to their level of diffusion

The term 'languages of limited diffusion' will be used in this study to refer specifically to the languages in Group C. This study is developed based on the premise that there is a need to translate more from languages in this category since little is known about these languages and their literary riches. The need to do so is all the more urgent considering that where translation is concerned, literary works from these languages are given little attention, with preference often shown towards literary works from languages which are already more widely known, especially those in Group A.

In particular, this study is developed in relation to the translation of literary works in one LLD, the Malay language, the number of speakers of which is



estimated at 35 million.<sup>5</sup> Although little is known about the Malay language and Malay literature in the west, it is certainly not totally unknown to the western world. In fact, the Malay language was one of the main factors which led to the contact between the Europeans and the Malays, a contact which resulted in the translation of quite a number of traditional Malay literary works in the nineteenth century. In addition to that, the exotic Malay world was also introduced to the western world through the works of British writers who travelled to or resided in the Malay Peninsula during the period of British colonisation of the country.<sup>6</sup>

It seems, however, that British interest in Malay literary works, and the flow of these works to Britain declined with the end of the colonial period. At present, very few Malay literary works are translated into English in Britain, and there seems to be very little interest in such an activity. Besides this apparent lack of interest, very little else is known about the lack of the translation of Malay literature into English, and factors contributing to it. Because of the lack of understanding of the problem, effort to correct the problem may be misdirected or absent altogether. Studies which look into the problem more closely are thus needed.

Although this study is concerned mainly with the lack of the publication of Malay literary works in English translation, it would also be useful to learn about other situations which could serve as a basis for comparison with the translation of Malay literary works into English in Britain. For this purpose, the translation situation in India will be taken into account. India is chosen for two reasons - first,

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<sup>5</sup> Dalby, p. 389.

<sup>6</sup> These works include travelogues, fictional works and collections of local tales, for example, *The Golden Chersonese and the Way Thither* by Isabella Bird, *Lord Jim* by Joseph Conrad, *Maugham's Malaysian Stories* by W. Somerset Maugham, and *Fables & Folk Tales from an Eastern Forest* by Walter Skeat. In Chapter Three I look at some Malay literary works and other works relating to the Malay Peninsula which were published in Britain, not only during the colonial era but in more recent times, as a result of the contact between Britain and the Malay Peninsula / Malaysia.

both Malaysia and India were part of the British Empire, and secondly, works from both countries were translated into English during the colonial period. At present, however, there is a marked difference between the translation of Indian works and the translation of Malay works into English. Indian literature continues to be translated, while the translation of Malay literature proceeds at a relatively slower pace. It is believed that the difference between the two situations needs to be examined, and that the lack of the translation of Malay literary works in English translation can be better understood if such a comparative perspective is adopted.

## **1.2 Aims of the Study**

The central issue which is addressed in this study then is the publication of translations, specifically the under-representation of literatures in LLD, such as Malay, in English translation. I am, therefore, focusing largely on translation as a process, not at the micro level, i.e. translation as a process of linguistic transfer, but rather translation at the macro level, i.e. translation as a process of selecting works for publication. The aim of the research, more specifically, is to examine the workings of two parties which are thought to have the most influence in the publication of translation, in order to see how they bear upon the publication of Malay literature in English translation. These two parties are publishers at the target



end and the translation organisation at the source pole.<sup>7</sup>

The approach taken in this study draws on the basic process of the translation of foreign works into English, which involves the transfer of a work which originates from one environment to a new environment. In many cases, this process is initiated by the target end, i.e, the English-speaking country, due to the interest shown by its translators, publishers, literary agents or certain institutions towards a certain country and its writers. Nevertheless, the source pole may also sometimes initiate the transfer of works, perhaps through the effort of its writers, translators, or national organisations in charge of the promotion of literary works. It is precisely because of the possible involvement of both parties that a decision is made to explore the situation in both the target end and the source pole in studying the lack of the publication of Malay literature in English translation.

The choice made to study publishers at the target end and the translation organisation at the source pole is also justified by another reason. Although literature concerning the issue of the publication of literatures in LLD in English translation is unfortunately limited, the available publications on this issue, which will be reviewed in Chapter Two, have generally focused on the issue of the cost of publishing translations. In other words, it is generally believed that publishers are often reluctant to publish translations because of the prohibitive costs. Although this premise will be investigated in this study in order to see the extent to which it is well-grounded in the reality of the publishing world, this study, nevertheless, also adopts the viewpoint

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<sup>7</sup> In *The Translator's Handbook*, Chris Schröder defines a 'translation organisation' as 'an organised body of translators'. See Chris Schröder, 'Organisation for Translators', in *The Translator's Handbook*, ed. by Rachel Owens, 3<sup>rd</sup> edn (London: Aslib, 1996), pp. 65-99 (p. 65). In this study, I use the term to refer to an organisation which is in charge of carrying out translation work, specifically to Dewan Bahasa dan Pustaka (DBP) or the Language and Literary Agency in Malaysia. There is also a separate organisation for translators in Malaysia, which is known as Persatuan Penterjemah Malaysia (PPM) or the Malaysian Translators' Association. These different organisations are further described in Chapter Four.



that the lack of the publication of literatures in LLD in English translation cannot be explored by looking only at publishers at the target end, as the problem cannot be fully explained in economic terms alone. It is believed that the process of translating, especially from languages which are little-known to the western world, should ideally involve not just the receiving environment but also the environment from which a work originates. As such, this study also tries to look at the source pole, focusing primarily on the translation organisation in Malaysia, in trying to understand the problem of the lack of the publication of Malay literary works in English translation.

The two central concerns of this study therefore are the role of publishers in Britain, and the role of Dewan Bahasa dan Pustaka (DBP) or the Language and Literary Agency, which is a Malaysian translation organisation, in the translation of Malay literary works into English for international consumption.<sup>8</sup> The main question guiding this study is: In what way do publishers at the target end and the translation organisation at the source pole affect the publication of Malay literary works in English translation? This question implies the need to look at the practice and the policy of both the publishers at the target end and the translation organisation at the source pole. With regard to publishers in Britain, we need to find out the nature of works which are being published in English translation at the moment. Do they include works from LLD? If so, what are the languages which are involved in translation? Why are works from these languages chosen for translation? It is also

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<sup>8</sup> The DBP is not the sole organisation which is responsible for carrying out translation work in Malaysia. The other important translation organisation in Malaysia is Institut Terjemahan Negara Malaysia Berhad (ITNM) or the Malaysian National Institute of Translation. Although the ITNM is known as the sole official translation agency in Malaysia today, this study has chosen to focus on the role of the DBP in the translation of Malay literary works into English for two reasons. First, the ITNM translates mostly for the local Malaysian market, and secondly, its translation activities do not as yet include the translation of literary works. The DBP, meanwhile, is involved in translating Malay literary works into English. This is further discussed in Chapter Four - The Development of Translation in Malaysia.



important to know the extent to which the original languages become one of the crucial factors in the decision to translate. If publishers do not translate from LLD, we may need to learn the reasons behind this decision. What are the policies of publishers regarding the publication of translations? Who decides what gets translated? What factors are taken into account in deciding what gets translated? What are the difficulties in such a process? With regard to the Malaysian translation organisation, the questions that need to be asked are similar. We need to know the extent to which it is involved in the publication of Malay literary works in English translation for international consumption. Is there a clear policy regarding the translation of Malay literary works into English? What kinds of difficulties are encountered in such a process? It is believed that by exploring these questions we will be able to see how British publishers and the Malaysian translation organisation affect the publication of Malay literary works in English translation.

Closely related to the two central concerns of this study is the issue of support for translation. We also need to find out whether there are support schemes for translation in both Britain and Malaysia. If these schemes exist, we need to analyse them in order to see how effective they are in supporting the publication of literary works in English translation. We also need to look into the policies of the schemes and their decision-making mechanism.

Because this study is concerned with how publishers at the target end and the translation organisation at the source pole affect the publication of Malay literary works in English translation, we will also need to examine the presence of Malaysia and Malay literature in Britain, and related to this, how perceptions of Malaysia and Malay literature may affect the publication of Malay literature in English translation in Britain. We will also need to examine the development of translation in Malaysia.

as we need to know what effort is undertaken at the source pole in order to get Malay literary works to be published in English translation. We will also consider the development of translation in Malaysia in relation to the development of Malaysian writing in English in order to see how the translation of Malay literary works into English is affected by such a development.<sup>9</sup>

### 1.3 Methodology

Two main strategies have been adopted in order to carry out this research. First, a survey was carried out in order to learn about the activities of publishers at the target end and also that of the translation organisation at the source pole. The survey was carried out in two phases for each of the parties. Much of the activity in the first phase of the survey involved investigating the activities of publishers at the target end and the translation organisation at the source pole, especially regarding the kinds of works that they translate. Much of this information was obtained from book catalogues; therefore, in the first phase the survey approach generally employs the method of document analysis in order to gather the relevant data. The second phase of the survey involved corresponding with the two parties in order to gain insight not only into the process of publishing literary works in translation, but also into their own policies where the publication of Malay literature in English translation is concerned. Therefore, in the second phase of the survey approach, I used

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<sup>9</sup> English translations of Malay literature are undertaken from works originally written in Malay, i.e. works which are considered the national literature of Malaysia as they use the medium of Malay, the national language of Malaysia. These differ from Malaysian writing in English, which comprises works written using the medium of English. These works are generally not acknowledged as the national literature of Malaysia because of the medium used, although they are considered as part of Malaysian literature. These are considered in detail in Chapter Four - The Development of Translation in Malaysia.



questionnaires and interviews to gather data. In general, the survey is concerned with the extent to which both parties support the publication of Malay literature in English translation for international consumption.

The other main strategy which has been employed to carry out this type of research is case studies. Case studies were used to analyse translation support schemes at both the target end and at the source pole. To gather data for the case studies approach, I relied on documents on and correspondence with the parties involved.

The analysis of data relies heavily on the reduction of data into certain themes, and the interpretation of this material. The research is therefore largely descriptive as I explore how the publication of translations features in the activities of both publishers at the target end and the translation organisation at the source pole, and what the processes and policies are regarding the publication of translations.

The descriptive method has also been adopted in two other chapters. In Chapter Three, I examine the presence of Malaysia and Malay literature in Britain, and in Chapter Four, I try to trace the development of translation in Malaysia. The nature of these two chapters means that they are not only descriptive but also historical in some parts.

#### **1.4 Limitations of the Study**

As seen from the above, certain parameters were imposed on key aspects of the study in order to prevent the focus of the study becoming too wide. The study deals specifically with the translation of literary works in only one language of limited diffusion, that is, the Malay language of Malaysia. To add, this study also confines

itself to dealing with translation into English for international consumption, and deals only with publishers involved in translation activities in Britain. Because of the specificity of the participants, this study undoubtedly has limited transferability. Although the findings may not be applicable to other contexts, the setting, the participants, and the approach taken in this study are described in detail. This allows comparison to be made between this study and studies in other settings in which similar parameters are imposed, to see whether the results of this study are also applicable to those other studies.

### 1.5 Significance of the Study

It is believed that this study is of some importance and significance due to the fact that the central concern of this study has not been addressed before in other studies. The paucity of research into the area of the publication of translations is perhaps due to difficulties in getting access to publishers, which inevitably lead to difficulties in getting the relevant information. This is supported by Susan Bassnett who, in discussing the many problems in translation research, sounds a cautionary note against research which depends on help from publishers because such help cannot always be guaranteed.<sup>10</sup> It is, however, believed that if we are to get more literatures in LLD to be translated, we need to learn more about the mechanisms involved in the publication of translations. A detailed study on the publication of translations is therefore needed.

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<sup>10</sup> Susan Bassnett, 'Researching Translation Studies: The Case of Doctoral Research', in *Rimbaud's Rainbow: Literary Translation in Higher Education*, ed. by Peter Bush and Kirsten Malmkjær (Amsterdam: John Benjamins, 1998), pp. 105-118 (p. 115).



If the importance of the study derives from the topic and related issues, its significance is further enhanced by the subjects chosen and the methods employed. As explained earlier, publishers of translation have been chosen as one of the main subjects in this study. Although Bassnett cautions against such a choice, it is believed that a study on the publication of translations must necessarily take into account the views of the very people who are involved in the business. Publishers are perhaps the people whose views and opinions are most relevant to the publication of translations, and they remain an important source of reliable information for a study on the publication of translated works. The other subject of this study, the translation organisation in Malaysia, has also been chosen for similar reasons. Although there may be difficulties in obtaining co-operation from the organisation, an examination of its role and function in the promotion of Malay literature in translation is believed to be an important part in a study on the publication of Malay literature in translation. It is on this basis that publishers of translated works and the translation organisation have been chosen as the subjects in this study. It is believed that the choice of subjects makes this study an important part of the ongoing research in the field of Translation Studies in general, and in particular, in the area of the publication of translations.

The uniqueness of this study stems not only from the choice of subject but also from the choice of strategies and methods. First, this study employs the use of a combination of strategies - surveys and case studies. This is thought to be necessary since it is able to combine the need for breadth, catered for by the general surveys, and the need for depth, provided for by the case studies. Secondly, within each of these strategies, various methods - document analysis, questionnaires and interviews - have been employed. The use of the different methods enables the researcher not

only to obtain as much information as possible but also to check the varied information obtained for validity.

As explained earlier, this study clearly has its limitations. Nevertheless, it is thought that the uniqueness of the study, offered by the choice of subjects and strategies, contributes to its importance in the area of translation policy, where there has been little research. It is believed that such a study can help us better understand the forces and the process involved in the publication of foreign literature, especially those in LLD, in English translation. Such a study can provide a greater understanding of the policy or principles which inform the practice of translation, and this awareness, in turn, can help us make better choices and decisions in the effort to get literatures in LLD to be translated. It is hoped that this study will be useful to individuals or organisations involved in the effort to get literatures in LLD translated into English.

## **1.6 Organisation of the Study**

This study, in short, is an attempt to examine the lack of the publication of Malay literary works in English translation in order to gain a better understanding of the phenomenon, through the use of survey and case studies, the process of which involves looking at organisations related to translation and publishing. I start by presenting a general picture of the practice of translation today - while literary works in languages of wide diffusion continue to be translated more frequently, literary works in LLD are to a large extent neglected where translation is concerned. Having constructed a workable definition of 'languages of limited diffusion', this study aims to look at the problem in relation to the case of literary works in one LLD, that is,



literary works in the Malay language. While Malay is clearly a language of limited diffusion, there have been translations from the Malay language into English, especially during the colonial era. More recent translations, however, are sadly lacking. This sets the context for research into the issue of why literary works in the Malay language are rarely translated into English.

In Chapter Two, I present an overview of the issue of the publication of literary works in English translation. First, I try to situate this study in the wider context of Translation Studies. Next, the background information to this issue is presented, focusing on how scholars view the role and function of publishers at the target end and organisations at the source pole in the publication of translations. Finally, I consider some theoretical frameworks which may be useful in exploring the lack of the publication of Malay literary works in English translation.

Because this study is concerned with the lack of the translation into English of literary works in one LLD, Malay, Chapter Three turns to an analysis of the history of the translation of Malay works into English in Britain, and consequently an analysis of the presence of Malaysia and Malay literature in Britain. This chapter first traces the relationship between Malaysia and Britain, from pre-colonial era to the present day. Next, I try to explore British perception of Malaysia and Malay literature in Britain, looking at the extent to which the image of the source culture at the target end points to certain assumptions about Malay literature, and how these assumptions may affect the translation of Malay literature into English in Britain. Finally, I try to examine the place of Malay literature in translation in the western literary polysystem, by describing publications regarding Malaysia and Malay literature, especially those relating to translation, which are available in Britain. This

is important in order to gauge the level of interest in Malay literary works in Britain at present.

Because this study focuses on the lack of translated works from one LLD, that is, the Malay language of Malaysia, it is important therefore to consider the development of translation in Malaysia. We need to consider, for example, the historical context of translation in Malaysia, and also the extent to which the translation organisation in Malaysia supports the practice of translation. We also need to take into account other factors such as the use of the English language in Malaysia and the image of Malaysia which is being projected by the country, as these factors may influence the lack of the publication of Malay literature in English translation. These are considered in Chapter Four. The aim of this chapter in general is to examine the past and present state of translation in Malaysia, to analyse current efforts directed at producing more Malay literature in English translation, to evaluate translation policies and practices of the organisation which is involved in such an effort, and finally to determine other factors at the source pole which may affect the translation of Malay literature into English for international consumption.

The importance of publishers at the target end and the translation organisation at the source pole in the publication of literary works in LLD in English translation has been briefly discussed earlier. In this study, the lack of the publication of Malay literary works in English translation is examined by looking at these two parties and their role in the translation of Malay literature into English. In Chapter Five I discuss the role of publishers at the target end, while Chapter Six is devoted to an examination of the role of the translation organisation at the source pole. An inquiry into the role of both parties in the publication of literary works in translation involves carrying out a survey for each of the parties. In each chapter the survey is described



and the results analysed. The discussion on the findings of the survey takes into account issues which are relevant to the publication of literary works in English translation as discussed in Chapter Two. As mentioned earlier, closely related to the issue of the role of publishers at the target end and the translation organisation at the source pole in the translation of Malay literary works into English is the issue of support for translation. Chapter Seven is therefore devoted to an examination of translation support schemes in both Britain and Malaysia to see the extent to which they may be able to influence the translation process.

In Chapter Eight I discuss some aspects of English translations of Malay literary works which are available in Britain, drawing attention to the features of these translations. In the final chapter, the materials covered in the preceding chapters are drawn together in a short summary of the study. The overall conclusion is presented and the possible contribution of this study to our understanding of the process of publishing translations and more importantly to the field of Translation Studies is also discussed. Finally, some suggestions are also offered to further develop this area of study.

I wish to convey through this thesis that publishers at the target end and the translation organisation at the source pole have a vital role to play in the publication of literary works in LLD in English translation. Although the publication of translation is a complex business, they remain the most important parties in the effort to get more literary works in LLD published in English translation. By looking at how well the translation of literary works in LLD into English for international consumption feature in the activities of both organisations, the following chapters will hopefully succeed in exploring the role played by these two organisations in the publication of literary works in one LLD in English translation.

## CHAPTER 2

### THE PUBLICATION OF LITERARY WORKS IN ENGLISH TRANSLATION: AN OVERVIEW

In Chapter One, the focus of this study, that is, the lack of the publication of literary works in LLD in English translation, specifically the lack of the translation of Malay literature into English, was established. In this chapter I now present an overview of the issue of the publication of literary works in English translation.

It is necessary to begin by situating this study in relation to Translation Studies in general, in order to see how the issue of the publication of translations has been dealt with within Translation Studies. Next, I look at the various ways through which publishers at the target end and organisations at the source pole influence the translation of literary works by examining previous studies on the publication of literary works in LLD in translation and other works related to this issue. Finally, I set out the theoretical frameworks which have been employed in order to explore the lack of the publication of Malay literary works in English translation in Britain.

#### 2.1 The Issue of the Publication of Translations in Translation Studies

Research concerning translation has, for the most part, focused on the scrutiny and analysis of target texts, that is, of texts which have been translated and published. Issues touched by studies of this nature include those concerning linguistic problems in translating from the source language into English, and how to deal with them; the problem of transposing cultural references in one language into English; and the unveiling of a particular strategy adopted by a particular translator through an



analysis of the translation. We can go as far as to say that research in the field of Translation Studies has generally been taken in isolation from mainstream publishing issues. This is reflected, to some extent, in the absence of large-scale studies on translation in relation to publishing. Despite the paucity of research on the publication of translations, this issue has been raised by some scholars of Translation Studies. Much of the existing work which is directly connected to this issue, however, consists of reports or articles produced by scholars or certain organisations. A large part of this review will therefore be made up of these documents.

The issue of the publication of translations is clearly a part of the larger discussion on the demand for translation in a certain society. In the 1980s, there were calls for investigation into this issue. For example, in his discussion of possible future directions and research for Translation Studies, Peter Newmark mentions the need for a study of the supply and demand for translation.<sup>1</sup> He places a study such as this under the category of 'Translation and Society' and mentions that 'a realistic consideration of the facts will not only uncover what exists but will indicate what ought to exist' (p. 41). A proper study of translation in the context of the business of publishing would be able to not only reveal certain trends in the publication of translations but also point to areas which are sidelined or marginalised where the publication of translations in English is concerned. A similar proposal is voiced again in the 1990s. Susan Bassnett, for example, mentions the need for research into the area of 'translation and the market'.<sup>2</sup> She remarks that this is an area that needs to be

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<sup>1</sup> Peter Newmark, 'Translation Studies: Eight Tentative Directions for Research and Some Dead Ducks', in *Translation Studies in Scandinavia: Proceedings from the Scandinavian Symposium on Translation Theory (SSOTT) II, Lund, 14-15 June 1985*, ed. by Lars Wollin and Hans Lindquist (Malmö: CWK Gleerup, 1985), pp. 37-50 (p. 41).

<sup>2</sup> Susan Bassnett, 'Researching Translation Studies: The Case of Doctoral Research', in *Rimbaud's Rainbow: Literary Translation in Higher Education*, ed. by Peter Bush and Kirsten Malmkjær (Amsterdam: John Benjamins, 1998), pp. 105-118 (p. 115).

studied more thoroughly because economic factors in translating have often been overlooked (p. 115). The concerns of Newmark and Bassnett clearly lie with the practice of publishing translations. Bassnett's statement, in particular, is important since it clearly points to the need to look into the economic factors in the publication of translations. As mentioned in Chapter One, this line of inquiry is indeed central to this study.

The issue of the publication of translations has also been raised by Lawrence Venuti. He focuses, among other things, on the decreasing number of translations of foreign works into English and mentions that this problem of 'grossly unequal cultural exchanges' is caused partly by the hegemony of English-speaking nations.<sup>3</sup> Venuti goes on to suggest that the field of translation is constantly confronted by this situation which, although important, is not studied enough (p. 6). The need to study the current practice of publishing translations was brought up again by Venuti through one of the key topics in Translation Studies in the 1990s, that of visibility. More specifically, the issue revolves around the invisibility of the translator. The practice of publishing translations is not unrelated to the issue of the invisibility of the translator; in fact, according to Venuti, the status of the translator is slowly coming under threat because of the very fact that there are now very few translations published in English.<sup>4</sup>

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<sup>3</sup> Lawrence Venuti, 'Introduction', in *Rethinking Translation: Discourse, Subjectivity, Ideology*, ed. by Lawrence Venuti (London: Routledge, 1992), pp. 1-17 (p. 5).

<sup>4</sup> Lawrence Venuti, *The Translator's Invisibility: A History of Translation* (London: Routledge, 1995), p. 12. Venuti also observes that the invisibility of the translator today is the result of the practise in translation itself, particularly the insistence on fluent strategies in translation (pp. 1-8). The marginalised position of the translator is made worse by the legal status of translation (pp. 8-12).



Venuti's emphasis on inequalities in translation finds an echo in the work of G.C. Kálmán.<sup>5</sup> In his discussion, he gives the example of a source text which is without a target text, in other words, a text which has not been translated, as one of the borderline cases of translation. Although Kálmán asserts that this is an ordinary occurrence, he nevertheless adds that

the lack of translation may be a significant absence. It may be asked why this or that work is not translated; is it just ignored, or are there specific reasons? The reasons may be of an ideological, political, linguistic or some other nature. Sometimes it is argued, for instance, that certain texts are 'untranslatable'. It may be assumed that there are certain conventions specific to a given period and a given community which govern those judgements. (p. 69)

Kálmán's statement reminds us of the assertion by André Lefevere and Susan Bassnett that 'there is always a context in which translation takes place, always a history from which a text emerges and into which a text is transposed'.<sup>6</sup> It can then be said that non-translation also takes place within a certain context, i.e. there are reasons why certain texts are not given enough consideration or are continually ignored for publication in translation. Kálmán provides other examples of borderline cases of translation,<sup>7</sup> and concludes that

if we ignore these conventions, we are likely to see nothing but chaotic occurrence and recurrence of specific types of translation - or non-translation, as the case may be - without any order or explanation. In order to find out what conventions govern the borderline cases of translation, a systematic study is required. (p. 72)

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<sup>5</sup> G.C. Kálmán, 'Some Borderline Cases of Translation', in *Translation in the Development of Literatures, Proceedings of the XIth Congress of the International Comparative Literature Association, Paris, 20-24 August, 1985*, ed. by José Lambert and André Lefevere (Bern: Lang/Leuven University Press, 1993), pp. 69-72.

<sup>6</sup> André Lefevere and Susan Bassnett, 'Introduction: Proust's Grandmother and the Thousand and One Nights: The "Cultural Turn" in Translation Studies', in *Translation, History and Culture*, ed. by Susan Bassnett and André Lefevere (London: Pinter, 1990), pp. 1-13 (p. 11).

<sup>7</sup> Other borderline cases of translation, as discussed by Kálmán, include self-translation and target texts which are without source texts (p. 72).



The statements by both Venuti and Kálmán clearly call for further exploration of translation as a process of producing or publishing texts, thus, justifying the need for a study such as this.

## 2.2 Publishers at the Target End and the Translation of Literary Works

Research on the publication of literary works in LLD in translation are few in number. It would, nevertheless, be useful to look at these works to enable us to see the various ways through which publishers at the target end and organisations at the source pole affect the publication of literary works in translation.

The most significant of those studies is a work which documents a survey carried out by the *Hungarian Book Review*.<sup>8</sup> The survey was concerned with the fact that 'the literature of small nations' / 'literature of the less widely spread languages' / the literature of 'isolated languages' or 'languages which do not radiate far' are generally unknown to the rest of the world (pp. x-xi). Boldizsár gives the example of Hungarian literature as one example of those literatures which have been largely neglected, and places it alongside the great literatures in other languages in terms of quality. He mentions that 'we, Hungarians [...] read not only Hungarian prose and verse but also writings in English, French, German, Italian, Russian and Spanish and therefore hold the conviction that our own literature is no smaller than any of those' (p. ix). The survey asks how the small literatures 'can be better integrated with the mainstream of the human spirit' (p. xi). Translation is seen as a solution, but the survey notes that 'translation has been largely a one-way street: the small nations

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<sup>8</sup> *Petits pays, grandes littératures? Small countries, great literatures: An International Inquiry of the Hungarian Book Review*, intr. by Iván Boldizsár (Budapest: Hungarian Publishers and Booksellers Association, [n.d.]).



hasten to translate all that is worthwhile of the great nations' literature into their own language, but not vice versa' (p. xi). Having established that very little is known about the literatures of small nations and that translation can play a role in the dissemination of those literatures, the main lines of inquiry were presented: '1. What could be done in your country, under existing publishing conditions, to arouse more interest in foreign literature, which, in turn, could then make its translation profitable to publishers?, 2. What should countries that feel their literature is being neglected abroad do about it, or do better?' (p. xi).<sup>9</sup>

Other studies which examine the practice of publishing translations, with emphasis on the lack of the publication in translation of literatures in LLD, are those by Ria Vanderauwera and Heloisa Gonçalves Barbosa.<sup>10</sup> Vanderauwera, for example, looks at the translation of Dutch literary works into English and mentions that this is one of the cases of "'small" literatures trying to make it in "big" literatures which are notoriously translation weary' (p. 1). Vanderauwera refers to Dutch literature as 'minority literature' and defines it as 'a literature of small, and from the English point of view not exactly sensational area', to contrast with the term 'major literature', used to refer to 'a literature of a large and dominant language area' (p. 20). Barbosa, whose study is influenced by Vanderauwera's work, chooses to examine another small literature in English translation, that is, Brazilian literature. To be more specific, Vanderauwera's work focuses on how Dutch literature is transformed in the process of translation while Barbosa looks at how the virtual image of Brazil is created through translation.

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<sup>9</sup> Another line of inquiry in the survey, which is of less significance to this study, is 'Why, if at all, do you believe in translation and think that even poetry can be adequately translated into a foreign language?' (p. xi).

<sup>10</sup> Ria Vanderauwera, *Dutch Novels Translated into English: The Transformation of a 'Minority' Literature* (Amsterdam: Rodopi, 1985). Heloisa Gonçalves Barbosa, 'The Virtual Image: Brazilian Literature in English Translation' (unpublished doctoral thesis, University of Warwick, 1994).

These studies indicate to some extent how publishers influence the publication of translations. Barbosa, for example, mentions that it is due to the effort of publishers, together with translators, that Brazilian literature is being made available in English translation (p. 117). The inclusion of Brazilian literature into some of the publishers' translation programme was made possible due to the fact that the publishers are given financial assistance, for example, by the American government, UNESCO and the Arts Council of Great Britain, for such projects (pp. 126-127). Some of the factors which contribute to the acquisition of Brazilian literary works for translation include the publishers' visits to Brazil and their subsequent acquaintance with Brazilian writers, the reading of the other Brazilian works in translation, and also the submission of translations by translators (pp. 127-128). Barbosa adds that publishers of Brazilian literature in translation, however, are mostly university presses, implying that the translations are made mostly for the academic market (p. 127). With regard to translators, Barbosa mentions that the majority of the translators of Brazilian literary works into English are Anglophones (p. 118), thus implying that publishers are more likely to consider works from translators who translate into their mother tongue than from those who translate from their mother tongue into English.

Vanderauwera, meanwhile, claims that 'the resistance facing the translation of Dutch novels is not unrelated to the general publishing situation in Britain and the United States, and more specifically to the publishing situation of fiction' (p. 24). She adds that the merger between publishers together with the acquisition of publishing houses by conglomerates have favoured the publication of books with high sales potential, thus marginalising Dutch fiction (p. 24). Dutch fiction in translation, according to Vanderauwera, is brought out mainly through the 'cultured circuit', - by



publishers with a literary bias, or by publishers catering to the academic market (p. 123). She believes that Dutch fiction in translation can be better served at smaller publishing houses which normally show a genuine interest in the books that they publish (p. 125). She also believes that the translation of Dutch literary works in translation is generally affected by the fact that some publishers have little interest in literary works from 'unsensational areas' (p. 127).

Like Vanderauwera, many other scholars also stress the connection between the lack of the translation of literatures in languages which are less known and the risk involved in such a venture. This is reflected in some of the responses to the first question of the survey of the *Hungarian Book Review*. One respondent states that because of the costs involved, 'publishers are [...] tempted to concentrate their efforts on a small number of books which are likely to be best-sellers, and are extremely cautious about publishing books appealing to a minority' (p. 39), while another claims that 'translation of literature cannot be profitable at all to publishers, unless a work is very famous and / or popular beforehand' (p. 43). This is echoed by another respondent: 'authors and poets from small nations are more or less excluded because people do not know them and therefore they are not profitable (p. 3). It is also claimed that 'no publishing house will undertake a translation of an unknown (in America) writer on speculation' (p. 25), and that 'individual authors in any language will be accepted if their work is felt to be relevant and attractive enough to cross frontiers and barriers, but it is hard or impossible to persuade a large British readership that it *ought* to take an interest in this or that literature as a whole' (p. 34). Still another respondent asserts that 'a great deal of material is already translated into English, and many people would say that there is much that they are unable to find time to read already, without adding to the quantity' (p. 26). The connection between

the lack of the translation of literatures in languages which are less known and limited use of the language is also emphasised. One respondent maintains that there are few people in publishing houses who are literate in languages which are little known (p. 25).

To fully understand how publishers may influence the publication of translations, two major areas need to be considered. First of all, we will need to understand the place of translation in the book publishing industry in the U.K. today. To do this, we will first look at types of publishing companies and their activities in relation to the publication of translations. We will also discuss support offered to publishers in carrying out translation work. We will then proceed from this general view to a detailed discussion of the process of selecting books for translation.

### **2.2.1 Translation and the Publishing Industry**

To understand the place of translation in the book publishing industry in the U.K. today, we will first need to look into the main types of publishing companies. They are often categorised according to the types of books they publish and market. This form of categorisation results in three main types of publishers – general publishers, university presses, and small publishers.

General publishers, sometimes called commercial publishers, publish for the general market, and the books they publish are normally adult fiction and non-fiction. The terms 'trade publishers' and 'consumer publishers' are also often used to refer to general publishers.<sup>11</sup> A substantial portion of books published in the U.K.

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<sup>11</sup> Giles N. Clark, *Inside Book Publishing* (London: Blueprint/Bookhouse Training Centre, 1988), (p. 14). Clark also divides publishers into two categories: general publisher and non-general publishers. Non-general publishers include educational, academic, scientific, technical, medical, and professional book publishers (p. 22).



today comes from general publishers, and for this reason general publishers remain 'the most visible part of the industry'.<sup>12</sup> However, because the publications of the general publisher are intended for the general market, no specific groups of readers are targeted where marketing and readership is concerned, and this in itself is a problem to the general publisher: 'the potential readers are varied, [...] expensive to reach, difficult to identify and to locate, and have tastes and interests that can be described generally but are not easily matched to a particular book'.<sup>13</sup> In spite of the difficulties in determining who the general readers are, most general publishers are able to survive and flourish because adult fiction and non-fiction are books that sell well. Today, many general publishers also venture into scientific, technical, and medical publishing because works of this nature sell well due to an identifiable market for them. Because of the emphasis which general publishers place on saleability, they are highly selective in the kinds of books that they want to publish. This rigid selection process also applies to translation, as explained by Rainer Schulte:

They will choose authors who already have a visible reputation in their own country, have been translated before into English, and therefore constitute less of a commercial risk. It is most unlikely that many unknown writers from foreign countries will find their entry into the English-speaking world through the medium of the commercial presses.<sup>14</sup>

It can therefore be said that although the general publisher may consider translations as part of its publications, the criteria imposed may very well narrow down the choices to only a few works, thus limiting the number of translations produced by the general publisher.

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<sup>12</sup> Ibid., p. 14.

<sup>13</sup> Ibid., p. 15.

<sup>14</sup> Rainer Schulte, 'Translation and the Publishing World', *Translation Review*, 34 & 35 (1990 & 1991), 1-2 (p. 2).

The second group of publishers are university or academic presses. They are involved for the most part in the publication of scholarly works, thus excluding the translation of foreign fiction from their lists. Nevertheless, it is possible that the publication of literature in translation can thrive in the hands of university presses. According to Clark, non-general publishers are characterised by the fact that they publish for a defined market (p. 22). The university press, as a non-general publisher, indeed, targets a specific market, that is, people at colleges and universities. The same market could be targeted in the publication of translations, as explained by Schulte: 'the most likely market for new literary works from other countries would be among those people who teach literature in colleges and universities' (p. 2). Schulte, however, recognises that one problem still remains, that is, the unwillingness of those people to accept the translation of new works (p. 2). Although he acknowledges that university presses have a role to play in the publication of literature in translation, he at the same time observes that 'the reluctance of academicians to orient themselves in the field of very recent contemporary literature will contribute very little to the promotion of those manuscripts from other countries that are at the forefront of intellectual, literary, and aesthetic development' (p. 2).

The third type of publishers are small presses.<sup>15</sup> These are often publishers whose business reflects the dual nature of book publishing. As mentioned by John P. Dessauer, 'book publishing is a business conducted, for the most part for profit. But its practitioners [...] have motivations that transcend their profit interest'.<sup>16</sup> This is

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<sup>15</sup> Hale refers to small presses as 'cultural presses'. See Terry Hale, 'Publishing Strategies', in *Routledge Encyclopedia of Translation Studies*, ed. by Mona Baker (London: Routledge, 1998), pp. 190-194 (p. 192).

<sup>16</sup> John P. Dessauer, *Book Publishing: The Basic Introduction*, new ed. (New York: Continuum, 1989), p. 13.



also testified by Charles Skilton, who mentions that while 'publishing has to be commercial [...] there are publishers who will sometimes issue books which they feel it worthwhile to publish regardless of whether such volumes will make a contribution to profit, and often with the certainty that they will make a loss'.<sup>17</sup> Indeed, some small publishers, especially those who specialise in a certain field, often publish out of interest rather than for profit. The one problem which small presses face is that of promoting their books. Because the small publisher works within a limited capital, he is not able to distribute his books as widely as the general publisher.

The significance of the small presses in the publication of translations can be attributed to a few factors. First, the small publisher often engages in what is of interest to him. A small publisher who specialises in the publication of translations would undoubtedly be able to develop expertise in the field in a way that cannot be done by other publishers to whom translation may be only a part of their activity. Secondly, because they often originate as a family business, they are also able to minimise on cost. One of the advantages of being a small press, according to Peter J. Curwen, is that 'overheads can be kept to a minimum especially where the publisher operates out of his own premises using members of his family as staff'.<sup>18</sup> In the case of translations, the cost of publishing them can indeed be reduced because in many instances the small publisher or members of his staff also act as translators, thus eliminating the need to pay for the service of translators. Thirdly, specialising in a certain field also means that the small publisher is also often involved with a specific group of readers. The inability to promote his books widely is thus balanced by the

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<sup>17</sup> Charles Skilton, 'The Independent Publisher', in *Libraries and the Book Trade: Papers Delivered at a Symposium held at Liverpool School of Librarianship, May 1967*, ed. by Raymond Astbury (London: Clive Bingley, 1968), pp. 73-78 (p. 74).

<sup>18</sup> Peter J. Curwen, *The UK Publishing Industry* (Oxford: Pergamon, 1981), p. 16.



fact that he often has a specific group of customers who will buy his books. Thus the small publisher is not only able to minimise the cost of publishing translated works, he may also be able to generate profit by selling to a specific group of book-buyers.

We have already seen the three main types of publishers in the U.K. and the extent to which they are involved in the publication of translations. As seen above, the involvement of general publishers in the translation of foreign literature into English is minimal or absent altogether. The future of translated works now rests on small presses, and to a certain extent university presses. Jonathan Galassi, for example, mentions that 'more and more "marginal" or financially unpromising "quality" publishing is being taken by small and university presses'.<sup>19</sup> In fact, as observed by Venuti, in the late 1980s there was a small rise in the number of translations into English because the general publishers were 'forced to compete against new translation initiatives at university and small presses'.<sup>20</sup>

Today, however, the publication of translations, especially from the small presses, is being threatened by conglomeratisation.<sup>21</sup> This phenomenon reflects the importance of the commercial side of book publishing, as explained by Dessauer:

Books are vehicles of ideas, instruments of education, vessels of literature, and sources of entertainment. But the task of bringing them into existence and of purveying them to their readers is a commercial one requiring all the resources and skill of the manager and entrepreneur. (p. 31)

This commercial side of book publishing often brings problems to the small publishers. Curwen explains that with their limited income, small publishers often

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<sup>19</sup> Jonathan Galassi, 'The Double Agent: The Role of the Literary Editor in the Commercial Publishing House', in *The Art of Literary Publishing: Editors on their Craft*, ed. by Bill Henderson (New York: Pushcart, 1980), pp. 78- 87 (p. 79).

<sup>20</sup> Venuti, 'Introduction', p. 5.

<sup>21</sup> At present the four main conglomerate-owned general publishers in the U.K., as listed in *The Media Guide 1999*, are Transworld/Hodder Headline by Bertelsmann AG, Harper Collins by NewsCorporation, Penguin by Pearson, and Macmillan by Holtzbrink AG. See *The Media Guide 1999*, ed. by Steve Peak and Paul Fisher (London: Fourth Estate, 1998), p. 111.



find that they need to merge with a larger and more established publisher in order to ensure their survival (p. 17). The merge often results in the gradual disappearance of small publishers, thus threatening the publication of translations.

Joe Moran, in discussing conglomeratisation in the American publishing scene, mentions that conglomeratisation also results from another event; alongside the acquisition of small publishers by larger publishers, the larger publishers have also been taken over by 'large, transnational communications conglomerates with holdings and interests in many other, usually more profitable, areas of the mass media'.<sup>22</sup> Moran stresses that as a result of the two events, 'there are now few areas of book publishing which do not, either directly or indirectly, come under the control of the conglomerates' (p. 441). Because the main aim of the conglomerates is the growth of profit, publishers who come under the control of the conglomerates often have to publish what is saleable. This is supported by Hale who mentions that 'the pursuit of profit – or, more precisely, the redirection of investment towards more potentially profitable areas of conglomerate's activities – can lead to the eclipse of culturally significant imprints, including those specializing in translations' (p. 191). Conglomeratisation is indeed threatening the translation activities of not only the small publishers but also some big publishers who already publish very few translations without the involvement of the conglomerates.

The discussion on the main types of publishing companies and their activities and also the pattern of the publishing business today has highlighted the marginalised position of translation in the book publishing industry. In addition to that it has also underlined the problems often associated with translation, which account for its marginalisation. First, translations are seen as a risk. The absence of a ready market

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<sup>22</sup> Joe Moran, 'The Role of Multimedia Conglomerates in American Trade Book Publishing', *Media, Culture & Society*, 19:3 (1997), 441-455 (p. 441).

for translation makes it difficult for publishers to sell them, thus rendering translations unprofitable and a risk to the business. Secondly, translations are also costly to produce.

The extent to which these problems pose a threat to the publication of translations has, however, been questioned by John Mitchinson.<sup>23</sup> He acknowledges the existence of these two problems together with some other problems in the publication of translations but goes on to argue that some of the claims made against the publication of translations are often ill-founded. The reluctance to engage in the publication of translations is most often related to the problem regarding the absence of an audience for translation, a problem which Mitchinson refers to as the problem of 'the cultural insularity or little Englandism of the reading public' (p. 24). He, however, argues that the reading public is not altogether averse to translation, quoting that among the first books printed in England by Caxton was in fact a translation (p. 24). To add, the fact that some publishers such as Penguin and Picador have published translations 'demonstrated that there was a commercially viable market for books not originally written in English' (p. 24). Regarding the problem of cost, Mitchinson acknowledges the fact that translations are more expensive to produce but 'these costs have to be considered alongside the fact that translated books are often published on relatively low advances. There is also a large infrastructure of grants available to offset the original investment' (p. 24). Mitchinson also looks into other problems often associated with translations, and tries to show the fallacy of those claims. He mentions that it is also believed that publishers are reluctant to publish translations because of the wealth of

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<sup>23</sup> John Mitchinson, 'Literary Translation: A Publisher's View', in *Report of the One World in Literature Seminar on Promoting Literature in Translation in Public Libraries, Finedon, Northamptonshire, 19-20 June 1998*, ed. by Debbie Hicks (Northampton: Northamptonshire Libraries and Information Services, 1998), pp. 24-26.



Anglo/American/Commonwealth literature, which is related to the hegemony of the English language (p. 24). He, however, argues that this is largely due to the taste of editors (p. 24). There is also the problem of literary agents, to whom the selling of translation rights is seen as unimportant (p. 24). Finally, there is the problem of the 'inauthenticity' of a translation, an argument which Mitchinson dismisses by saying that 'most people are happy to read Marquez or Peter Hoeg as a good read rather than as a translated work' (p. 25).

As much as one tries to disprove claims made against the publication of translations, publishers remain hesitant to get involved in publishing translations. Because of this, there is a need to get support from outside the publishing industry in order to help the publishers. Schulte, for example, mentions the need for such a support, especially for small publishers who are already in the fore in the publication of translations. He mentions that 'without some serious financial support, the publication of translations by small presses will continue to live on fragile foundations' (p. 2). The need for support is also voiced by Michael Legat: 'sponsorship, whether from the Arts Council and similar bodies or from commercial firms is badly needed for the kind of book which should be published but does not necessarily command a mass-market appeal',<sup>24</sup>

As testified by Mitchinson, support is indeed available for publishers to undertake translations. He mentions the availability of grants to help with the cost of publishing translations. Some of the organisations which provide grants to support the publication of translated works include the National Endowment for the Arts in the United States, the Canadian Arts Council, and the Arts Council of England.<sup>25</sup> In addition to the above organisations, according to Peter Bush, some Ministries of

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<sup>24</sup> Michael Legat, *An Author's Guide to Publishing* (London: Hale, 1982), p. 51.

<sup>25</sup> Hale, p. 193.

Cultures also provide grants to publishers in order to cover the cost of publishing translations.<sup>26</sup> In the United Kingdom, the Arts Council of England is one of the most important organisations which offers support and assistance in the publication of translations, as explained by Debjani Chatterjee:

The Arts Council maintains the only sizeable amount of funding available in England for literary translation – about £150,000 annually. One of our literature partners, The British Council, adds another £10,000 to this amount as part of its commitment to world literature in translation. We allocate about £50,000 to supporting The British Centre for Literary Translation.<sup>27</sup>

Chatterjee adds that the Arts Council has a Translations Advisory Group which supports publishers' applications for translation projects from any language (p. 11). Chatterjee also adds that the translation fund has been able to ensure the publication of works which might otherwise have not been translated (p. 11). The problem, however, lies in the fact that publishers do not take advantage of the facility provided by the Arts Council:

We do not receive a wide enough range of applications and it is frequently the case that the same successful publishers apply to us again and again. There does not seem to be enough publishers who are interested in translation from non-European languages. Most applications tend to be for translation from a few major European languages like German, Spanish and French – literary translations from the 'minor' European languages also need to be actively supported but we cannot allocate funding support if the applications are not submitted. (p. 11)

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<sup>26</sup> Peter Bush, 'Literary Translation: Practices', in *Routledge Encyclopedia of Translation Studies*, ed. by Mona Baker (London: Routledge, 1998), pp. 127-130 (p. 128).

<sup>27</sup> Debjani Chatterjee, 'The Arts Council of England', in *Report of the One World in Literature Seminar on Promoting Literature in Translation in Public Libraries, Finedon, Northamptonshire, 19-20 June 1998*, ed. by Debbie Hicks (Northampton: Northamptonshire Libraries and Information Services, 1998), pp. 10-12 (p. 10).



Chatterjee further adds that 'we don't want to discourage applications to support European Literature but we would like to receive applications for funding literature in translation from the many languages of Africa and Asia' (p.11).

The discussion above has focused on types of publishing companies and the extent to which they are involved in the publication of translations in order to understand the place of translation in the book publishing industry in the U.K. today. It has also looked into the support offered to publishers for the publication of translations. The next area to be considered in order to gain more understanding of the practice of publishing translations concerns the process of selecting books for translation.

### 2.2.2 Process of Selection

There are various ways through which publishing companies acquire books for translation. The publisher may try to find the works himself, through the use of advisory editors who specifically look for authors and manuscripts, or through the direct commissioning of a book.<sup>28</sup> Books may also be acquired through reading advance notices and through talking to other publishers.<sup>29</sup> In addition to that, potential translations may also be sent to the publisher, for example, through literary agents. Schulte, however, stresses that agents are generally only interested in works with high sales potential.<sup>30</sup> Works may also reach the publisher through translators. In this sense, the translator, according to Schulte, has a dual function - as a

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<sup>28</sup> Albert N. Greco, *The Book Publishing Industry* (Boston: Allyn and Bacon, [n.d]), pp. 143-144.

<sup>29</sup> Denver Lindley, 'The Editor's Problem', in *The Craft and Context of Translation*, ed. by William Arrowsmith and Roger Shattuck (Austin: The University of Texas Press, 1961), pp. 157-162 (p. 157).

<sup>30</sup> Rainer Schulte, 'Editorial: Manuscripts in Search of a Publisher', *Translation Review*, 42 & 43 (1993), 1-2 (p. 2).

professional who translates, and also as an initiator of the translation.<sup>31</sup> Besides that, the publisher may also be sent potential translations by the authors themselves.

The process of selecting a book or a number of books for translation is subsumed under what Hale describes as 'publishing strategies'.<sup>32</sup> The following discussion on the book-selection process is drawn not only from the field of publishing but also from the more general context of media studies. David Barrat, and also Tim O'Sullivan, Brian Dutton and Philip Rayner, for example, place their discussion within the context of media studies, more specifically within the context of the production of media institutions. Barrat, for example, observes that the production of media organisations is influenced by the following factors: audience; ownership and control; competitive organizations; organizational, working, and professional expertise; media technology; the state and the legal system and finally 'real world' and ideological environment.<sup>33</sup> Meanwhile, according to O'Sullivan, Dutton and Rayner, media output is shaped by three general factors which are economical, political, and cultural in nature.<sup>34</sup> The discussion on the process of selecting books for translation will be drawn largely from the work of O'Sullivan, Dutton and Rayner, although other relevant works are also taken into account.

One of the many factors which influences media production, according to O'Sullivan, Dutton and Rayner is the economic factor. This factor reflects the business nature of media institutions. The large amount of money invested into media products means that gaining profit by way of minimising risks is of great importance to many media organisations (p. 158). In the film industry this is most

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<sup>31</sup> Ibid., p. 2.

<sup>32</sup> To be specific, Hale defines the term 'publishing strategies' as 'the speculative process by which books are chosen to be translated and published in other languages' (p. 190).

<sup>33</sup> David Barrat, *Media Sociology* (London: Tavistock, 1986), p. 59.

<sup>34</sup> Tim O'Sullivan, Brian Dutton, and Philip Rayner, *Studying the Media: An Introduction*, 2<sup>nd</sup> edn (London: Arnold, 1998), pp. 157-158.



evident in the fact that most successful films are almost always followed by sequels, to take advantage of the interest of the public (p. 158). Although the example is taken from the film industry, this point also has some implications for the publishing industry, and specifically for the publication of translations. The emphasis on gaining profit by way of minimising potential risks means that publishers will focus on what in previous times has sold and made a profit. For publishers who are involved in translation, the selection of books will also be made based on what has previously been profitable. This implies the existence of an audience, and thus confirms Barrat's observation on the audience as one of the factors influencing media production (p. 59). O'Sullivan, Dutton and Rayner's point of view regarding the emphasis on profitability and Barrat's point of view regarding the importance of the audience are in line with that of Dessauer, who places his discussion within the context of book publishing. Dessauer observes that 'many editorial and marketing concepts the industry's mainstream has formulated in recent years are based on the assumption that books are a mass commodity. Thus, the best-seller, which supposedly will reach a mass audience, receives a major emphasis' (p. 32).

Publishers undoubtedly will choose to publish only works which are more likely to sell and be profitable. Although people have diverse interests where their reading habits are concerned, a book that becomes a best-seller often tells the publisher that the audience share a common interest which can be exploited for the selection and publication of new books. The emphasis on the existence of an audience, and thus, on saleability in the selection of books for translation is also testified by Bush who mentions that 'the final selection implies that the publishers believe there is a market for that literary translation' (p. 128). It is very rare that a publisher selects a book without an audience in mind. It must however be said that because small publishers

often select and publish what is of interest to them. they may very well publish without an audience in mind. Nevertheless, this may be true only to a certain extent because the small publisher also needs to have his books sold if he is to stay in business.

According to O'Sullivan, Dutton and Rayner, another economic factor which influences the production of media institutions is the concentration of ownership (p. 162-63). Two general trends in publishing have been discussed. First is merging or the taking over of small companies by big companies for the purpose of expansion. Second is where the big companies themselves are taken over by a larger company which aims to control many sectors of the media industry simultaneously. In both cases, the main goal is the growth of profit. As mentioned before, both developments have halted the publication of translations, which is generally assumed to be unprofitable. It can therefore be assumed here that for the few conglomerate-owned publishing companies which deal with the publication of translations, their selection of books to publish would again be made around those which are likely to sell well.

The production of media institutions, according to O'Sullivan, Dutton and Rayner, is also regulated by political factors (p. 168). This concerns the power to control what is to be produced. Although on one level the production of the media is controlled by the owners of the media, the power to control can also be said to lie in the hand of media professionals (p. 168). O'Sullivan, Dutton and Rayner give the example of newspapers and magazines where 'editors are in the strongest position to influence the shape and direction of the publication' (p. 169). This is also true in book publishing, where it is the commissioning editor who selects books to be



published.<sup>35</sup> Because of this we have to look into factors which may influence the commissioning editor in deciding what is to be translated and published.

The commissioning editor is bound by his obligations to the publishing company he works for. He would often have to choose for publication books that fit into the general programme of the publishing company, that is, what the publishing company specialises in. Lindley mentions that the editor often chooses 'the best he can lay hands on, provided they fit into his general programme' (p.157). We need to take into account that publishers sometimes translate only certain genres of literature. Some publishers may perhaps translate only from certain languages.

The importance of the economic aspect of the publishing industry, as discussed earlier, may also mean that editors are likely to choose books which are likely to generate profit. Galassi mentions that 'when the aspiring editor comes to publishing with the aim of being involved in the presentation of important new work, he or she is immediately confronted by the dominating profit motive of the business. [...]He will be told that publishing is commerce, that most of it has nothing to do with literature' (p. 80). Legat echoes the opinion of Galassi by saying that 'in many firms there is now an insistence that every single book must reach a fairly high level of profitability, and the editor's role has become subjugated to that of the money-man' (p, 50). The *Guide to Authors* also mentions a similar objective: 'most editors are under considerable pressure to produce books and to do so profitably'<sup>36</sup> Finally, Hale provides his opinion:

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<sup>35</sup> The main task of a commissioning editor is acquiring new books. Distinction must be made between the commissioning editor and the copy-editor, who checks complete manuscripts. Both work in the editorial department of a publishing company. The commissioning editor may also be called 'acquiring editor' or 'sponsoring editor', and the copy editor 'house editor' in some publishing houses. See Legat, *An Author's Guide to Publishing*, p. 32.

<sup>36</sup> *Guide for Authors*, rev. ed. (Oxford: Blackwell, 1991), p. 40.



Editors [...] are subject to financial pressures to discover titles which will not only bring prestige to the firm but also prove to be profitable. Consequently, they will only take on authors who have already established considerable reputations in their own country and, preferably, have already been translated into English. (p. 191-192)

Another determining factor in the selection would be the personal interest and judgement of the commissioning editor. He would often choose those works which appeal to him. Lindley, for example, mentions that commissioning editors often choose books based on two main criteria: 'intrinsic merit' (either in the sense of literary excellence or wide popular appeal, ideally both), and the sturdiness necessary to withstand the rigors of transplantation' (p. 157). Both criteria seem to require judgement on the part of the commissioning editor. Morris Philipson suggests another method involved in the selection of books for translation:

One begins to make choices that are easy between what is attractive and what does not engage one's interest at all; the more difficult choices must be made between two or more similar "desirables". To choose in this particular sense is something that never occurs in a vacuum- but always in context, especially circumscribed by financial resources, by the strengths or weaknesses of a publisher's list, and by personal interest.<sup>37</sup>

The criteria explained by Lindley and Philipson seem to suggest that the process of selecting a book for translation involves judging the worthiness of the original. Here, it can be implied that another important aspect in the selection process in relation to the commissioning editor is his ability to read the original. If the editor is unable to do so, he will have to rely on judgements made by other people.<sup>38</sup> According to Bush, the problem is that 'many publishing houses do not employ editors with a

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<sup>37</sup> Morris Philipson, 'On Some of the Irrational Conditions Effecting Publishers' Choices for Translation', *Translation Review*, 42 & 43 (1993), 5-9 (p. 5).

<sup>38</sup> If the editor does not know the foreign language, problems arises not only in the selection stage but also later during the editing stage.



knowledge of the source language and there is no tradition of sub-contracting freelance editors to do so' (pp. 129-130).

Still another factor in the process of selecting books for translation is the existence of professional experts in translation. More specifically, the selection of works for translation will depend on the availability of a translator who can carry out the job from the language in question. The translator needs to be one who not only knows the source and target languages well, but one who is also a skilled writer. Indeed, the translator must be competent not only in reading the source language, but also in communicating what is in the source text in readable English. It is through the words of the translator that the target readers get to know the original, and because of this, an editor will choose his translators carefully. Most of the time, according to Lindley, the editor 'will be strongly inclined to choose a person born to the English language' (p. 160).

The language issue is also mentioned by Radó in relation to the lack of the translation of literary works in LLD into English.<sup>39</sup> Specifically, the problem relates to the lack of translators translating from LLD. In most cases, the direction in translation is clear - a translator often translates from other languages into his own mother-tongue. However, this process is reversed where the translation of literary works in LLD is concerned. Because of the fact that very few people learn LLD, translators who can work from a little-known language into a widely-used language are few in number. Because of this, the translator of literatures in LLD are often those who use the LLD as a mother-tongue, and he is involved in what Rado calls from-mother-tongue-translation (FMT), i.e. the translator translates from his mother-tongue into another language. Song simplifies the terms used to indicate the two

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<sup>39</sup> György Radó, 'A Typology of LLD Translation Problems', *Babel*, 33:1 (1987), 6-13.

different directions in translating, using the term 'outbound translation' instead of Radó's from-mother-tongue-translation, and the term 'inbound translation' in instances where the translator translates into his mother-tongue.<sup>40</sup> Because 'outbound translation' to some extent deviates from the accepted way of translating, it is not well-accepted by many. Stillman, for example, cautions against the practice, especially in the translation of poetry:

It is inadvisable to attempt translation into a language to which one is not native. The ideal direction in translating poetry is *from* a foreign language, which of course one must know extremely well in order to understand all the nuances of the original work, *into* one's own language, whose idioms and expressions one knows creatively as one can never know any other.<sup>41</sup>

Mukherjee also warns against the practice of 'outbound translation', which is widespread in the translation of Indian works. She asserts that those who engage in such a practice 'offend one of the principal canons of translation'.<sup>42</sup> Radó, however, explains that the practice may have its uses, one of which is as

an instrument of cultural propaganda on the part of a country whose literature is written in an LLD. If the authorities, institutions, etc. of such a country do not find enough foreign literary translators who know the language of that country, then they experiment with their own people. (p. 12)

To avoid the practice of outbound translation, there need to be more people who can use LLD fluently. The fact that there are very few translators fluent in LLD means that translations from these languages will always face this problem.

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<sup>40</sup> Yo-In Song, 'Remarks on Cultural Transfer from an LLD', *TTR*, 4:1 (1991), 63-79 (p. 65).

<sup>41</sup> Francis Stillman, *The Poet's Manual and Rhyming Dictionary* (London: Thames and Hudson, 1985), p. xv.

<sup>42</sup> Sujit Mukherjee, *Translation as Discovery and other Essays on Indian Literature in English Translation*, 2<sup>nd</sup> edn (Hyderabad: Orient Longman, 1994), p. 16.



According to Radó, another problem in the translation of literary works in LLD is that, because of the lack of translators fluent in LLD, translations which involve these languages are often done from other translations of the original (p. 7). Radó asserts that this is the problem facing the translation of Hungarian literature: 'not many foreign literary translators know Hungarian, and the majority of works are therefore translated from translations'.<sup>43</sup>

In the following section I look at examples of how some organisations at the source pole may influence the translation of literatures in LLD.

### **2.3 Organisations at the Source Pole and the Translation of Literary Works**

The role that publishers play in the publication of literary works in translation is a very important one indeed. We have, however, seen that the publishing industry is beset with various kinds of problems. The difficulties faced by the publisher become more acute when literary works in languages of limited diffusion are involved because the growth of profit, which is of vital concern to the publisher, is difficult to achieve when the publisher is dealing with works in languages about which little is known. Because of this, help and support from other organisations are badly needed.

As explained in the previous section, some organisations at the target end may be able to offer assistance for the publication of translations. However, this cannot always be guaranteed. The difficulties in getting the target end, especially publishers and other organisations, to take on or support translation projects is acknowledged by Schulte, who mentions that in the effort to get published in English translation many

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<sup>43</sup> György Radó, 'Hungarian Literature in Translation: A Historical Survey', *Babel*, 36:1 (1990), 32-37 (p. 36).

have sought help from the target end; however, such an effort has produced 'questionable results'.<sup>44</sup> Schulte suggests that because of this, the effort needs to be taken up by the source pole.<sup>45</sup> The assumption is that if the source environment is keen to make available its literature in English translation, it must be willing to become involved in activities which contribute towards achieving the aim. In the following section I will look at examples of how some organisations at the source pole are contributing to the effort in ensuring the availability of their literature in English translation.

The importance of organisations at the source pole in the effort to get their literary works published in English translation is clear when we consider the following aspects of translating and publishing. Firstly, because it is assumed that little is known about literary works in languages of limited diffusion at the target end, effort must be taken to introduce and promote these works. Organisations at the source pole, therefore, play a crucial role in terms of ensuring that their literary works are made known to the target end. This involves not only getting publishers at the target end to become more acquainted with literary works from the source pole which are believed to be worthy of translation but also perhaps more importantly promoting works after they have been published. Secondly, because publishers at the target end are generally reluctant to publish translations because of the prohibitive costs, organisations at the source pole therefore may be important in terms of providing funds to cover the costs of publishing translations.

The limited research on the publication of literatures in LLD in translation has shown how organisations at the source pole may be able to influence the translation of literatures in LLD. Vanderauwera, for example, mentions the role played by the

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<sup>44</sup> Schulte, 'Translation and the Publishing World', p. 2.

<sup>45</sup> Ibid.



Foundation for the Promotion of Dutch Literary Works which is based in Amsterdam in the publication of Dutch literature in English translation. The foundation, it is said,

engages in a wide variety of mediating activities between authors, translators and publishers, presenting already translated or partially translated Dutch works to foreign publishers.[...]The Foundation negotiates publication and often supports it financially. It also selects translators, provides them with information and helps them with stipends. The Foundation has contacts with PEN clubs, Translation Centers, and lecturers of Dutch abroad. It brings out a newsletter entitled *Writing in Holland and Flanders* containing translated fragments and information on books and authors. (p. 27)

Vanderauwera, however, adds that although assistance from the foundation has made possible the publication of many Dutch works in English translation, the foundation itself has little say in the distribution of the translations (p. 127). In the case of Brazilian literature in translation, publishers and translators are, according to Barbosa, the main initiators of translation. She, however, does not dismiss the role played by sponsors of the translation of Brazilian literature into English, one of which is the Brazilian government, through the Fundação Vitae - Apoio à Cultura, Educação e Promoção Social of the Instituto Nacional do Livro (p. 117).

Many of the responses to the survey of the *Hungarian Book Review* also suggest ways through which organisations at the source pole can influence the publication of literatures in LLD in translation. One respondent stresses the importance of first having an organisation dedicated to the translation of literatures:

Smaller countries whose literature is written in other than one of the principal languages are compelled to set up a machinery for the dissemination of their literatures- e.g. in the form of a body of literary advisers with substantial state funds at its disposal- an apparatus qualified to select the books that are to be translated into one or more foreign languages, to finance translations and provide financial support to promote publishing them in other countries. (p. 10)



Another gives the specific example of the Finnish Literary Information Centre, whose main activities include

- providing primarily foreign publishers, institutions and translators with information on Finnish literature in cooperation e.g. with the periodical *Books from Finland*;
- commissioning, translating and supplying articles on Finnish literature to foreign publishers;
- preparing plans to reach set goals on translating Finnish literature in cooperation with other bodies working in the field;
- registering the main body of translators in various language areas, maintaining contact with them, providing information on translation work and stipends available;
- obtaining and commissioning translation samples;
- maintaining contacts with writers and publishers in matters concerning international translation and publication rights, and following presentations (exhibition, fairs) of Finnish literature abroad;
- participation in projects concerning literature in accordance with cultural exchange agreements made between Finland and other countries;
- following up the results of operations and reporting on them. (pp. 38-39)

Many of the respondents also place emphasis on making known literatures in LLD through special publications. One respondent claims that 'possibly the best way to call to the attention of publishers work that merit translation would be a magazine giving a short summary of work in other languages' (p. 14). Another respondent holds the same view, claiming that

interest in the literature of small nations might well be enhanced by special bulletins published in major world languages and sent to the press abroad. These should, however, contain, not only information but also essays and articles adapted to the needs and interests of foreign readers and capable of being reprinted in foreign newspapers. (p. 51)

A similar idea is proposed by another respondent, who suggests the publication of 'a bulletin containing samples of works by the most important authors; these samples could be translated into several world languages and accompanied by all the



necessary information and studies edited with an eye to the purpose of publication (p. 86).

Other ways through which the source pole may be able to influence the dissemination of their literature abroad is to translate its literary works into the main languages of the world (p. 26, 85), and to offer them to countries in which the languages are used (p. 85). Many also stress the need for an active role on the part of cultural attachés abroad (p. 19, 31), not only in spreading their literature but also in actively promoting the source pole and its culture (p. 48, 73). Another valuable suggestion is for the source pole to 'invite foreign translators to meet and live with writers of minority languages, to discuss their work and to work closely together in producing good English (or other) translations' (p. 45).

Some of the proposals and suggestions put forth by the respondents of the survey of the *Hungarian Book Review* have already been materialised. *New Books in German*, a publication by the Society of Authors based in London is produced with the same aim by which *Writing in Holland and Flanders* is produced by the Dutch foundation.<sup>46</sup> *New Books in German* was borne out of the realisation that there are few English translations of works in German, and that such a publication might assist English-language publishers who are keen to take on translation projects to choose from the various German-language titles published each year. The twice-yearly journal comes out not from the effort of a single organisation but from collaboration among various groups in the book trade, which include the Translators' Association, which is a subsidiary of the Society of Authors in London, the British Centre for Literary Translation based in Norwich, the Austrian Cultural Institute, the German and Swiss Embassies, and the Goethe-Institut. The promotion of German-language

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<sup>46</sup> Information on efforts taken to promote German works in translation is found on the following website: <http://www.goethe.de/london>.

works through *New Books in German* is complemented by the provision of funds for the actual translation of German-language titles into English by various organisations related to German-language books, among which are the Foreign Ministries of Austria, Germany and Switzerland, the Arts Council of Switzerland / Pro Helvetia, and the Goethe-Institut in Munich and London. First launched at the London Book Fair in March 1997, the publication consists of titles of works in German which are believed to be worthy of translation, and each work is given together with information on the author, an outline of the work, and a brief sample of the translation of the work.<sup>47</sup>

The case of *New Books in German*, however, differs slightly from the case of *Writing in Holland and Flanders* in that it already receives support from the target end, i.e. from the Translators' Association in London, and the British Centre for Literary Translation. In addition, German-language works in translation are also thriving due to promotional work undertaken by the Goethe-Institut in London, for example, in the promotion of German literature in translation and a writers' tour throughout England in March 2000. This project which was undertaken by the Goethe-Institut in collaboration with the Arts Council of England and *The Times Literary Supplement*, involved the promotion of twenty-one titles of German literary works in seventy-five bookshops in England, and was supplemented by leaflets which details the authors and works involved in the promotion. This promotion was also complemented by a competition on German Literature in *The Independent* newspaper in April 2000.

The important role played by national organisations in encouraging translation into English as a way getting its literature known to the rest of the world can also be

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<sup>47</sup> Rainer Schulte, 'Transplanting Literary Works between Languages and Cultures', *Translation Review*, 56 (1998), 1-2 (p. 1).



seen in a few other countries. As explained by Giovanni Pontiero, Luso-Brazilian writers from Portugal and Brazil are also benefiting from the existence of organisations which offer help for translation: 'the National Book Institute in both countries now operate information services for publishers and scholars abroad and offer a limited number of translation grants for works of recognized merit'.<sup>48</sup> Pontiero adds that the National Institutions in Brazil and Portugal are also helping to promote the works of Luso-Brazilian writers by actively promoting the culture of the countries involved (p. 72). Another example of support for translations into English comes from the Mexican government. The Mexican Ministry of Foreign Affairs occasionally offers grants and scholarships for British students to study in Mexican academic institutions and translate works from Mexican authors into English. This has been made possible due to the establishment of the Educational and Cultural Co-operation Programme between the Mexican and British governments.<sup>49</sup>

Efforts similar to those described above are also evident in Ireland, where an organisation responsible for the translation and promotion of its literature abroad was set up in 1994. The organisation, which came about due to the effort of Liam Mac Cóil and Michael Cronin, is known as the Ireland Literature Exchange/Idirmhalartán Litríocht Éireann.<sup>50</sup> In Korea, translation into English is supported by the Korean Cultural and Arts Foundation and by the Desan Foundation.<sup>51</sup> The importance of an organisation dedicated to promoting its literature in translation becomes more apparent if we consider the Chinese situation. In China, support for translation is

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<sup>48</sup> Giovanni Pontiero, 'Luso-Brazilian Voices: Anyone Care to Listen?', in *Theoretical Issues and Practical Cases in Portuguese-English Translations: Proceedings of the Birmingham International Conference on Translation Theory and Practice, September 17-19, 1993*, ed. by Malcolm Coulthard and Patricia Anne Odber de Baubeta (Lampeter: Edwin Mellen, 1996), pp. 71-78 (p. 72).

<sup>49</sup> The information is found at <http://www.demon.co.uk/mexuk>.

<sup>50</sup> Michael Cronin, *Translating Ireland: Translation, Languages, Cultures* (Cork: Cork University Press, 1996), p. 173.

<sup>51</sup> An Sonjae, 'East Asian Languages: 9 Korean', in *The Oxford Guide to Literature in English Translation*, ed. by Peter France (Oxford: Oxford University Press, 2000), pp. 249-250 (p. 249).



offered by Peking's Foreign Languages Bureau, which undertakes the translation and publication of Chinese works into English. The bureau is the main publisher of Chinese works of translation into English and according to W.J.F. Jenner, 'publishes far more than anyone else'.<sup>52</sup> This to some extent points to the seriousness of the bureau in undertaking the translation of Chinese works into English. The problem, Jenner explains, lies in the fact that it 'lacks expertise in all sorts of areas, especially in promotion and distribution, so that when they bring out something good it remains virtually unknown to the general public' (p. 26).

In short then, in the effort to get its literature published in English translation, the source environment must first be willing to be involved in the promotion of its literary riches. Organisations at the source pole may also play a significant role in encouraging the translation of its literature through the provision of funds to cover the costs of translation. Schulte's insistence that 'financial support for translations has to be sought in the country of the source-language text'<sup>53</sup> points to a crucial area which needs to be seriously considered if source pole organisations are keen to encourage the translation of its literature abroad.

The question that we now need to ask is: How can source pole organisations effectively promote works for translation considering the fact that demand for translated works is generally low? The problem concerning the lack of demand for the translation of literary works in LLD can be overcome, although not entirely, if organisations at the source pole actively and seriously undertake the promotion of works which are thought to be able to capture the interest of the readers at the target end. This solution to the problem of non-acceptance from the target end is one which the Foundation for the Promotion of the Translation of Dutch Literary Works has

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<sup>52</sup> W.J.F. Jenner, 'Insurmountable Barriers', *Penditions*, 25 (1986), 18-37 (p. 26).

<sup>53</sup> Schulte, 'Translation and the Publishing World', p. 2.



come to realise. As a result, the foundation has now 'adjusted its earlier basically source-oriented policy. It professes a readiness to take into account the prevailing cultural taste at the target pole without, of course, entirely relinquishing its source criteria of "excellence"'.<sup>54</sup> At present, creating the balance between the needs of the source pole and the requirements of publishers at the target end is difficult, but it is one of the ways in which agreement can be reached by both parties. The need to study the conditions of the market at the target end is of great importance, as explained by Schulte in describing the translation situation in the United States:

A book will travel into the American publishing scene only if foreign publishers can free themselves from their immediate local and regional prejudices and preconceptions and begin to study the dynamics of the cultural and historical situations in the United States to assess whether the book or books under consideration for translation would be appropriate for the new environment.<sup>55</sup>

It is important then for organisations at the source pole, in promoting their literary works for translation, to learn about the environment in which their literary works are to be promoted for translation, so that they are aware of the circumstances surrounding the publication of translated literary works.

## 2.4 Theoretical Framework

I have employed several theoretical frameworks in order to explore the lack of the publication of Malay literary works in English translation in Britain.

In the early 1990s, Translation Studies took a new direction as it moved beyond the confines of language and linguistics, and took a 'cultural turn'. The link between

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<sup>54</sup> Vanderauwera, p. 210.

<sup>55</sup> Schulte, 'Editorial: Manuscripts in Search of a Publisher', p. 1.



translation and culture is made clear by Bassnett, who asserts that 'translations are made to respond to the demands of a culture and various groups within that culture',<sup>56</sup> and that with the 'cultural turn' in translation studies, we need to take into account the context under which translation is undertaken, for example, the context of history and also the context of culture.<sup>57</sup> It is believed that the publication of translations is part of the larger issue of the 'cultural turn' in Translation Studies, for the publication of translations is very much affected by the tastes and the demands of the culture. Within this framework, we will be able to learn about the manipulatory processes involved in the transfer of texts, for example, the manipulation involved in the process of text selection by the various people involved in such a process, for example, the translator, the editor, the publisher, and the patron.<sup>58</sup>

This study also relies on the theoretical framework suggested by Lefevere. He suggests that all writing of literature, translation included, takes place under several different constraints.<sup>59</sup> Elsewhere, Lefevere lists and discusses the constraints which govern the writing of literature: (1) authority, (2) expertise, (3) trust, (4) the image of the source text that the translator tries to project, and (5) the intended audience; he also mentions the importance of analysing these different categories of constraints in order to see how translations are received, that is, how they function in the target end.<sup>60</sup> Three of these elements - authority, expertise and audience - are particularly

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<sup>56</sup> Lefevere and Bassnett, 'Introduction: Proust's Grandmother and the Thousand and One Nights: The "Cultural Turn" in Translation Studies', p. 7.

<sup>57</sup> André Lefevere and Susan Bassnett, 'Where are we in Translation Studies', in *Constructing Cultures: Essays on Literary Translation*, by Susan Bassnett and André Lefevere (Clevedon: Multilingual Matters, 1998), pp. 1-11 (p. 3).

<sup>58</sup> Susan Bassnett, 'The Translation Turn in Cultural Studies', in *Constructing Cultures: Essays on Literary Translation*, by Susan Bassnett and André Lefevere (Clevedon: Multilingual Matters, 1998), pp. 123-140 (p. 123).

<sup>59</sup> André Lefevere, 'Why Waste Our Time on Rewrites?: The Trouble with Interpretation and the Role of Rewriting in an Alternative Paradigm', in *The Manipulation of Literature: Studies in Literary Translation*, ed. by Theo Hermans (London: Croom Helm, 1985), pp. 215-243 (p. 232).

<sup>60</sup> André Lefevere, *Translating Literature: Practice and Theory in a Comparative Literature Context* (New York: Modern Language Association of America, 1992), pp. 114-131.



relevant to this study. In discussing the element of authority, Lefevere first mentions the role of patrons, who are able to influence not only how texts are translated but also which texts are chosen for translation (p. 116). In addition to patronage, the element of authority is also made up of another component, culture. Regarding this issue, Lefevere states that "superior" cultures will often treat "inferior" cultures and their literature as unimportant (p. 119). With regard to expertise and audience, it is clear that translation needs the involvement of the expert, i.e. the translator, and that a translation is normally made to fill a need (p. 114). This study, which tries to explore the lack of the publication of Malay literature in English translation in Britain, can benefit much from the framework suggested by Lefevere by incorporating and exploring the three categories of constraints mentioned above. This framework will enable us to pose the following questions with regard to this study: What texts do publishers choose for translation? Why are these texts chosen? Why are some other texts ignored? How do publishers view texts coming from cultures which are less known? How does this affect their translation policy? Are certain texts disregarded for translation because of the lack of translators and the lack of potential readers? Are there any other constraints which govern the publication of foreign literature in English translation? Can organisations at the source pole influence the publications of their literary works in translation? If so, in what ways can they influence such an activity?

The connection between the publication of translations and the status of certain cultures has already been suggested by Lefevere. The issues of cultural hegemony and power relations emerge again in a more recent approach to Translation Studies, namely, in the postcolonial approach to translation. If during colonial times translation was important as one of the means by which the colonisers asserted their

power over the colonies, translation is still perceived as important today as it is able to demonstrate how the empowering process still continues in the postcolonial era.<sup>61</sup> This process of empowerment is clear when we observe inequalities in translation, especially those that involve a dominant culture and a dominated culture. Richard Jacquemond explores this issue, focusing specifically on translation between the South / Egypt and the North / France.<sup>62</sup> He proposes a pattern of translation that normally takes place in a postcolonial context: (1) the number of works translated by the dominated culture from the dominant culture will normally be more than the number translated by the dominant culture from the dominated culture; and (2) works which are translated from the dominated cultures by the dominant culture will be presented as difficult works which can only be understood with the help of intellectuals or specialists in the areas concerned, while works which are translated from the dominant culture by the dominated culture are often presented as works which can be easily understood by the masses. Although Jacquemond focuses exclusively on translation between France and Egypt, these premises will nevertheless be taken into account and explored in this study as it is believed that this framework provided by the postcolonial approach to translation will be useful in exploring how perceptions of power constrain the production of translations.

To further examine the lack of the publication of Malay literary works in English translation, it is necessary to explore the contact that has been established between the English world and the Malay world, and to look into the presence of Malaysia in Britain. This will be explored in the next chapter.

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<sup>61</sup> Douglas Robinson, *Translation and Empire: Postcolonial Theories Explained* (Manchester: St. Jerome, 1997), p. 31.

<sup>62</sup> Richard Jacquemond, 'Translation and Cultural Hegemony: The Case of French-Arabic Translation', in *Rethinking Translation*, ed. by Lawrence Venuti (London: Routledge, 1992), pp. 139-158.



## CHAPTER 3

### MALAYSIA AND BRITAIN: RELATIONS AND REPRESENTATIONS

The main aim of this chapter is to explore relations and links between the source pole and the target end. In particular, I look into the extent to which the presence of Malaysia and Malay literature is felt at the target end, and how Malaysia is represented in Britain. It is believed that the twin issues of relations and representation need to be explored for they may influence the translation of Malay literary works in English in Britain.

We therefore look firstly at the relationship between Malaysia and Britain. We look at how contact was first established between the two, how the British managed to gain control of the Malay Peninsula, how the country achieved its independence, and also at how the relationship between the two countries has developed after the independence of Malaysia.<sup>1</sup> Although this section is largely historical, it is important as it sets the background for discussion in the next section, which focuses on the visibility of Malaysia and Malay literature in Britain, and related to this, the general British perception of Malaysia and Malay literature, and how this perception may

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<sup>1</sup> Throughout Chapter Three and Chapter Four, the terms 'The Malay Peninsula', 'Malaya' and 'Malaysia' are in constant use. 'The Malay Peninsula' is often used to refer to what is present-day Peninsular Malaysia, although the peninsula itself also comprises the southwestern part of Thailand. During the colonial period, the British formed the Straits Settlements, which was made up of the three first British settlements in the Malay Peninsula – Penang, Malacca and Singapore. The rest of the Malay states in the peninsula were divided, for the purpose of administration, into two – the Federated Malay States, comprising Perak, Selangor, Negeri Sembilan and Pahang, and the Unfederated Malay States, comprising Kedah, Perlis, Kelantan, Trengganu and Johor. In 1948, the Federation of Malaya was formed, joining together the Straits Settlements, the Federated Malay States and the Unfederated Malay States under a single administration. The federation, however, did not include Singapore. Malaya then achieved its independence in 1957. In 1963, Malaysia was formed when Malaya was joined by Sabah and Sarawak on the island of Borneo, and also Singapore. In 1965, Singapore left Malaysia and later became a republic. Present-day Malaysia is made up of Peninsular Malaysia, which is known as West Malaysia, and the states of Sabah and Sarawak, also known as East Malaysia.

influence translation from Malay into English. I look at images of the country in three periods of time - the pre-colonial era, the colonial era, and finally in the more recent years, specifically the image of Malaysia in the late 1990s as this period is thought to be the most relevant to our discussion on the present rate of translation from Malay into English. In the final section, I discuss the extent to which Malay literature has been recognised in English translation by mapping out the position assumed by Malay literature in the western literary polysystem. I will identify the sources consulted in the effort to locate Malay literature in English translation and then describe publications relating to Malaysia and Malay literature and most importantly English translations of Malay literary works in Britain.

To better understand the Malaysian case, it was felt necessary to position it in relation to another case within the Asian region. India has been chosen as a point of comparison because like Malaysia, it was also part of the British Empire, and there is a tradition of translating into English in both countries. It is believed that any description of the Malaysian case in this study will acquire greater significance if we are able to see what is happening in another country which is similar to Malaysia in terms of its background and translation tradition. It is necessary, however, to begin with an introduction to the Malay language.

### **3.1 The Malay Language**

The Malay language or Bahasa Melayu belongs to the Western branch of the Austronesian, or Malayo-Polynesian language family. Although from a global perspective, the Malay language – with around 35 million speakers – is clearly a language of limited diffusion, it is one of the major languages used in the Malay



World, an area which covers Peninsular Malaysia, the southern part of Thailand, the western coast of Borneo, and the islands of Indonesia.<sup>2</sup> Other major Austronesian languages used in the Malay World include Javanese, Balinese, Sundanese, and Madurese.<sup>3</sup> Javanese is deemed the predominant language in the Malay World, in terms of the number of its speakers. It is, however, not the lingua franca of the region; Malay, in fact, is the language which holds that position. The Malay language is used throughout the Malay World, in contrast to Javanese, the use of which is confined to central and east Java.

The oldest text in the Malay language was found in southern Sumatra in the seventh century, and was written using the Indian Pallava script. With the introduction of Islam to the Malay Peninsula, a writing system based on Arabic orthography came to be used for the Malay language. This became known as the *jawi* script. It was only in the early twentieth century that the Malay language began to be written using the Latin alphabet, which is known in Malay as *rumi*.

The Malay language was endorsed as the National Language of Malaya by Article 152 of the Malayan Constitution. In present-day Malaysia, it is also the sole official language. The language is spoken in its various dialects, and the standard form taught in schools and used for the purpose of formal communication. In the course of its development, the Malay language has incorporated words from not only Sanskrit, Persian, Arabic, Portuguese and Dutch but also from English.

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<sup>2</sup> E.C.G. Barrett, 'Indonesian and Malaysia Literature', in *A Guide to Eastern Literature*, ed. by David Marshall Lang (London: Weidenfeld and Nicolson, 1971), pp. 267-279. Barrett uses the term 'Malay World' to describe the culture and ethnic type predominant in the area rather than the language (p. 267).

<sup>3</sup> Andrew Dalby estimates the number of speakers of these languages as the following: Javanese, 75 million; Sundanese, 27 million; Madurese, 9 million; and Balinese, 3 million. Other languages used in the Southeast Asian region include Thai, with 25 million speakers; Burmese, with 21 million speakers; and Lao, with 15 million speakers. See Andrew Dalby, *Dictionary of Languages: The Definitive Reference to More than 400 Languages* (London: Bloomsbury, 1998).

In Malaysia, the Malay language is known as Bahasa Malaysia, literally the language of Malaysia or the language of Malaysians. It was originally called Bahasa Melayu but racial tensions in the 1960s forced the government to change the name of the language from Bahasa Melayu to Bahasa Malaysia. With this change, the language was no longer associated with just one racial group, the Malays, but with all Malaysians regardless of their racial background. In this study, therefore, the term 'the Malay language' is used to refer to Bahasa Melayu which is used in Malaysia, or Bahasa Malaysia. The term 'Malay literature' is used in this study to refer to works written in the Malay language of Malaysia.

## **3.2 British-Malaysia Relations**

### **3.2.1 Early European Expeditions to the East Indies and British Control of the Malay Peninsula**

It is generally accepted that early European expeditions to the East Indies were motivated by the desire to acquire the riches of the East such as porcelain, silk, cotton, jewels, gold and most importantly, spices. Because of the strength of their maritime empire, the Portuguese became the first Europeans to engage in such expeditions. With the rounding of the Cape of Good Hope by Bartholomew Diaz in 1487 and the arrival of Vasco da Gama in Calicut, India in 1498, the first sea route to the East Indies was established. Drawn to the brisk trade activities in the Straits of Malacca and lured by the spice trade in the Moluccas, the Portuguese travelled further east with the intention of capturing Malacca, located in the southwestern coast of the Malay Peninsula, in order to conquer trade in the Straits of Malacca. This expedition arrived in Malacca on 11 September 1509, headed by Diego Lopez de



Sequeira, who was accompanied, among others, by Ferdinand Magellan.<sup>4</sup> Those involved in this expedition were among the first Europeans to arrive in the Malay Peninsula. This attempt to capture Malacca was, however, considered a failure as the Sultan of Malacca managed to drive the Portuguese away from the port. Although the first attempt to capture Malacca was unsuccessful, the Portuguese succeeded in establishing bases in other places in the East Indies. Malacca was, however, still targeted in view of its strategic location in the spice trade of the East Indies. Led by Alfonso de Albuquerque, the Portuguese finally managed to seize the port city of Malacca in 1511, thus marking the period of European presence in the Malay Peninsula.<sup>5</sup>

The demand for spices in Europe and the Portuguese monopoly in the spice trade motivated both the Dutch and the British to begin explorations to the East Indies in the late sixteenth century. The earliest British expedition to the east which reached the Malay Peninsula was believed to be that led by James Lancaster. This 1591 expedition, which set sail to the east with three ships, *Merchant Royal*, *Penelope*, and *Edward Bonadventure*, was under the command of George Raymond. Much of what is known about the journey is said to have been 'written from the

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<sup>4</sup> For a detailed description of the first Portuguese expedition to Malacca, see Paul Hermann, *The World Unveiled: The Story of Exploration from Columbus to Livingstone*, trans. by Arnold Pomerans (London: Hamish Hamilton, 1958), pp. 89-91. Also see Sir Percy Sykes, *A History of Exploration from the Earliest Times to the Present Day*, 3<sup>rd</sup> edn (London: Routledge & Kegan Paul, 1949), pp. 112-113, and F.H.H. Guillemard, *The Life of Ferdinand Magellan and the First Circumnavigation of the Globe 1480-1521* (London: [n.p.], 1890; repr. New York: AMS Press, 1971), pp. 53-58.

<sup>5</sup> The Portuguese and later the Dutch, who captured Malacca in 1641, occupied only the port of Malacca and did not extend their influence to the rest of the states of the Malay Peninsula. Despite the limited influence of the Portuguese and the Dutch, many scholars tend to divide the period of European influence on the Malay Peninsula into three phases, corresponding to the different times when Malacca came to be controlled by the different European powers. Bassett argues that this approach is 'a very superficial one' as Portuguese and Dutch control did not extend beyond the port of Malacca. I have, nevertheless, decided to include the history of the presence of the Portuguese and the Dutch here despite the criticism levelled towards this approach because of the importance of the presence of the Portuguese and the Dutch in drawing the British to the Malay Peninsula in the first place. See D.K. Bassett, 'European Influence in the Malay Peninsula, 1511-1786', in L.A. Mills, *British Malaya 1824-67, with an introductory chapter by D.K. Bassett and a bibliography by C.M. Turnbull* (Kuala Lumpur: Oxford University Press, 1966), pp. 1-24.



mouth of Edmund Baker of Ipswich, his lieutenant in the sayd voyage, by M. Richard Hakluyt'.<sup>6</sup> Due to bad weather, only one ship, the *Edward Bonadventure*, under the command of Lancaster, made it to the east. The ship arrived in Sumatra on 1 June 1592 and then journeyed on to Pulau Pinang or Penang Island in the northwestern coast of the Malay Peninsula. The arrival of the crew in Penang Island and their stay there is described in detail by Hakluyt:

Now the Winter coming upon us with much contagious weather, we directed our course from hence with the Ilands of Pulo Pinaou, (where by the way is to be noted that Pulo in the Malaian tongue signifieth an Iland) at which Ilands we arrived about the beginning of June, where we came to an anker in a very good harborough betweene three Ilands: at which time our men were very sicke and many fallen. [...] Our refreshing in this place was very smal, onely of oisters growing on rockes, great wilks, and some few fish which which we tooke with our hookes. Here we landed our sicke men on these uninhabited Ilands for their health, neverthelesse 26 of them died in this place. (p. 249)

Lancaster with his remaining crew stayed in Penang until the end of August. Hakluyt then described the next leg of the journey: 'having watered our ship and fitted her to goe to Sea [...] thence we made saile to seeke some place of refreshing and went over to the maine of Malacca' (p. 249). It was in the Straits of Malacca that the crew of *Edward Bonadventure* managed to hold up four ships. The ship then continued its journey and sailed west. Although the expedition, which finally reached England on 24 May 1594, managed to reach the east, it was in general a failure because of the loss of ships and crews in the course of the expedition. The second expedition to the

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<sup>6</sup> Richard Hakluyt, *The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation*, 8 vols (London: J.M. Dent; New York, E.P. Dutton, [n.d.]), IV, 242-258 (pp. 242). Lancaster's voyage to Malacca is also described in *Hakluyt: Voyages and Discoveries*, ed. by Jack Beeching (Middlesex: Penguin, 1972), pp. 360- 369 Sir William Foster, *England's Quest of Eastern Trade* (London: Black, 1933, repr. 1966), pp. 127-135; and Boies Penrose, *Travel and Discoveries in the Renaissance 1420-1620* (Cambridge, MA: Harvard University Press, 1960), p. 202.



East Indies, which resulted in the arrival of the English in the Malay Peninsula for the second time, was made in 1596, led by Captain Benjamin Wood. This was also deemed a failure, again because of the loss of the ship and its crew.

In the next few years it was the Dutch who became more successful in their attempts to reach the East Indies.<sup>7</sup> The success of the Dutch in maritime affairs, and in reaching the East Indies led to the establishment of the Dutch East India Company in 1602. The Dutch established their base on the island of Java and consequently gained the monopoly on the Spice Islands, which lie to the east of Java, after managing to take control of several Portuguese trading posts.

Meanwhile, the British, acutely aware of the dominance of the Dutch in the spice trade, became more motivated to journey to the east to break the Dutch monopoly. This led to the establishment of the East India Company in 1600. In 1601, the first ship from the East India Company set sail to the east, under the command of James Lancaster, of the 1591 Raymond-Lancaster expedition to the east. This expedition was more successful, as Lancaster managed to bring home a cargo of pepper in 1603.<sup>8</sup> The Dutch, however, became more successful in their bid to take control of trade in the East Indies. In 1641, Malacca was finally conquered by the Dutch.

Dutch supremacy was, however, slowly being threatened by the gradual domination of the British in the east. The British initially had very little interest in the Malay Peninsula as they had already established a few ports in the Spice Islands. This changed in the mid-eighteenth century,<sup>9</sup> and in 1786 the British first established

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<sup>7</sup> Among the first Dutch to reach the East Indies, specifically the Spice Islands, was Cornelius de Houtman, who reached Java in 1596.

<sup>8</sup> See Penrose, *Travel and Discoveries in the Renaissance 1420-1620*, p. 205.

<sup>9</sup> For a detailed description of British interest in Southeast Asia in the mid-eighteenth century, see N.J. Ryan, *The Making of Modern Malaysia and Singapore: A History from Earliest Times to 1966*, 4<sup>th</sup> edn (Kuala Lumpur: Oxford University Press, 1969), pp. 80-83.



themselves in the Malay Peninsula. This was achieved largely through the effort of Francis Light of the East India Company who established his base in Penang, later renamed Prince of Wales Island, which was acquired through a treaty with the Sultan of Kedah.<sup>10</sup>

The port of Malacca meanwhile was still under Dutch control. The British later realised that because Penang Island was in the north of the peninsula, it had less potential as a trading centre and thus was less likely to be able to break the Dutch monopoly of the East Indies. The search for a trading post which was nearer to the Straits of Malacca where most of the trading was concentrated and which had more potential to control trade in the East Indies led to the occupation of Singapore by the British in 1819, led by Thomas Stamford Raffles. Because Singapore was located at the southern tip of the peninsula, it consequently replaced Penang as a trading base. Under the Anglo-Dutch Treaty of 1824, Malacca, then ruled by the Dutch, was given to the British, in exchange for the British-ruled Bencoolen in Java. In short then, up to 1824 the British, in their effort to gain control of trade in the East Indies, had managed to acquire Penang, Singapore and Malacca, the main trading bases of the Malay Peninsula and of the East Indies. In 1826, these three British possessions were combined to form the Straits Settlements, and became British colonies.

British control of the Malay Peninsula was initially confined to the Straits Settlements, mainly because their sole interest was in trade. Ryan explains that 'British policy did not look upon the Straits Settlements as beachheads for the "invasion" of Malaya but rather as "off-shore" trading posts having as little as possible to do with the politics of the mainland' (p. 97). It was only in 1874 that they

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<sup>10</sup> For a detailed description of the treaty between Light and the Sultan of Kedah, see Mills, *British Malaya 1824-67*, pp. 16-20, and pp. 83-84. Also see Ryan, *The Making of Modern Malaysia and Singapore*, pp. 83-86.



began to show interest in the other states in the peninsula. This change of attitude was brought about through a combination of factors. First, quarrels between Chinese tin-mining groups were escalating in the country. According to Edwardes, this led to 'widespread lawlessness' which in turn made it difficult for trading to proceed safely.<sup>11</sup> In addition to that, local rulers had also sought British help in solving local disputes.

The signing of the Pangkor Treaty of 1874, achieved through a negotiation with the Sultan of Perak, marked the beginning of British intervention in the Malay states. With the signing of the treaty, the Sultan accepted a British adviser, known as the Resident. Under the residence system the Sultan was required to ask the British resident for advice in all matters, except those pertaining to Malay customs and religion. Therefore, although the state was governed by the Sultan, it was in fact the appointed British Resident who was in charge of the general administration of the state. By the end of the 1880s the Malay states of Perak, Selangor, Negeri Sembilan, and Pahang each had a British Resident. In 1896, the four states began to be administered by a central government, and they consequently became known as the Federated Malay States.

The four Malay states bordering Thailand at the north of the Malay Peninsula - Kedah, Perlis, Kelantan, and Trengganu- which used to be under Thai control came under British rule under the 1909 Bangkok Treaty.<sup>12</sup> Each state then received a British Adviser, although the role of the British official here was less visible compared to those in the Federated Malay States. In 1914, British intervention in the

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<sup>11</sup> Michael Edwardes, *The West in Asia 1850-1914* (London: Batsford, 1967), p. 49. Also see Ryan, *The Making of Modern Malaysia and Singapore*, pp. 99-103 and pp. 126-139 for an account of British intervention in the Malay Peninsula.

<sup>12</sup> This treaty was also important as it established the present geographical boundary between West Malaysia and Siam/Thailand.

Malay Peninsula was complete when the state of Johor came under its rule. These five states were later known as the Unfederated Malay States, each with its own administration.

### 3.2.2 End of British Control

The early stages of the demise of British colonial rule in the Malay Peninsula began with Japanese invasion of Malaya at the end of 1941, which culminated in the surrender of the British to the Japanese on 15 February 1942. The Japanese occupation of Malaya was to last for three and a half years. In September 1945, the British returned to the Malay Peninsula, and it came under the control of the British Military Administration.

The Colonial Office, meanwhile, had begun drawing up a new plan for the administration of Malaya. This plan, drawn up without the involvement of the Malay rulers, was announced in October 1945 and became known as the Malayan Union.<sup>13</sup> This was met by protests by the Malays, who were later to unite under a party called the United Malay National Organisation (UMNO). The opposition to the Malayan Union meant that a new constitution had to be planned. After negotiations with

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<sup>13</sup> Under the old administration, the states of Malaya were divided into three groups. Under the Malayan Union plan, all the Malay states, together with the Straits Settlements of Penang and Malacca would be united under a single administration; thus, states which used to be protectorates would now become colonies and the Malay rulers would also lose their power. Perhaps the most disturbing aspect of the plan which angered the Malays was that citizenship was to be given to anyone who had been born in Malaya regardless of race or who had lived in Malaya for the past ten years. This reduced the special status that the Malays have always occupied as natives of the land. It must be added that the Straits Settlement of Singapore was not included under the Malayan Union plan because of the importance of Singapore as a trading and a military base. It was decided that the island would continue to be ruled separately as a British colony. The decision not to include Singapore was also made in the light of its huge Chinese population, a situation which posed a threat to the Malays, who wanted to remain the majority in the new nation.



Malay rulers and members of UMNO, the Malayan Union was eventually replaced with the Federation of Malaya Agreement of 1948.<sup>14</sup>

Although the new plan was greeted with widespread approval, the Malays by now had realised that their status as natives of the land was in jeopardy, as evident from the Malayan Union plan. The Malayan Union had also made the Malays aware of the importance of the unification of the Malays and of the formation of a nation with special importance attached to the Malays and the Malay culture. This was perhaps the earliest indication of Malay nationalism, which heightened as the Malays tried to limit the spread of communist activities of the Malayan Communist Party, fast spreading its influence and recruiting members with the aim of taking control of the country.

The rise of Malay nationalism in the mid-1940s is often associated with the fight for independence, prompted partly by the achievement of independence by countries such as Indonesia, India, Pakistan and Burma in the 1940s. The fight for freedom further intensified, helped much by the alliance between UMNO and the Malayan Chinese Association (MCA) in 1951. Three years after that the UMNO and MCA were joined by the Malayan Indian Congress (MIC), a party formed by the Indian community in Malaya. Together, the three parties formed the Alliance Party, which came to power when it won the first national election held in the Malay Peninsula in 1955.<sup>15</sup> The victory of the Alliance Party was an important step in the fight for independence, as the alliance came to symbolise the country.<sup>16</sup> A negotiation for

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<sup>14</sup> Under the Federation of Malaya Agreement, the Malay rulers would retain their powers, although there would be a central government for the Malay states and the two colonies, headed by a British High Commissioner. In addition to that, citizenship was to be offered only to those who had lived in Malaya for fifteen years.

<sup>15</sup> In April 1974, the Alliance Party was expanded to become Barisan Nasional (the National Front), an organisation which comprises not only UMNO, MCA, and MIC but also other major political parties in Malaysia.

<sup>16</sup> Ryan, p. 246.

independence which was held in London in 1956 led to the signing of the Declaration of the Independence of Malaya on 5 August 1957, and eventually the proclamation of the independence of Malaya on 31 August 1957.<sup>17</sup>

### 3.2.3 Relationship with Britain after Independence

Upon the independence of Malaya, Britain retained its links with the newly independent country through defence agreements signed in October 1957, although this was slowly withdrawn starting from 1969, leading to a complete withdrawal in 1970. Relations between the two countries, however, continued to remain strong with the establishment in 1971 of a new defence plan known as the Five Powers Defence Arrangement. Under this new agreement Britain, together with Australia and New Zealand, became involved in the defence of not only Malaysia but also neighbouring Singapore. Upon independence, Malaya was also given economic assistance by Britain under the British Commonwealth Colombo Plan for Asian members of the Commonwealth.

The closeness between the two countries today can be observed in many fields, especially in education and business. The good relations between the two have, however, been strained on several occasions by certain issues. In the early 1980s, the Malaysian Prime Minister, Dr. Mahathir Mohamed, launched his 'Buy British Last' campaign, an action taken after the British Prime Minister, Margaret Thatcher,

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<sup>17</sup> The early 1960s saw the rise of communism in Singapore, which was then not a part of independent Malaya. The Alliance Party, concerned about communist activities in Singapore, therefore decided that the only way to bring such activities to a halt was for Malaya to associate itself with Singapore. After several negotiations, it was decided that Malaya and Singapore would merge under the new name of Malaysia. This was achieved on 16 September 1963. The merge, however, did not last long, and in August 1965 Singapore ceased to be part of Malaysia.



decided to raise the fees charged to foreign students. This decision affected Malaysia severely as there were a large number of Malaysian students studying in Britain. The severing of the ties with Britain was also part of Dr. Mahathir's 'Look East Policy', through which he propagated the idea that Japan, and other eastern economic giants such as South Korea, Taiwan and Hong Kong, rather than western nations, were more suitable models of progress for Malaysia. Mahathir's seemingly anti-British stand was again seen when two British newspapers, *The Independent* and *The Observer* were banned in Malaysia in May 1998 after the newspapers reported on the alleged brutality of the Malaysian government in the process of repatriating Indonesian illegal immigrants. Dr. Mahathir mounted his anger towards the British again when the British Foreign Secretary, Robin Cook in September 1998 raised the issue of the fate of Malaysia's Deputy Prime Minister and Finance Minister, Anwar Ibrahim, who was sacked for alleged corruption and sexual misconduct, and later jailed for leading anti-government demonstrations.

Despite the problems above, efforts at strengthening British-Malaysian ties are also clearly visible, for example in the field of education. The effort in providing education to the people of colonial Malaya has always been attributed to the British, and it seems that Britain today continues to provide educational assistance to modern Malaysia. During the time of colonial rule in Malaya quite a number of English schools, based largely on the British educational system, were established by the British. One of these is the Malay College in Kuala Kangsar. Founded in 1905 and more famously known as 'Eton of the East', the college continues to be one of the most sought-after boarding schools in Malaysia, as it is closely associated with the very best in secondary-level education. The fact that Britain continues to be identified with educational excellence is reflected in the large

number of Malaysian students being sent to Britain for further education. As explained earlier, the educational link between Malaysia and the United Kingdom was to some extent severed in 1981 with the announcement that fees for foreign students would be increased. The large number of Malaysians studying in Britain meant that Malaysia was hugely affected, and for a while this issue strained the relationship between Malaysia and Britain.

As relations between the two improved, and as need for the transfer of information from Britain to Malaysia increased, the educational link between the two countries was further enhanced. Helped much by Malaysia's prosperous economy, the number of Malaysian students pursuing further education in Britain continued to soar, especially in the 1990s. This relationship was, however, strained again when Southeast Asia was hit by a financial crisis in 1997. The crisis forced the Malaysian government to suspend sponsorship for its students, resulting in a decline in the number of Malaysian students sent to Britain. Because foreign students, particularly from Southeast Asia, provide a substantial amount of income for many British universities, this decision resulted in a financial crisis in many universities. The decline in the number of students from Malaysia posed a huge problem to many British universities, as income from Malaysian students alone is said to be more than £100 million to universities in Britain.<sup>18</sup> The economic crisis in Southeast Asia also affected some of the defence plans made under the Five Powers Defence Agreement, as Malaysia had to withdraw from some of the plans made as the crisis deepened.

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<sup>18</sup> Vincent O'Connell, 'Malaysia's crisis gives UK universities money malaise', *The Independent*, 5 February 1998. From *The Independent* and *The Independent on Sunday* Online CD-ROM, University of Warwick Library. 20 October 1999.



The assistance of Britain in the provision of education for Malaysians, however, does not stop there. It also extends to the supply of educational materials, language teachers, and educational counselling in Malaysia. This is seen most clearly through the role played by the four British Council offices in Malaysia. Although the flow of students from Britain to Malaysia is less visible than that of Malaysia to Britain, it nevertheless contributes to and enhances the educational link between the two countries. The establishment of Southeast Asian studies in Britain, such as that at the University of Hull, has meant that British scholars are also sometimes sent to Malaysia for research purposes or on student exchange programmes.

The close relations between Malaysia and Britain have also been forged through business and trade. In the late 1980s, Malaysia managed to capture a small part of the British car market when Proton, Malaysia's largest carmaker, introduced and promoted the first Malaysian-manufactured cars. Ten years later, it was the turn of Perodua, Malaysia's second largest carmaker, which introduced its Perodua Nippa in July 1998, thus placing Malaysia as one of the most popular Far East carmakers in the United Kingdom. The popularity of the Malaysian motoring industry in Britain is also helped much by the acquisition of Lotus by Proton in 1996.

In addition to that, many British companies have also invested heavily in Malaysia. British policy of introducing English-medium education during colonial Malaya and the present educational system which places emphasis on the teaching and learning of English, in spite of the Prime Minister's 'Look East Policy' in the 1980s, meant that English is widely used in Malaysia, thus providing a secure base for British investments in the country. The Southeast Asian financial crisis in

particular has helped strengthen the economic ties between the two countries, as British businesses were able to invest at bargain prices in Malaysia. *Focus Malaysia*, a publication by the Focus Malaysia Group in London which reports on various developments in Malaysia, focusing among other things on Malaysian-British ties, for example, reported on a number of British companies which continue to forge ties with Malaysian industries.<sup>19</sup> This includes the investment of British Telecom in Binariang, the media and telecommunications giant of Malaysia, the involvement of the British insurance company Prudential in Malaysia's Berjaya Prudential, and also the involvement of Blue Circle in two cement plants in Malaysia, Kedah Cement and Pan Malaysian Cement. *Focus Malaysia* also mentioned the setting up of the Malaysia-British Business Council in late 1998 as a way of further enhancing the close economic relations between the two through increased trade (p. 3). Other British investments in Malaysia, as reported in the British media throughout 1998 and 1999, include the investments of National Power in Malaysia's Malakoff Power Company, and Premier Oil with Petronas, Malaysia's oil and gas company. The emphasis on achieving the aims of Vision 2020, an expression which embodies Dr. Mahathir's vision of a fully developed and progressive Malaysia by the year 2020, and subsequently the development of the Multimedia Super Corridor (MSC) Project, which is aimed at strengthening Malaysia's information technology base in the quest to make Malaysia the IT capital of Southeast Asia, have also led to various opportunities for British investments in Malaysia. One of these was the granting of a contract to Marconi, the British telecommunications company, from Telekom Malaysia, as part of the MSC project.

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<sup>19</sup> *Focus Malaysia* (London: Focus Malaysia Group, Summer 1999), p. 2.



Relations between the two countries have also been helped much by visits from the people of the two countries, for the purpose of business and leisure. Trade links between the countries mean that there are quite a number of Britons working in Malaysia, especially in the capital city of Kuala Lumpur. In addition to that, Malaysia has been, for quite some time, one of the most favourite travel destinations in Asia for many British travellers because of the attractions that can be found in various places in Malaysia, for example, Kuala Lumpur with its Petronas Twin Towers, Penang with its beaches and its rich colonial heritage, and Sabah with one of the largest orang-utan sanctuaries in the world. Because of currency devaluation, Malaysia, together with a few other Southeast Asian countries such as Thailand and Indonesia, became among the best long-haul travel bargains for travellers in Britain for much of 1998 and 1999. Various sporting events, especially the sixteenth Commonwealth Games in September 1998 and the Malaysian Grand Prix in October 1999, also helped to make Malaysia more visible on the world map and thus attract many British people to Malaysia.

Malaysia also featured quite frequently in many of the major British newspapers in much of 1998 and 1999 due to extensive coverage of some of its domestic affairs.<sup>20</sup> Among the news about Malaysia which was widely publicised in British newspapers during the period above were the repatriation of Indonesian refugees in March 1998, the sacking of Mr. Anwar Ibrahim, Malaysia's Deputy Prime Minister and Minister of Finance for alleged corruption and sexual indecency in September 1998, the trial that ensued for much of 1999, and also Malaysia's general election in November 1999.

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<sup>20</sup> An examination of the presence of Malaysia in British newspapers in 1998 and 1999 is carried out later in this chapter to explore recent images of Malaysia in Britain in order to see how these images may influence the translation of Malay literary works into English in Britain.

In this section, I have tried to explore British-Malaysian relations from the time the British first made contact with the Malay Peninsula to the present day. The questions that we need to ask now include the following: Have the close relations between the two had any effect on the visibility of Malay literature in Britain? What are the prominent images of Malaysia in Britain? More specifically, what are the cultural images of Malaysia in Britain? Are these images related to the literary riches in the Malay language of Malaysia? How much is known about Malay literature in Britain? These questions will now be addressed in the next section.

### **3.3 Visibility of Malaya/Malaysia and Malay Literature in Britain**

#### **3.3.1 Pre-colonial Era**

The first mention of the Malay Peninsula in western accounts is often attributed to the Greek geographer, Claudius Ptolemy or Ptolemy. In his famous work *Geography*, rediscovered in Europe in the early fifteenth century in the form of a Latin translation of the Greek original, the Malay Peninsula is identified by the name of 'the Golden Chersonese'. This is generally believed to be the first time the Malay Peninsula appears in western geographical accounts.

Trade with the East in the fifteenth century had helped to create an image of the countries of the East, if not an image of the Malay Peninsula in particular. Objects acquired through trade, for example, silk, spices, porcelain and gemstones, were the means by which the western world constructed an image of the East. Although spices were a necessity, many of the objects acquired were luxury goods, thus the image of Asia in the fifteenth century was, in general, that of wealth and luxury.



The arrival of the Portuguese in the Malay Peninsula because of the spice trade in the Spice Islands helped to make the region, especially the port of Malacca, more visible to the western eye. However, even before the arrival of the Portuguese, the region was already known to many Europeans, largely through the travel accounts of Ludovico de Varthema. He travelled extensively between 1503 and 1508 and is said to have arrived in Malacca in 1505, six years before the port city was captured by the Portuguese.<sup>21</sup> According to Sykes, Varthema had described the bustling trade in the port city of Malacca in his account of the journey (p. 106). Sykes also mentioned that the information that Varthema had gathered about the Eastern countries was invaluable to the Portuguese (p. 103). Hall reiterates this point by saying that Varthema was the person responsible for introducing Malacca to Europe.<sup>22</sup> We can thus infer from this that Varthema and his travel accounts played a crucial role in disseminating information about the existence of Malacca and its importance in trade in the East Indies, and also in driving the Portuguese to the region.

### 3.3.2 Colonial Era

The prosperity of Malacca as a trading centre in the fifteenth century soon came to the attention of the Europeans. Realising the commercial importance of Malacca, effort towards occupying the port city was soon taken. The early sixteenth century

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<sup>21</sup> For a detailed description of Varthema's journey, see Sykes, *A History of Exploration from the Earliest Times to the Present Day*, pp. 103-107. Also see Penrose, *Travel and Discoveries in the Renaissance 1420-1620*, p. 29-31. Varthema's travel accounts are believed to have been published in Rome in 1510 and then translated into English by John Winter Jones and published in London by the Hakluyt Society in 1863. This translation was included in *The Itinerary of Ludovico di Varthema of Bologna, from 1502-1508*, ed. by Sir Richard Karmac Temple (London: Argonaut Press, 1928).

<sup>22</sup> D.G.E. Hall, *A History of South-East Asia*, 3<sup>rd</sup> edn (London: Macmillan; New York: St Martin's Press, 1968), p. 235.

therefore marked the invasion of the Malay Peninsula by the Europeans, in 1511 by the Portuguese, and then in 1641 by the Dutch.

During the time of the Portuguese conquest of Malacca, the prosperous trade in the port city again became one of the first few elements to find its way into Portuguese written accounts. A Portuguese accountant by the name of Tomé Pires, who worked in Malacca from 1512-1515, is said to have described the brisk trading activities in Malacca in his book, *Suma Oriental*.<sup>23</sup> Another element of this new world which caught the attention of the Europeans and which was consequently documented was the Malay language. It was not only used extensively as a lingua franca in the burgeoning trade in the Straits of Malacca but was also spoken in other places in the Far East. The fact that the Malay language was of immense importance in the east and therefore of great importance to those who wanted to trade in the area was acknowledged by the Europeans during this time. This is reflected in the effort of the Italian traveller Antonio Pigafetta who, while accompanying Magellan on his journey round the world, encountered Malay-speaking communities on the islands of Borneo and Sulawesi, about 2000 kilometres from the Malay Peninsula and compiled in 1522 an Italian-Malay wordlist which was later published in Latin-Malay and French-Malay.<sup>24</sup> According to Collins, the fact that such a wordlist was collected from a place remote from Malacca reflects how important the Malay language was at that time (p. 17).

Pigafetta's compilation of Malay words not only showed the importance of Malay in the region but also marked the interest of the Europeans in the Malay

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<sup>23</sup> The accounts of Tomé Pires appear in English in *The Suma Oriental of Tomé Pires*, trans. by Armando Cortesão, 2 vols. (London: Hakluyt Society, 1944).

<sup>24</sup> James T. Collins, *Malay, World Language: A Short History* (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1998), pp. 16-17. Also see *Dewan Bahasa dan Pustaka in Ten Years* (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1967), p. 14.



language. It was therefore the Malay language which made the Malay Peninsula visible to Europe during this time. Initially, interest in the language was sparked by the realisation that the popularity of Malay as the lingua franca of the region meant that the language could be a medium for spreading Christianity in the region. One of the earliest attempts to do so came from a Basque Jesuit by the name of Francisco Javier / Francis Xavier, who reached Malacca in 1545. In his early attempts to preach Christianity, it is said that Javier / Xavier

traversed the silent city-streets after dark, swinging his bell and calling upon the people of Malacca to pray for all sinners and souls in purgatory. The slaves and children soon learned to sing the simple verses he had written and set to music; but the mass of the people consisted of Muhammadans, who remained obstinately deaf to the most eloquent sermons in a language they could not understand.<sup>25</sup>

According to Jayne, Javier slowly realised the importance of Malay as the lingua franca and, with the help of an interpreter, began preaching using the language so that he could be understood (p. 206). It is possible that Javier later found that knowledge of Malay was immensely important in his mission in the east that he began to learn Malay. Collins testifies to this and explains that Javier / Xavier was involved in learning Malay 'at least to the point that he could translate Catholic prayers and basic catechetical dialogues into Malay for use in the mission fields of the Celebes and Moluccas' (p. 26). Collins adds that Javier had set an important precedent in the effort to spread Christianity in the region, and many others who were engaged in missionary work continued to use Malay to convert the people to Christianity.<sup>26</sup>

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<sup>25</sup> K.G. Jayne, *Vasco da Gama and His Successors 1460-1580*, rev. edn (London: Methuen; New York: Barnes & Noble, 1970), pp. 200-201.

<sup>26</sup> *Ibid.*

Most importantly, the interest in the Malay language was driven by the realisation that knowledge of Malay was essential for trading in Southeast Asia. The earliest effort at learning Malay for this purpose came from the Dutch. In 1603, a book by Frederick de Houtman entitled *Spraek ende Woord-boek in de Maleysche ende Madagaskarsche Talen* which contains wordlists and a collection of dialogues in the Malay language and the language of Madagascar was printed in Amsterdam. It is said that the dialogues in particular 'form a veritable guidebook to the early spice trade, covering such essential subjects as the weighing of paper and the purchasing of provisions, all the vocabulary needed to drive a hard bargain'.<sup>27</sup> This book was first translated into Latin in 1608 by Gotardus Arthusius from Cologne. It was later introduced to the English by Richard Hakluyt through the East India Company, and was later translated into English by Augustus Spalding under the title *Dialogues in the English and Malaine languages*, and published in London in 1614.<sup>28</sup> This became the first book involving the Malay language to be printed in England.

Meanwhile, translation into Malay for the purpose of spreading Christianity continued to develop. In 1612, a Dutch by the name of Albert Ruyl published a book entitled *Speighel vande Maleysche Tale*. It was according to Collins, 'intended for young Southeast Asians [...] so they could learn Dutch and acquire a deeper knowledge of Christianity' and printed 'in parallel columns of Dutch and matching Malay dialogues (p. 42). In 1629, Ruyl's translation of the Gospel of St Matthew into Malay was published in Enckhuysen, Holland. It is believed that this was 'the earliest example in the history of the translation and printing of the book of the Bible in a

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<sup>27</sup> *British Library Exhibition Notes: Early Malay Printing 1603-1900* (London: British Library, 1989).

<sup>28</sup> *Richard Hakluyt and the English Voyages, with an introduction by James A. Williamson*, ed. by George Bruner Parks, 2<sup>nd</sup> edn (New York: Ungar, 1961), pp. 159, 267.



non-European language as a means of evangelization'.<sup>29</sup> Then came a Malay translation of the Four Gospels and the Acts of the Apostles, published in Oxford in 1677. The translation was done by Albert Ruyl and Jan van Hasel, and was given the title *Jang empat Evangelia*.

The interest in the Malay language also meant that it was necessary to create tools to learn the language. In 1674, the first exhaustive grammar of Malay with the title *Grondt ofte Kort bericht van de Maleysche Tale* was produced by a Dutch minister by the name of Joannes Roman, based on his 1655 publication on the same subject.<sup>30</sup> The interest of the English in Malay was also apparent, as testified by the printing in London of the first English-Malay dictionary with the title *A dictionary English and Malayo, Malayo and English* in 1701. This came about largely through the effort of a trading merchant by the name of Thomas Bowrey.

Other works relating to the Malay Peninsula which were made available to the western world besides those mentioned above include the work of Manuel Godinho de Eredia, *Malaca, l'Inde Méridionale at le Cathay*. Eredia's account of Malacca was believed to have been written in 1613 but it was only found in Brussels in 1861 and consequently published in 1882.<sup>31</sup> Another important work was that of the Dutch Francois Valentyn, who wrote not only about Malacca but also about the importance of the Malay language in the region, in his *Oud en Nieuw Dost Indien 1724-1726*.<sup>32</sup>

The fact that the Malay world was known to the west is reflected in the various works mentioned above. One element of the Malay world in particular, the Malay language, managed to capture the attention of the westerners because of its

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<sup>29</sup> *Early Malay Printing*.

<sup>30</sup> Collins, p. 45.

<sup>31</sup> Eredia's account of his travels appear in English in J.V. Mills, 'Eredia's Description of Malacca, Meridional India and Cathay', trans. from the Portuguese, *JMBRAS* VIII (1), 1930.

<sup>32</sup> Valentyn's work appear in English in Muller, 'Translation of Francois Valentyn's Description of Malacca, presented by D.F.A. Harvey', *JSBRAS*, 13, 15, 16, 17, 22, 1884-1886, 1890.

usefulness in the important areas of trade and the spread of the Christian religion. Nevertheless, apart from works relating to the Malay language and the importance of Malacca as a trading centre, there is very little that has been written about the Malay Peninsula and its people by the Dutch and the Portuguese. Of these few works, nothing has been written about Malay literature. This is perhaps due to the fact that the Portuguese and the Dutch were more interested in the expansion of their monopoly on trade in the East Indies, rather than in the people and various aspects of their lives. The lack of written materials about the Malay Peninsula and its people is also due to the fact that the contact the Portuguese and the Dutch had with the people of the Malay Peninsula was limited as they established their bases only in coastal areas.

In contrast, the British, even though they came first as traders, were interested in not just the language but also the people and various aspects of their lives. Even though the British, like the Portuguese and the Dutch, first established their base in the port cities, they soon intervened in the affairs of the Malay states, and thus become not only traders but also rulers. Their interest in the Malay people is perhaps explained by the fact that in order to rule the country, they needed to learn not just the language but also various aspects of the lives of the Malays, for example, their customs and their tradition, often reflected in their literature.

In order to explore the visibility of the Malay Peninsula and Malay literature in Britain, it would be useful to look at the kind of works relating to the Malay Peninsula, either original works or works in translation, which were made available to the British public. Some of the various works which were written by the British about the Malay Peninsula have been compiled by C.M. Turnbull.<sup>33</sup> Because of the

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<sup>33</sup> C.M. Turnbull, 'Bibliography of Writings in English on British-Malaya, 1786-1867', in Mills, *British Malaya 1824-67*, pp. 287-361.



vast amount of work written, this section will focus only on a few prominent works and writers. To add, because of the emphasis on the translation of Malay literary works into English in this study, we also need to learn not only about the kinds of works which were translated during the colonial period, but also the translators and reasons for translating, as this information may be relevant to our understanding of the current state of the translation of Malay literary works into English.

Two of the works relating to the Malay Peninsula which were produced by the British were mentioned earlier: first, Hakluyt's description of the 1591 Lancaster-Raymond expedition to the Malay Peninsula, and second, the translation into English of the Dutch guidebook for trade in 1614 which acknowledges the importance of the Malay world in trade. Knowledge regarding the Malay Peninsula and the wealth of the east was not confined to traders and travellers. Certainly, Edmund Spenser had learnt about the wealth of the east, as reflected in *The Faerie Queen*:

Shortly upon the shore there heaped was,  
Exceeding riches and all pretious things,  
The spoyle of all the worls, that it did pas  
The wealth of th'East, the pompe of persian kings;  
Gold, amber, yourie, perles, owches, rings,  
And all that else was pretious and deare...<sup>34</sup>

To add, John Milton in two of his works made reference to quite a number of foreign places, including the Malay Peninsula, which was referred to by the name of Golden Chersonese, the name made famous by Ptolemy:

His eye might there command wherever stood.  
City of old or modern fame, the seat  
Of mightiest empire, from the destined walls  
Of Cambalu, seat of Cathaian khan  
And Samarchand by Oxus, Temir's throne.

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<sup>34</sup> Edmund Spenser, *The Faerie Queen* (III, iv, 23).

To Paquin of Sinean kings, and thence  
 To Agra and Lahor of great mogul  
 Down to the golden Chersonese...<sup>35</sup>

From the Asian kings and Parthian among these,  
 From India and the golden Chersoness.<sup>36</sup>

The number of works relating to the Malay Peninsula increased with the gradual occupation of the peninsula by the British. As explained before, the Europeans have always been fascinated by the Malay language because of the important position it has always occupied as the lingua franca of the Malay world. The interest of the British in learning the language is reflected not only in Bowrey's 1701 Malay-English dictionary, but also in the publication in 1812 of William Marsden's *A Dictionary of the Malayan Language, with an Introduction and Praxis*.<sup>37</sup> In 1852, another tool for learning the Malay language was produced, this time by John Crawfurd entitled *A Grammar and Dictionary of the Malay Language, with a Preliminary Dissertation*.

The Malay Peninsula was generally introduced to the larger British public through the writings of people who travelled to or resided in the country.<sup>38</sup> Among the more well-known early accounts of the Malay Peninsula by the British is *The Malay Archipelago: A Narrative of Travel with Studies of Man and Nature* (1869) by Alfred Russell Wallace, *The Golden Chersonese and the Way Thither* (1883) by Isabella Bird, and *The Golden Chersonese with the Gilding Off* (1885) by Emily Innes. Others prominent writers who wrote about the Malay Peninsula and their experiences and encounters in this new world include Sir Hugh Clifford and Sir

<sup>35</sup> John Milton, *Paradise Lost* (XI, 392).

<sup>36</sup> John Milton, *Paradise Regained* (IV, 74).

<sup>37</sup> Marsden's work was translated into Dutch in 1824 and became, according to Collins, an important element in Malay Studies in the Netherlands (p. 57).

<sup>38</sup> For a comprehensive list of fictional works in English relating to Malaysia, see Lewis Hill, *A Checklist of English-language Fiction Relating to Malaysia, Singapore, Brunei* (Hull: Centre for Southeast Asian Studies, University of Hull, 1986).



Frank Swettenham. Clifford was among the more prolific writers of the Malay Peninsula, and his works include *East Coast Etchings* (1896), *In Court and Kampong* (1897), *Since the Beginning* (1898), *Studies in Brown Humanity* (1898), *In a Corner of Asia* (1899), *Bush-whacking and Other Stories* (1901), *Sally: A Study* (1904), *Saleh: A Sequel* (1908), and *Malayan Monochromes* (1913). Swettenham, meanwhile recounted his experience and observations in *Malay Sketches* (1895) and *British Malaya* (1907).

Early accounts of the Malay Peninsula were not limited to personal reminiscences and descriptions of British administration in the country but also included fictional works. Joseph Conrad is probably one of the writers many would associate with the Malay Peninsula. Conrad, who had travelled to the Far Eastern seas in 1887 and stayed there until early 1888, was clearly fascinated by this new world, which became the setting for quite a number of his works. Among his works which incorporated the far eastern background were *Almayer's Folly* (1895), *An Outcast of the Islands* (1896), *Lord Jim* (1900), and *The Rescue* (1920). Although these works were popularly known as his Malayan novels, they were not set in the Malay Peninsula alone but instead covered many different areas of the Malay Archipelago. Nevertheless, Conrad's novels which were set in the Far East were important for they were among the most important fictional works which introduced the Malay World to the west. We can add to these works mentioned above other important writings such as *In Malay Forests* by George Maxwell and *Six Years in the Malay Jungle* by Carveth Wells.

Quite a number of works written by the British about the Malay Peninsula, such as those by Hugh Clifford, Carveth Wells and Isabella Bird, were reminiscences of their time in the peninsula. Many were clearly amazed by the stark difference

between the new place and their original place of habitation. This observation is best seen in the writings of Wells, who seemed to think that everything in the new place is characterised by abnormality. Wells consequently tried to account for the strangeness of the new place, his argument clearly equating the strange and the unfamiliar with error:

The only explanation I can give for the strange things that are to be seen in the Malay Peninsula is the Nature seems to have been completely upset by the absence of any marked season. [...] One of the Malay birds, a small parakeet called the serindit, actually sleeps upside down! Another bird, called the bustard quail, is peculiar because the female is larger than the male, she lays the eggs but he sits on them, and during the mating season the females do the fighting for the males - everything is wrong.<sup>39</sup>

There is also a considerable body of writing which were concerned with the British administration of the Malay Peninsula. One work which falls into this category is Swettenham's *British Malaya*.<sup>40</sup> According to Swettenham, his work is concerned with the gradual process of 'introducing order' into the Malay Peninsula, and in essence it tries to analyse

the circumstances under which the experiment was made, the conditions which prevailed, the features of the country and the character of the people; then to describe the gradual evolution of a system of administration which has no exact parallel, and to tell what this new departure has done for Malaya, what effect it has had on the neighbouring British possessions. (p. v )

Various aspects of the people of the Malay Peninsula and their way of life were captured in the writings by the people above. For example, although Swettenham's *British Malaya* is largely devoted to the system of administration introduced to the Malay Peninsula, one chapter in particular has been devoted to the subject of the

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<sup>39</sup> Carveth Wells, *Six Years in the Malay Jungle* (New York: Garden City, [n.d]), p. 15.

<sup>40</sup> Frank Swettenham, *British Malaya: An Account of the Origin and Progress of British Influence in Malaya* (London: John Lane, 1907).



Malay people, covering issues such Malay customs, prejudices, arts, language and literature. Swettenham described of the laborious process involved in the effort to learn about the people of the Malay Peninsula:

To acquire this information at first hand, it is necessary to speak, read, and write the language, to sympathize with the people - for without sympathy you cannot win the confidence of the shy and reserved race - to live in their houses, join in their festivities, be allowed to listen to their prayers, to attend the rites of marriage and of burial. The searcher after knowledge must journey with them by land, and river, and sea; he must take the field with them, join in their sports, listen to their gossip, their complaints, their stories, tend them in sickness, help them when in difficulty, share their sorrows and their joys, respect their prejudices, be kind to their superstitions, and always treat them with consideration. If he does this, and exercise great patience, he will gain his end, and the end is worth the effort. (pp. 133-134)

A few questions arise here - Why is there an interest in the Malay and their culture? Why are the British keen to learn about the Malay? In Swettenham's case, his work concentrated largely on the British administration of the Malay Peninsula, and it may be possible that the discussion on the Malay people and their culture is intended to inform other British administrators about the peculiarities of the people, so as help them in the running of the country. It is highly possible that this was the case in the Malay Peninsula, as the same policy was in effect in India. It is mentioned, for example, that from the time General Warren Hastings became the Governor-General of India in 1772, there was a clear policy of trying to understand the people and their way of life so as to make easier the ruling of the people.<sup>41</sup> This is

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<sup>41</sup> Harish Trivedi, 'Indian Languages: 1. Introduction', in *The Oxford Guide to Literature in English Translation*, ed. by Peter France (Oxford: Oxford University Press, 2000), pp. 447-449 (p. 447).



supported by Edwardes and Mukherjee, who mention that oriental learning was encouraged by Hastings for practical reasons.<sup>42</sup> Mukherjee explains that Hastings

had his own ideas about how India should be ruled. He was ready to assert British sovereignty. [...] But this did not mean the introduction of English laws and English ways in India. His idea was to rule the conquered in their own way. [...] Thus he wanted to reconcile British rule with Indian institutions. This meant a further investigation into the manners and customs of the country, and more studies in the literature and the laws of the Indians. (p. 79)

It is clear here that a better understanding of the language, literature and customs of the Indians would make it easier for the British to rule the people. There are, however, contradictions in this matter. For example, although the translation in 1776 of *A Code of Gentoo Laws on Ordinations of the Pundits* by Nathaniel Brassey Halhed was said to have been done for practical purposes, his discussion of Sanskrit poetry in the same translation was, according to Marshall and Williams, highly encouraged by Hastings, as it was seen as a way of appreciating Indian works of literature.<sup>43</sup> Marshall and Williams add that Hastings 'felt that Englishmen in India should certainly not limit their inquiries to what would be useful for administrative purposes. At his most ambitious he hoped systematically to educate an English public to what he regarded as a proper appreciation of all things Indian' (p. 76). The Indian case demonstrates that there may be various reasons for learning about the people of the colonised land. As we can also see here, the real motive for seeking knowledge about the colonised people is hard to determine, as asserted by Marshall

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<sup>42</sup> Michael Edwardes, *British India 1772-1947: A Survey of the Nature and Effects of Alien Rule* (London: Sidgwick & Jackson, 1967), p. 302, and S.N. Mukherjee, *Sir William Jones: A Study in Eighteenth-Century British Attitudes to India* (Cambridge: Cambridge University Press, 1968), p. 79. Also see John. L. Brockington, 'Indian Languages: 2. Sanskrit', in *The Oxford Guide to Literature in English Translation*, ed. by Peter France (Oxford: Oxford University Press, 2000), pp. 449-455 (p. 449).

<sup>43</sup> P.J. Marshall and Glyndwr Williams, *The Great Map of Mankind: British Perceptions of the World* (London: J.M. Dent, 1982), p. 76.



and Williams in relation to the Indian case: 'the boundary between collecting knowledge as an aid to administration and seeking to know more about India as an end in itself was a narrow one and easily crossed' (p. 76).

In the Malay Peninsula, various aspects of the way of life of the Malays caught the attention of the British. One in particular was the Malay item of clothing, the *sarong*, which Wells described as 'the Malay's national "kilt"', using the analogy to make the item more clearly comprehensible to his readers (p. 252). A more detailed description of the *sarong* is provided by Wells: 'both the men and the women wear skirts called "sarongs." The word "sarong" means an envelope in the Malay language, so they dress in envelopes. They don't use buttons, hooks, eyes, or strings and yet their clothes don't come off as easily as you would think' (p. 16). Such was the popularity of the *sarong* as one of the Malay's items of clothing that it emerges again in Swettenham's account of the Malay:

His dress is a loose jacket, loose trousers, and a sarong - a kind of a tartan skirt fastened round the waist and reaching to the knee. This garment has many uses: it serves as a bathing or sleeping dress; fastened over one shoulder and under the other arm a man can carry all his luggage in it; slung on two sticks it forms a very good litter. (p. 134)

Swettenham also adds that 'the useful sarong, slung between two posts of a room, makes an excellent cradle or hammock (p. 135).

Another aspect of the way of life of the Malays which held a fascination for many, and which has found its way into the English language, is the violent behaviour generally known as *amok*. This lack of demeanour was succinctly described by Swettenham:



When the Malay feels that a slight or insult has been put upon him which, for any reason, he cannot resent, he broods over his trouble till, in a fit of madness, he suddenly seizes a weapon and strikes out blindly at every one he sees - man, woman, or child - often beginning with those of his own family. This is the *amok*, the furious attack in which the madman hopes to find death and an end to his intolerable feeling of injury and dishonour. There can be little doubt that, except in rare instances, those who are suddenly seized by this fury to destroy are homicidal maniacs, and a straw in the current of life gives the suggestion which alone was needed to impel them on their career of destruction. (pp. 143-144)

This particular behaviour was also described by Greentree in his collection of Malay poems:

It does not seem unreasonable to suppose that Amok (running amuck) as a form of madness is the result of continual brooding, self-absorbed, on real or fancied wrongs, which at last becomes unbearable and breaks out into ungovernable fury. The individualism of the Malay is peculiarly favourable to this mental phenomenon'.<sup>44</sup>

Much has also been written about the Malay language and literature. With regard to the Malay language, Swettenham, for example, highly praised the peculiar use of idioms and parables by the Malays in their normal daily conversation: 'to speak Malay well, as Malays always talk to each other, is to speak in idioms which, as a rule, have no counterpart in European tongues' (p. 157).<sup>45</sup> Although Swettenham remarked, quite wrongly, that Malay works which can be classified as literature are very few in number, he mentioned some of the more well-written Malay literary works, for example, *Sejarah Melayu* (the Malay Annals), *Hikayat Hang Tuah* (The Story of Hang Tuah), and *Taj-as-Salatin* (p. 167).

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<sup>44</sup> R. Greentree, *Poems of the Malay Peninsula: with an Introductory Essay on the Malay People* (London: Welby, 1901), p. 116.

<sup>45</sup> Some of the Malay idioms and parables given by Swettenham are shown below:

- "The house is finished, but there is still the sound of the chisel": trying to reopen a matter which ought to be settled;
- "The owl sighing for the moon"; hankering after the impossible,
- "The bean forgets its pod"; ingratitude,
- "Can you cover the sun with a sieve?"; a great crime cannot be concealed. (pp. 169-171).



Compared to Swettenham, Richard Winstedt was clearly more knowledgeable in matters relating to Malay literature. Winstedt, together with R.J. Wilkinson, had produced *Malay Literature* (1907), and in the *Journal of the Malayan Branch of the Royal Asiatic Society* had given a more detailed description of the range of important literary works in the Malay language.<sup>46</sup> In 'A History of Malay Literature', Winstedt described in detail the development of Malay literature, covering the development of the Malay language, Malay folk literature, Malay literature of the Hindu period and works taken from Islamic legends and romances, works which were adapted from Sanskrit literature, Malay historical works, traditional Malay verse forms of *gurindam*, *sha'ir*, *sloka*, and *pantun*, and finally Malay literary works in the early twentieth century. A similar but shorter account of the history and the development of Malay literature can also be found in *The Malays: A Cultural History*.<sup>47</sup> In this work, a whole chapter has been devoted to the development of Malay literature.

Besides Swettenham and Winstedt, there were other British writers who wrote about the rich literary materials found in the Malay culture. Walter Skeat, whose works include *Fables & Folk Tales from an Eastern Forest* (1901) and *Tales of Malay Magic* (1929), was well-known for his fondness for traditional Malay tales. Skeat's *Fables and Folk Tales from an Eastern Forest* contains twenty-six tales, 'taken down from the lips of the Malay peasantry, in the twilight of their own tropical jungle, during the progress of the Cambridge Expedition of 1899 through the

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<sup>46</sup> R.O. Winstedt, 'A History of Malay Literature', *Journal of the Malayan Branch of the Royal Asiatic Society*, 17:3 (1940), 1-243. Winstedt's account of the history of Malay literature also appears under the title 'A History of Classical Malay Literature', *Journal of the Malayan Branch of the Royal Asiatic Society*, 31:3 (1958), 1-276.

<sup>47</sup> Richard Winstedt, *The Malays: A Cultural History*, rev. edn (London: Routledge & Kegan Paul, 1950).

remoter States of the Malay Peninsula'.<sup>48</sup> The tales which were translated by Skeat involved mainly animal characters, and in this sense, are not too dissimilar to Aesop's fables. One of the most popular traditional literary forms which which Skeat has included in his collection is what is known as the clock-story. The story often starts with a question or a mystery, for which there needs to be an answer or a solution, and the various answers given for the initial question make up the elaborate and seemingly unending clock-story. Perhaps the most well-known of the Malay clock-stories is 'Bangau Oh Bangau' (literally 'Egret Oh Egret'), which solves the mystery of why the egret is thin, and which is today a famous children's song. Another popular clock-story is 'Who Killed the Otter's Babies?', also known as 'The Tale of the Mousedeer and the Otters' Babies', a tale which is said to be the finest example of a clock story in the Malay language.<sup>49</sup>

Also documented by the British was the Malay verse form of *pantun*, a verse of four lines rhyming *a-b-a-b* which is used in almost every aspect of traditional Malay life and which made up an important part of early Malay literature. The importance of the *pantun* to the Malays and the structure of the verse form are described by Swettenham below:

Malays of both sexes, in their youth, are given to the writing of verses, like love-sick damsels and swains in other latitudes. These effusions are called *pantun*; they consist of verses of four lines, the first and third and the second and fourth rhyming; their peculiarity is that the first two lines often mean little or nothing, and have no real connexion with the last two, which alone embody the writer's message. (p. 168)

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<sup>48</sup> Walter Skeat, *Fables & Folk Tales from an Eastern Forest* (Cambridge: Cambridge University Press, 1901), p. xi.

<sup>49</sup> Winstedt, 'A History of Malay Literature', p. 5. See Appendix A for an example of a Malay clock-story.



Again, it is Winstedt who displays a clearer understanding of the Malay verse form, as he noted, quite rightly, that there is actually a hidden meaning in the first two lines of the *pantun*: 'even when a first couplet is intended as an introduction to the second, the connection is often cryptic'.<sup>50</sup> The interest of Winstedt in the Malay *pantun* is clearly seen in his collaboration with R.J. Wilkinson in the publication of *Pantun Melayu* (1914). The efforts of Winstedt, Wilkinson and Swettenham in compiling, describing and translating the Malay verse forms were certainly not the first attempts to do so by the British, as there were precedents in the form of *Poems of the Malay Peninsula: with an Introductory Essay on the Malay People* (1901) by R. Greentree. Marsden was also said to have included some examples of the *pantun* in English translation in his 1812 publication, *A Dictionary of the Malayan Language, with an Introduction and Praxis*.<sup>51</sup> Although Marsden's work is known to have been translated into Dutch in 1824, it certainly must have also reached other European countries during this time as, under the name *pantoum*, it was also used by the German poet Adelbert von Chamisso and the French writer Victor Hugo.<sup>52</sup> The existence of the *pantun* in Malay culture certainly points to the existence of a rich cultural life, and the efforts of Marsden, Winstedt, Wilkinson, Swettenham, and Greentree in collecting and translating the Malay *pantun* into English must certainly have contributed greatly to the dissemination of the Malay verse form not only in Britain but also to the rest of Europe.

In exploring the visibility of Malay literature in Britain and in discussing the tradition of translating Malay literary works into English, we certainly cannot ignore

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<sup>50</sup> Winstedt, *The Malays: A Cultural History*, pp. 157-158.

<sup>51</sup> Hasnah binti Haji Ibrahim, 'Oh Babel' The Problems of Translating Malay Verse into English' (unpublished doctoral thesis, University of Warwick, 1992), p. 42.

<sup>52</sup> Francis Stillman, *The Poet's Manual and Rhyming Dictionary* (London: Thames and Hudson, 1985), pp. 69-70. See also *The Penguin Companion to Literature: Classical, Byzantine, Oriental, African*, ed. by D.R. Dudley and D.M. Lang, rev. edn, 4 vols (London: Penguin, 1969; London: Allen Lane, 1971), p. 293.



the importance and significance of Abdullah bin Abdul Kadir Munshi, better known as Munshi Abdullah.<sup>53</sup> The popularity of Munshi Abdullah rests on two important works. The first, *Hikayat Pelayaran Abdullah ke Kelantan* (The Story of Abdullah's Voyage to Kelantan), gives an account of his experience during a journey by sea from Singapore to Kelantan, a state in the east coast of the Malay Peninsula. The travelogue was first published in 1838. The second is his autobiography *Hikayat Abdullah* (The Story of Abdullah), which was published in 1840.<sup>54</sup> Abdullah's first book, *Hikayat Pelayaran Abdullah ke Kelantan*, was translated in 1838, in the year it was published in the original, by Rev. B.P. Keasberry. It was given the title 'The Journal of a Voyage from Singapore to Kelantan' and was included in Vol. I:1 of the *Journal of Eastern Asia* in 1875. Abdullah's life also generated a lot of interest. An article entitled 'The Commencement of Abdullah's Schooling', which is a translation of part of Abdullah's autobiography was made by Thomas Braddell and was included in the *Journal of the Indian Archipelago and Eastern Asia (JIA)* in 1852.

The translations of Abdullah's works or parts of his works were made not only during his lifetime but also after his death. J. T. Thompson's translation of the autobiography, which was given the title *Translations from the Hikayat Abdullah bin Abdul Kadir, Munshi*, was published in 1874 in London and became the first ever translation of the whole autobiography. The autobiography was also translated by the Rev. W.G. Shellabear and published in Singapore in 1918 with the title *The Autobiography of Munshi Abdullah*. Another translation of Munshi's Abdullah's voyage to Kelantan was published in Singapore in 1949. The translation entitled *The*

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<sup>53</sup> Munshi Abdullah is important not only in the tradition of translation from Malay into English, but also in the tradition of translation into Malay in the Malay Peninsula as he was one of the earliest translators of foreign works into Malay. Translation activities into Malay will be discussed in detail in Chapter Four.

<sup>54</sup> *Hikayat Abdullah* is often regarded as the first Malay autobiography. See *The Penguin Companion to Literature*, ed. by D.R. Dudley and D.M. Lang, p. 221.



*Voyage of Abdullah* was undertaken by A.E. Coope. Still another translation was published in 1950. 'Munshi's Account of the Malacca Fort' was translated by A.H.Hill and was included in Vol. XXIII:1 of the *Journal of the Malayan Branch of the Royal Asiatic Society* in 1950. A decade after Abdullah's death, his autobiography continued to be a source of fascination. A translation and commentary of the autobiography which was given the title 'The Hikayat Abdullah' was undertaken by A.H. Hill. The translation was featured in Vol. XXVIII:3 of the *Journal of the Malayan Branch of the Royal Asiatic Society* in 1955.<sup>55</sup>

The significance of Munshi Abdullah in the tradition of translating from Malay into English rests on the fact that he is the only widely translated Malay writer during the colonial period. Why were Munshi Abdullah and his works popular with the British? What were the factors that propelled him into the limelight? It is believed that the popularity of Munshi came about due to a combination of factors. Munshi Abdullah was among the first Malay whose writings revolved around real events; he kept away from writing about myths and legends, elements which characterise early writings in Malay. Another important element which characterises Munshi Abdullah's works was his use of the personal point of view in commenting on social issues.<sup>56</sup> The inclusion of his personal point of view and his preference for describing reality rather than the fantasy of the traditional Malay world are perhaps Munshi Abdullah's greatest contribution to modern Malay literature, and are also perhaps the very reasons which made his works fascinating reading, at least from the point of view of the westerners.

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<sup>55</sup> These translations were documented by Turnbull, 'Bibliography of Writings in English on British-Malaya, 1786-1867', in Mills, *British Malaya 1824-67*, pp. 311-312.

<sup>56</sup> Tham Seong Chee, 'The Social and Intellectual Ideas of Indonesian Writers, 1920-1942', in *Literature and Society in Southeast Asia: Political and Sociological Perspectives*, ed by Tham Seong Chee (Singapore; Singapore University Press, 1981), pp. 97-124 (p. 100). The critical point of view which emerged from the writings of Munshi Abdullah had a great impact on writers from neighbouring Indonesia, who started to question their own traditional beliefs and practices (*adat*).



The uniqueness of Munshi Abdullah's way of thinking and writing was not surprising, considering that he lived in Singapore and worked as secretary to Sir Stamford Raffles, the man to whom is attributed the founding of Singapore. Living in Singapore meant that he was far away from the traditional Malay environment, and thus away from an environment which has always nurtured the way of thinking of traditional Malays.<sup>57</sup> The modern thinking of Abdullah was also helped by the fact that he worked for Sir Stamford Raffles, and was in the company of men different from those of his own community, in terms of ways of thinking. According to Ungku Maimunah, because of the close affinity that Munshi Abdullah had with the Westerners, the English in particular he was called 'tali barut Inggeris' or 'the stooge of the English' by the Malays; nevertheless, it was this close affinity that exposed him to a different way of life and contributed to his way of writing.<sup>58</sup>

The influence of foreigners on Munshi's method of writing is evident in the following. In writing an account of his travel to Kelantan, Munshi Abdullah had, according to Ungku Maimunah, asked the opinion of an American missionary by the name of Alfred North about his work and upon the advice of North, rewrote the work, incorporating North's suggestions which were based on how European travel journals were written (pp. 101-102). What is evident here is the foreign influence on the writings of Munshi Abdullah, and from the western point of view, Munshi Abdullah's deliberate use of a domesticating strategy to make his work more readable to his Malay-speaking British readers, thus at the same time making his work foreign to his Malay readers. The effort by Munshi Abdullah to inject in his work a sense of

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<sup>57</sup> Muhammad Haji Salleh, 'Introduction' in *An Anthology of Contemporary Malaysian Literature*, ed. and intr. by Muhammad Haji Salleh (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1988), pp. xiii-xliii (p. xiii).

<sup>58</sup> Ungku Maimunah Mohd. Tahir, 'The Construction and Institutionalisation of Abdullah bin Abdul Kadir Munshi as the Father of Modern Malay Literature: The Role of Westerners', in *The Canon in Southeast Asian Literatures*, ed. by David Smyth (Surrey: Curzon Press, 2000), pp. 99-113 (pp. 100-101).



the familiar, from the western point of view, and a sense of the foreign, from the Malay point of view, perhaps indicate not only his appreciation of the values of those to whom he was closely associated, but also his determination to steer away from traditional Malay writing, as described earlier. Undoubtedly, the appeal of Munshi Abdullah's works to the western mind and the popularity of his works for translation lie in the fact that they were modern according to the standards of the time and that, perhaps more importantly, they suited the western reading taste. In this sense then, the domesticating strategy is used twice in the translation of Munshi Abdullah's works into English, as not only was it used by Munshi Abdullah in writing his work, it was also used by his translators in selecting works for translation. Domestication thus takes place on two levels, i.e. at the level of text-selection and at the level of writing.<sup>59</sup>

To compare the Malayan situation with the Indian situation, India was also made visible to the British public through works written by the British. These include for example, James Forbes' *Oriental Memoirs* (1813), Sir John Malcolm's *Political History of India* (1826), and Charles Acland's *A Popular Account of the Manners and Customs of India* (1843).<sup>60</sup> Works of fiction relating to India came from writers such as Rudyard Kipling and E.M. Forster. Indian works were also translated during the time India was under the rule of the East India Company. Mention has been made of the translation of the Hindu code of law in 1776 by Halhed. Other more well-known translations from India include Sir Charles Wilkins' *Bhagavadgita*, published in 1785, and *Hitopadesia*, published in 1787; and also Sir William Jones' *Sakuntala*,

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<sup>59</sup> Lawrence Venuti, 'Strategies of Translation', in *Routledge Encyclopedia of Translation Studies*, ed. by Mona Baker (London: Routledge, 1998), pp. 240-244 (p. 241).

<sup>60</sup> Edwardes, *British India*, pp. 39-41.

published in 1789.<sup>61</sup> As in the Malay Peninsula, the British were also involved in learning the language and compiling dictionaries in India. Halhed, whose involvement in the translation of the Hindu code of law was mentioned earlier, was also involved in the compilation of a Bengali grammar in 1778; Wilkins, meanwhile, published his work on Sanskrit grammar in 1779.<sup>62</sup> Another important figure in the study of Indian languages was William Carey, who not only pioneered the translation of Christian teachings into some of the Indian languages, but made a detailed study of the various Indian languages and dialects.<sup>63</sup> The reasons behind the involvement of the British in the translation of Indian works and in the study of the various Indian languages, as stated earlier, are not always clear, but it is likely that the quest for knowledge about India and the Indians was motivated by the desire to learn about the people and their culture, and subsequently to impart this knowledge to others. This is reflected in the fact that two of the main translators of Indian works, Sir William Jones and Sir Charles Wilkins, were instrumental in the setting up in 1785 of the Asiatick Society of Bengal, which, according to Edwardes, 'became the centre for the Englishmen's curiosity about the country he lived in and ruled'.<sup>64</sup>

The situation in the Malay Peninsula bears similarities with the situation in India. The Malay Peninsula and Malay literature were made visible to the British public through the many works written by the British during the colonial period. The translation of Malay literary works into English also played a part in introducing and popularising Malay literary riches to the British public. Many of the translators were those involved in the administration of the colonised peninsula. Swettenham, for

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<sup>61</sup> See Brockington, p. 449. Also see Humayun Kabir, *Britain and India* (Calcutta: Orient Longmans, 1960), pp. 19-27.

<sup>62</sup> Kabir, pp. 21-22.

<sup>63</sup> *Ibid.*, p. 26.

<sup>64</sup> Edwardes, *British India*, p. 37.



example, was sent to the Straits Settlements as a cadet in 1870, and eventually became Governor of the Straits Settlements in 1901; Hugh Clifford was sent to the Malay Peninsula as a British official in 1883; and Wilkinson was Inspector of Malay Schools for the Federated Malay States from 1903 to 1906. As in India, it is believed that in the Malay Peninsula, the involvement of some of the Englishmen in learning about the Malays and their culture was borne out of pure curiosity about and interest in the new environment. This is supported by Hasnah, who mentions that the tradition of translating Malay into English, particularly that of the Malay verse, came about from the desire of the British to 'introduce their countrymen to a people and a culture they [...] love, through, amongst other things, its language and literature'.<sup>65</sup> That the situation in the Malay Peninsula was closely related to that of India is also reflected in the fact that William Marsden, who was involved in compiling the 1812 dictionary of the Malay language, was in fact the son-in-law of Sir Charles Wilkins who, together with Sir William Jones, were instrumental in the setting up of the Asiatic Society of Bengal.<sup>66</sup>

### 3.3.3 Malaysia in the Post-independence Period

In this section I will now try to examine images of Malaysia in Britain in the years before the end of the last decade of the twentieth century. To enable us to discover the recent images of Malaysia which have been made available to the British public and how the British have in turn perceived the country, it would be useful to examine British media coverage of Malaysian affairs. In order to do this, I

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<sup>65</sup> Hasnah, p. 58.

<sup>66</sup> Mukherjee, p. 86.

consulted various major British newspapers published in 1998 and 1999 on the online CD-ROM provided by the library at the University of Warwick. The newspapers which were consulted were *The Times*, *The Daily Telegraph*, *The Guardian*, *The Independent*, and their Sunday editions. Newspapers are chosen for this purpose as our perception of others are shaped most often by images of the other which are made available to us, and these images come most easily through this medium.

In general, Malaysia has been rather visible on the international scene and in Britain, especially in relation to the economic growth of the country under the leadership of the Prime Minister, Dr. Mahathir Mohamad since he came to power in 1981. Towards the end of the 1990s, however, it was the economic meltdown of the countries in Southeast Asia, including Malaysia, that came to dominate the pages of British newspapers. The economic crisis that hit much of Southeast Asia turned Malaysia and many of its neighbouring countries into cheap travel destinations. As a result, a large number of articles on Malaysia in Britain focused on the many tourist spots in the country that would appeal to British holidaymakers, for example, island resorts, national parks, and wildlife sanctuaries. The economic crisis also meant that many articles relating to Malaysia also focused on the effect it had on British businesses, and more importantly, on British universities, as the crisis meant that there was a huge decrease in the number of university applicants from Malaysia, where the largest contingent of overseas students in Britain come from. Another event which took place in Malaysia as a result of the financial turmoil and which was subsequently reported in the British media was the arrival of Indonesian immigrants in Malaysia, and the subsequent effort by the Malaysian government to repatriate the immigrants. This event received wide coverage in British newspapers due to the fact



that many immigrants were killed in the process of being sent home as a result of police violence. The reporting of this event consequently led to the ban in Malaysia of two British newspapers, *The Independent* and *The Observer*, by the Malaysian Prime Minister, Dr. Mahathir Mohamad in May 1998.

Malaysia was also popular in the sports pages of many British newspapers in 1998 and 1999 as it hosted a number of international sporting events. Two such sporting events which were widely reported in the British media were the sixteenth Commonwealth Games in September 1998 and the Malaysian Grand Prix at the Sepang Circuit in October 1999. The wide coverage of the Malaysian Grand Prix in particular was not only due to the fact that it was the first time Malaysia hosted such an event, but also to the fact that it was also the first time the Grand Prix was held in Southeast Asia. During the wide coverage of the Commonwealth Games in Malaysia, another Malaysian crisis was deepening and was consequently widely discussed in the British media. This event was mass demonstrations and riots as the result of the reform movement which followed the arrest of Malaysia's Deputy Prime Minister and Minister of Finance, Mr. Anwar Ibrahim for sexual misconduct just before the start of the Commonwealth Games. Numerous pages in the major British newspapers were also devoted to the subsequent trial of Mr. Anwar.

Other news regarding Malaysia which was widely reported in the British media in 1999 included the mass slaughter of pigs in farms across Malaysia in the effort to control a viral outbreak in January, the opening of the Malaysia's new airport, the Kuala Lumpur International Airport (KLIA) in June, the suspension of Malaysian Airlines from the use of the British airspace by the Civil Aviation Authority of Britain after it flew over London with too little fuel in August, and the Malaysian general election in November.

There were also various minor articles on or relating to Malaysia which were featured in British newspapers. These include press releases on films set in Malaysia which were then being shown in Britain. These include *Anna and the King*, which was filmed in Malaysia after filming was banned in Thailand, *The Rogue Trader*, which tells of the trading activities of Nick Leeson and the subsequent fall of the Barings Bank, and also *Return to Paradise*, a movie which highlights the danger of drug-trafficking in Malaysia. Also reported in the British media were various forms of cultural exchanges between Britain and Malaysia, for example, a trade mission to the capital of Malaysia, Kuala Lumpur, from Manchester in October 1998. The mission, which was known as 'Cool Mancunia', was set up as a way of promoting British popular culture to Malaysians, the link between the two cities having been established by the fact that Manchester has been given the task of hosting the 2002 Commonwealth Games, after the 1998 Games in Malaysia.

The only cultural aspects of Malaysia which were recently publicised in Britain were its visual and performing arts, shown as part of the cultural events which were staged to coincide with the Asia-Europe meeting in London in April 1998. These cultural events were supported by the Foreign and Commonwealth Office, the British Council, and Visiting Arts, a joint venture between the various arts councils in the United Kingdom, which was set up with the purpose of assisting in the promotion of the culture and arts of other countries in Britain. Programmes organised to celebrate the culture and arts of East and Southeast Asia include an exhibition entitled 'Asia City' at the Photographers' Gallery at Great Newport Street in London from 28 March to 23 May 1998, which featured images of Asian cities, and also an exhibition of the images of the countries in East and Southeast Asia at the gallery of the Association of Photographers at Domingo Street in London from 31 March to 11



April 1998.<sup>67</sup> Malaysia was featured in both these exhibitions. Other activities include a celebration of Asian arts held at the Brunei Gallery at the School of Oriental and African Studies (SOAS) in London, in which Malaysia was represented by a workshop and a concert on Malaysian shadow puppets.<sup>68</sup> Also shown was an exhibition of works of art from East and Southeast Asia at the Victoria and Albert Museum, with Malaysia featuring the uniqueness of its silvercraft.<sup>69</sup> There were only two main cultural events in which the literature of Southeast Asia was featured. One was readings of contemporary Southeast Asian poetry at London's South Bank.<sup>70</sup> The other was a seminar entitled 'Modernity, Modernism and the Rise of the Novel in Southeast Asia', which was co-hosted by Majlis Sastera Asia Tenggara (MASTERA) or the Literary Council of Southeast Asia and SOAS in London.<sup>71</sup>

The Asia-Europe meeting in April 1998 also led Visiting Arts to launch its East and Southeast Asian artists' residency programme for visual artists from these regions. Visiting Arts was also involved in an exhibition of visual arts by Southeast Asian artists entitled 'Cities on the Move', which showcased images of urban life in Southeast Asian cities, and was shown at the London Hayward Gallery from 13 May to 27 June 1999. During this time, one Malaysian artist, Wong Hoy Cheong, who was involved in the 'Cities on the Move' exhibition, also became an artist in residence at the Goldsmith's College in London as part of the Visiting Arts programme.

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<sup>67</sup> *ASEM 2 Cultural and Arts Programme: Asia Meets Europe in Britain* (London: Visiting Arts, 1998), p. 10.

<sup>68</sup> *Ibid.*, p. 6.

<sup>69</sup> *Ibid.*, p. 8.

<sup>70</sup> *Ibid.*, p. 26.

<sup>71</sup> *Ibid.*, p. 29.

In short, it can be said that the close relations between the two countries have meant that Malaysia is often featured in the pages of British newspapers. Many of the newspaper articles on Malaysia seem to revolve around current issues and crises which often appear in the foreign news sections of British newspapers. It is very likely that the single dominant image of Malaysia in Britain is that of an exotic tourist destination, an image constantly enhanced by Malaysia's regular appearances in the travel sections of many leading British newspapers. The images that are often portrayed of Malaysia in recent years seem to give the impression that there is very little of Malaysian arts that is worth knowing. Although there have been exhibitions of Malaysian visual arts in Britain, it is likely that these appealed to only a minority of the public. The translation of Malay literary works into English is possibly influenced by and suffers from the present images of Malaysia. In the absence of real effort to promote Malay literary riches in Britain, either by British or Malaysian organisations concerned with the promotion of the arts, it is not impossible to deduce that there is very little that is worth knowing or translating from the country. To contrast this with the Indian situation, it is believed that Indian literature in translation is able to flourish due to the fact that one of the dominant images of India is that of a nation of literary riches. This has been helped much by the fact that the Indian poet, Rabindranath Tagore has been awarded the Nobel Prize for Literature. It is also believed that the international reception of Indian writers such as Arundhati Roy, Anita Desai, Salman Rushdie and Kamala Das in more recent times has also contributed much to the development of Indian literature in translation as these writers are able to portray India as a literary nation.

It can perhaps be said that any image of Malaysia as a nation of literary riches may be confined only to the academic circle, that is, to those involved in the field of



Malay Studies in the United Kingdom. In trying to explore the visibility of Malay literature in Britain and to map out the position assumed by Malay literature in the western literary polysystem, it is thought necessary to look into the development of Malay Studies in Britain. It was also deemed necessary to also look into the development of Southeast Asian Studies in Britain as it is under the general umbrella of Southeast Asian Studies that the study of Malay literature is often subsumed. It is believed that an exploration of the development of Malay and Southeast Asian Studies in Britain may be able to give an indication of how Malay literature is received in Britain.

The development of Southeast Asian Studies in the Britain is not surprising considering the involvement and influence of Britain in Southeast Asian countries such as Malaysia and Singapore. Such development has been documented by Victor King in his publication, *Between East and West: Policy and Practice in South-East Asian Studies in Britain*.<sup>72</sup> According to King, there are four distinct phases in the development of Southeast Asian Studies in Britain. The first phase includes the establishment in 1917 of the School of Oriental Studies, renamed School of Oriental and African Studies (SOAS) in 1938, after the Reay Committee's Report of 1909. The second phase saw increased interest in Southeast Asian Studies. Following the Scarborough Report of 1947, the Hayter Report of 1961, and the Parker Report of 1986, two more centres of Southeast Asian Studies were created, one in the University of Hull and the other in the University of Kent. The third phase, however, saw a decline in interest in Southeast Asian Studies, and this was reflected in the closure of the centre in the University of Kent. Today the situation has changed; interest in Southeast Asian Studies has been renewed. According to Mohammed and

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<sup>72</sup> V.T. King, *Between East and West: Policy and Practice in South-East Asian Studies in Britain* (Hull: Hull University Press, 1990).



Huxley, this was helped by certain attractions in the region, made known through the media and also through direct contact with the countries in the region.<sup>73</sup> The media have, for example, have been keen to highlight certain issues pertinent to the countries, for example, issues of economic growth of countries in the Southeast Asian region, human rights and environmental issues, and also issues regarding conflicts in the region, thus drawing students to the field of study.<sup>74</sup> Direct contact with the countries, made possible through affordable air fares to the region, has also stimulated interest in certain aspects of the region, for example, its culture.<sup>75</sup>

At the University of Hull, the Centre for Southeast Asian Studies is a department within the School of Social and Political Sciences. The teaching at the centre covers Malaysia together with nine other countries in the region, and explores such issues as cultural anthropology, economics, human geography, politics, sociology, development, history, international relations, and security and defence. According to Mr. Lewis Hill, a lecturer in Southeast Asian Social Anthropology at the centre, Malay language is taught, but the programme is more concerned with the practical use of language.<sup>76</sup> He also adds that Malay literature is used as part of their teaching programme, but only in the teaching of the Malay language. To add, although Mr. Hill is engaged in research on the literature of Malaysia, his interest leans more towards fictional works in English relating to Malaya / Malaysia, an interest which is reflected in his work entitled *A Checklist of English-language Fiction Relating to Malaysia, Singapore and Brunei*.<sup>77</sup> Another member of staff at

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<sup>73</sup> Mohammed Halib and Tim Huxley, 'Introduction', in *An Introduction to Southeast Asian Studies*, ed. by Mohammed Halib and Tim Huxley (London: Tauris Academic Studies, 1996), pp. 1-9 (p. 1).

<sup>74</sup> *Ibid.*, p. 1.

<sup>75</sup> *Ibid.*, p. 1.

<sup>76</sup> Lewis Hill, Personal correspondence, 27 July 1998.

<sup>77</sup> Lewis Hill, *A Checklist of English-language Fiction Relating to Malaysia, Singapore and Brunei* (Hull: Centre for Southeast Asian Studies, University of Hull, 1986).



the centre who is involved in the teaching of Malay language and literature is Dr. Ian Caldwell, but his area of specialisation is the Sulawesi literature of Indonesia.

Another measure taken to determine the visibility of Malay literature at the target end was to consult the *Guide to Asian Studies in Europe*.<sup>78</sup> To determine the number of scholars of Asian Studies in Europe whose interests included Malaysia, the section 'Asianists by Region and Country of Interest' was consulted.<sup>79</sup> A close analysis of this section shows that there are altogether seventy-five scholars in Britain who are engaged in research on various aspects of Malaysia, often in combination with other Asian countries. Out of the seventy-five scholars, only six are engaged in the study of Malay literature, and this again was in combination with other fields of study, for example, linguistics, religion, history, art history, cultural studies, archaeology, and philosophy.<sup>80</sup> The most popular field of study for scholars in the United Kingdom who are engaged in research relating to Malaysia is Developmental Studies with twenty-eight scholars, followed by Economy and History, each with seventeen scholars.

It is clear then that even within the academic circle, Malay literature is not hugely popular. Aspects of Malaysia which are most often studied and given attention and prominence are those which have little bearing with its literature. Even within Malay Studies, Malay literary works are used only as a means in learning the language. The marginality of Malay literature in Britain can perhaps also be attributed to the fact that it generates little interest, even within the academic circles.

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<sup>78</sup> *Guide to Asian Studies in Europe* (Surrey: Curzon/International Institute of Asian Studies, 1998). The guide provides lists of scholars, universities, organisations, and newsletters related to Asian Studies in Europe.

<sup>79</sup> Under each Asian country are listed the various regions of Europe. Within each region, for example, the Austrian region, are listed the name(s) of scholar(s) in that region who are interested in the Asian country, together with and his/their field(s) of interest.

<sup>80</sup> The six scholars are Prof. V.I. Braginsky, Drs. A.T. Gallop, Dr R. Jones, Dr E.U. Kratz, Dr J.R. Marr, and Dr N.G. Phillips.

### **3.4 Translations of Malay Literature into English in Britain**

The main aim of this section is further explore the visibility of Malay literature in Britain by looking at the extent to which Malay literary works have been translated into English in Britain. In the previous section I have mentioned some English translations of Malay literature which were made during the time of the British occupation of Malaya. The main aim of this section therefore is to find more recent translations, particularly those which were published in the last two decades of the twentieth century. Although the emphasis is on more recent translations, this section also tries to include translations which have been published since the independence of Malaya in 1957. The decision to find only translations from 1957 onwards is made on the belief that older translations, such as those of the works of Munshi Abdullah are only available in specific scholarly journals, and thus have limited readership. Furthermore, it is believed that old translated works have limited appeal to contemporary readers, a belief which is reflected in the fact that some works on the Malay language and Malay literature have been located in second-hand and antiquarian bookshops.

#### **3.4.1 Sources Consulted**

In order to find translations of Malay literature into English in Britain, various sources were consulted. The main sources were the *UNESCO Collection of*



*Representative Works*, and the *UNESCO Index Translationum*.<sup>81</sup> Effort was also made to contact centres of Malay Studies in Britain and to consult book catalogues in their libraries. In addition to that, I also wrote to publishers in Britain who publish books in the context of Malaysia or Southeast Asia, and consulted their catalogues. Also important in the effort to locate translations of Malay literary works into English in Britain was Lewis Hill's *A Checklist of English-language Fiction Relating to Malaysia, Singapore and Brunei*. Other sources which were referred to include anthologies and works relating to Southeast Asian literature, and also travel guides on Malaysia which are published in Britain.

#### **3.4.2 Publications relating to Malay Literature, and Malay Literature in Translation in Britain**

In this section I will discuss the outcome of the search for translations of Malay literature into English which have been published in Britain using the sources described above. The books found from the search can be placed in various categories, each of which will be discussed below.

The first category consists of books and publishers which are concerned with matters relating to Malaysia, although not to Malay literature specifically. Two of these publishers are Wisdom Books and Millbank Books, both of whom distribute books from or on Malaysia which concern specific topics. Wisdom Books, for example, distributes only Malaysian books relating to Buddhism, while Millbank Books distributes books on Feng Shui and the Chinese culture, and also some

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<sup>81</sup> *UNESCO Collection of Representative Works 1948-1996* (Paris: UNESCO, 1997); *UNESCO Index Translationum: International Bibliography of Translations* (Paris: UNESCO, [n.d.]).

Malaysian cookbooks and language books. Neither of the publishers distributes fiction titles.

Arthur Probsthain is one of the few small publishers who specialise in books on Southeast Asia. According to Probsthain, the publishing company is interested 'in all aspects of material on Southeast Asia, including Malaysia'.<sup>82</sup> Other works relating to Malaysia recently published include those which are published by Athlone, Clarendon, Curzon, C. Hurst, John Murray, Reaktion, I.B. Tauris, Weidenfeld and Nicolson, and Zed. These publishers issue mostly social science titles. Other important publishers of titles relating to Malaysia include the British Library and the British Museum, which specialise in matters relating to Malay cultural artefacts. Other British-published books on Malaysia include those on business, economy and law by publishers such as Butterworth-Heinemann, Macmillan, and Routledge, on natural history by Oxford University Press and New Holland, and finally travel guides by Lonely Planet, A & C Black, Berlitz, AA Publishing and New Holland. All these works relating to Malaysia which are published in Britain can be seen in Table 3.1

The second category consists of general sources not only for the study of Malay literature but also for other Southeast Asian literatures. The books in this category are mainly reference materials and guide books which do not provide examples of the literatures of Southeast Asia. One example of the books in this category is *A Guide to Eastern Literature* (1971).<sup>83</sup> The guide is divided into fifteen sections, each relating to a specific eastern literature. Malay literature is described under the general

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<sup>82</sup> Arthur Probsthain, Personal correspondence, 22 May 1998.

<sup>83</sup> *A Guide to Eastern Literature*, ed. by David Marshall Lang (London: Weidenfeld and Nicolson, 1971).



Author	Title	Publication details
<b>General Bibliography</b>		
Ian Brown and Rajeswary Ampalavanar	<i>Malaysia</i>	Oxford: ABC-Clio, 1986
Ooi Keat Gin	<i>Malaysia: Revised Edition</i>	Oxford: ABC-Clio, 1999
<b>Fiction</b>		
Eric Lawlor	<i>Murder on the Verandah: Love and Betrayal in British Malaya</i>	London: Flamingo, 2000
<b>Literature</b>		
Zakaria Hitam	<i>Folktales of Malaysia</i>	Oxford: Macmillan-Heinemann, 1989
Ulrich Kratz	<i>Southeast Asian Languages and Literatures: A Bibliographical Guide to Burmese, Cambodian, Indonesian, Javanese, Malay, Minangkabau, Thai and Vietnamese</i>	London: I.B. Tauris, 1996
Lisbeth Littrup, ed.	<i>Identity in Asian Literature</i>	Surrey: Curzon, 1996
David Smyth	<i>The Canon in Southeast Asian Literatures: Literatures of Burma, Cambodia, Indonesia, Laos, Malaysia, Phillipines, Thailand, Vietnam</i>	Surrey: Curzon, 2000
<b>Arts</b>		
Joe Cribb	<i>Magic Coins of Java, Bali and the Malay Peninsula</i>	London: British Museum, 1999
Annabel Teh Gallop and Ulrich Kratz	<i>The Legacy of the Malay Letter</i>	London: British Library, 1994
Grace Inpam Selvanayagam	<i>Songket: Malaysia's Woven Treasure</i>	Oxford: Oxford University Press, 1990

<p><b>Social Science</b></p> <p>Janet Carsten</p> <p>J.M. Gullick</p> <p>Joel S. Kahn</p> <p>Anthony Milner</p> <p>Mahathir Mohamed</p> <p>Ann Munro-Kua</p> <p>Cecilia Ng</p> <p>Maila Stevens and Cecilia Ng</p> <p>Sharifah Zaleha Syed Hassan and Sven Cederroth</p> <p>Wilder, William</p>	<p><i>The Heat of the Hearth: The Process of Kinship in a Malay Fishing Community</i></p> <p><i>Indigenous Political Systems of Malaysia</i></p> <p><i>Southeast Asian Identities: Culture and Politics of Representation in Indonesia, Malaysia, Singapore and Thailand</i></p> <p><i>The Invention of Politics in Colonial Malaya: Contesting Nationalism and the Expansion of the Public Sphere</i></p> <p><i>Growth, Prosperity and Multiracial Harmony in Malaysia</i></p> <p><i>Authoritarian Populism in Malaysia</i></p> <p><i>Positioning Women in Malaysia: Class and Gender in Industrializing States</i></p> <p><i>Malay Peasant Women and the Land</i></p> <p><i>Managing Marital Disputes in Malaysia</i></p> <p><i>Communication, Social Structure and Development in Rural Malaysia: A Study of Kampung Kuala Bera</i></p>	<p>Oxford: Clarendon, 1997</p> <p>London: Athlone, 1988</p> <p>London: I.B. Tauris, 1998</p> <p>Cambridge: Cambridge University Press, 1994</p> <p>London: Weidenfeld and Nicolson, 1998</p> <p>London: Palgrave, 1996</p> <p>London: Macmillan, 1999</p> <p>London: Zed, 1994</p> <p>London: I.B. Tauris, 1997</p> <p>London: Athlone, 1982</p>
<p><b>Business and Economy</b></p> <p>Moha Asri Abdullah</p> <p>Rokiah Alawi</p> <p>T. Allen</p>	<p><i>Small and Medium Enterprise in Malaysia: Policy Issues and Challenges</i></p> <p><i>Industrialization in Malaysia: Import Substitution and Infant Industry Performance</i></p> <p><i>Sales and Distribution Guide to Malaysia</i></p>	<p>Aldershot: Ashgate, 1999</p> <p>London: Routledge, 1996</p> <p>Oxford: Pergamon, 1988</p>



John Drabble	<i>An Economic History of Malaysia, C. 1800-1990</i>	London: Palgrave, 2000
J. Faarland, J.R. Parkinson and R. Saniman	<i>Growth and Ethnic Inequality: Malaysia's NEP</i>	London: Hurst, 1990
Edmund Terence Gomez	<i>Chinese Business in Malaysia: Accumulation, Accommodation and Ascendance</i>	Surrey: Curzon, 1999
Edmund Terence Gomez and K.S. Jomo	<i>Malaysia's Political Economy: Politics, Patronage and Profits</i>	Cambridge: Cambridge University Press, 1999
K.S. Jomo	<i>Industrializing Malaysia: Policy, Performance, Prospects</i>	London: Routledge, 1993
K.S. Jomo, Greg Falkner and Rajah Rasiah, eds.	<i>Industrial Technology Development in Malaysia: Industry and Firm Studies</i>	London: Routledge, 1999
Amarjit Kaur	<i>Economic Change in Malaysia: Sabah and Sarawak since 1850</i>	London: Macmillan, 1998
Amarjit Kaur and Ian Metcalfe	<i>The Shaping of Malaysia</i>	London: Macmillan, 1998
Loh Siew Cheang	<i>Business Guide to Malaysia</i>	Oxford: Butterworth-Heinemann, 1997
Rajah Rasiah	<i>Foreign Capital and Industrialization in Malaysia</i>	London: Macmillan, 1995
<b>Natural History</b>		
David Bowden	<i>Taman Negara</i>	London: New Holland, 2000
G.W.H. Davidson, ed.	<i>The National Parks and Other Wild Places of Malaysia</i>	London: New Holland, 1999
Geoffrey Davidson	<i>A Photographic Guide to Birds of Peninsular Malaysia and Singapore</i>	London: New Holland, 1995
Andrea Ferrari and Antonella Ferrari	<i>Malaysia Diving Guide</i>	Shrewsbury: Swan Hill, 1997
Jack Jackson	<i>Globetrotter Diving Guide to Malaysia</i>	London: New Holland, 2000

Allen Jeyarajasingam and Alan Pearson	<i>A Field Guide to the Birds of West Malaysia and Singapore</i>	Oxford: Oxford University Press, 1998
Junaidi Payne	<i>Wild Malaysia: The Wildlife and Scenery of the Malay Peninsula, Sarawak and Sabah</i>	London: New Holland, 1990
Junaidi Payne and Gerald Cubitt	<i>Wild Malaysia</i>	London: New Holland, 1999
<b>Travel Guide</b>		
Wendy Moore	<i>The Magic of Malaysia</i>	London: New Holland, 1997
Christine Osborne and Neil Wilson, eds.	<i>Essential Malaysia</i>	Basingstoke: AA Publishing, 1998
Jennifer Rodrigo	<i>Malaysia: The Beautiful</i>	London: New Holland, 1997
Sean Sheehan and Patricia Levy	<i>Blue Guide: Malaysia and Singapore</i>	London: A&C Black, 1997
<b>History</b>		
Barbara Watson Andaya	<i>A History of Malaysia</i>	London: Macmillan, 1982
P. Kratoska	<i>The Japanese Occupation of Malaya, 1941-5</i>	London: Hurst, 1998
R.S. Milne and Diane K. Mauzy	<i>Malaysian Politics under Mahathir</i>	London: Routledge, 1999
Ziauddin Sardar	<i>The Consumption of Kuala Lumpur</i>	London: Reaktion, 2000
Margaret Shennan	<i>Out in the Midday Sun: The British in Malaya, 1880-1960</i>	London: John Murray, 2000

Table 3.1 A selected list of works relating to Malaysia which are published in Britain



section entitled 'Indonesian and Malaysian Literature'.<sup>84</sup> This general section is further divided into two sub-sections. The first sub-section is concerned with the historical background of both Indonesia and Malaysia and the development of both Indonesian and Malay, while the second section is concerned with the main trends of the two literatures. Examples of literary works in the two literatures involved are not provided.

Another important publication which falls into this category is *Southeast Asian Languages and Literatures: A Bibliographical Guide to Burmese, Cambodian, Indonesian, Javanese, Malay, Minangkabau, Thai and Vietnamese*.<sup>85</sup> Kratz, in the introduction, acknowledges the fact that 'the languages and literatures of South-east Asia, with their considerable historical depth, their thematic range and stylistic variety are among the least known and least studied languages and literatures of the world' (p. 2). The publication, however, is only a bibliographical guide which is meant to help people gain access to the relevant material in their study of the languages and literatures of Southeast Asia. The guide also features, in the last section, a list of translations from the languages involved. The Malaysian section contains translations of both modern and traditional Malay literature.

*An Introduction to Southeast Asian Studies* is another work which is similar to the work described above in that it is, in general, a guidebook.<sup>86</sup> While the bibliographical guide described above focuses on the study of the languages and

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<sup>84</sup> E.C.G. Barrett, 'Indonesian and Malaysian Literature', in *A Guide to Eastern Literature*, ed. by David Marshall Lang (London: Weidenfeld and Nicolson, 1971), pp. 267-279.

<sup>85</sup> *Southeast Asian Languages and Literatures: A Bibliographical Guide to Burmese, Cambodian, Indonesian, Javanese, Malay, Minangkabau, Thai, and Vietnamese*, ed. by E. Ulrich Kratz (London: Tauris Academic Studies, 1996).

<sup>86</sup> *An Introduction to Southeast Asian Studies*, ed. by Mohammed Halib and Tim Huxley (London: Tauris Academic Studies, 1996).

literatures of Southeast Asia, this guide is designed to facilitate the study of various aspects of Southeast Asian Studies, namely, anthropology, history, literature, geography, sociology, economics, politics, and international relations. Mohammed and Huxley state clearly the aim of the book, which is 'to help advanced students of Southeast Asian Studies wishing to explore the background to, and the present state of, the more important academic disciplines in relation to Southeast Asian Studies'.<sup>87</sup>

The section on literature first describes the general setting of Southeast Asian literatures and then goes on to describe each of the literatures of Southeast Asia, providing not only the historical background of the literatures involved but also general bibliographical guides and reference materials for each of the literatures for further study.

Two other works which fall into the category of general sources for the study of Malay literature are *The Penguin Companion to Literature* and the *Dictionary of Oriental Literatures*.<sup>88</sup> *The Penguin Companion to Literature* is divided into two main sections, Classical and Byzantine, and African and Oriental. The main aim of the African and Oriental section, according to Lang, is 'to provide Western general readers, and school and University students, with a handy and readable "Who's Who" of the most significant writers of Asia and Africa, from ancient times to the present day' (p. 219). Altogether there are seven entries relating to Malay literature in the Oriental section: one entry on Malay literature in general, one entry on the *pantun* genre in Malay literature, one entry on an aspect of traditional Malay literature, namely the *penglipor lara* or the storyteller, two entries on two of the most important

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<sup>87</sup> Mohammed and Huxley, 'Introduction', p. 1.

<sup>88</sup> *The Penguin Companion to Literature: Classical, Byzantine, Oriental, African*, ed. by D.R. Dudley and D.M. Lang, rev. edn (London: Allen Lane, 1971).

*Dictionary of Oriental Literatures*, ed. by Jaroslav Průšek and Dušan Zbavitel (London: Allen & Unwin, 1974).



Malay literary works, *Hikayat Hang Tuah* or the Story of Hang Tuah and *Sejarah Melayu* or the Malay Annals, and finally two entries on two major Malay literary figures, Abdullah bin Abdul Kadir Munshi and Hamzah Fansuri. The *Dictionary of Oriental Literatures*, meanwhile, contains six entries relating to Malay literature: three entries on the Malay literary genres of *hikayat*, *pantun*, and *sha'ir*, one entry of the Malay literary work, *Sejarah Melayu* or the Malay Annals, and two entries on the Malay literary figures, Abdullah bin Abdul Kadir Munshi and Shahnnon Ahmad.

The third category of books found in the search for English translations of Malay literature which are published in the United Kingdom are books which are similar to those in the second category in that they are concerned with Malay literature, but slightly different in that they provide examples of Malay literary works. One such work is *Asia through Asian Eyes: Parables, Proverbs, Stories and Epigrams of the Asian Peoples*.<sup>89</sup> This work covers seven aspects of the Asian way of life, namely, Thought and Religion, the Arts, Language and Literature, the State, Society, Everyday Life, and finally Science. There is just one entry in relation to Malaysia in the literature section, i.e., an example of the literary language of a traditional Malay love song, which is presented in translated form.

Another text which falls into the third category is *The Elek Book of Oriental Verse*.<sup>90</sup> This book presents translations of verse from thirty-three Oriental languages. A special feature of this collection is mentioned by the editor: 'selections from the "great" Oriental literatures - Chinese, Japanese, Indian, Persian, Arab, Hebrew - have been kept to a decent minimum to allow many other literatures to

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<sup>89</sup> *Asia through Asian Eyes: Parables, Proverbs, Stories and Epigrams of the Asian Peoples*, compiled by Baldoon Dhingra, with a foreword by K.M. Panikkar (London: Thames and Hudson, 1959).

<sup>90</sup> *The Elek Book of Oriental Verse*, ed. by Keith Bosley (London: Paul Elek, 1979).

make a rare (or even first) appearance in English'.<sup>91</sup> It is this approach that makes possible the presence of verses from lesser-known languages such as Kirghiz, Ugaritic and also Malay. Malay verse forms are presented under the heading 'Malay', and covers not only the translation of Malay verse but also that of Indonesian verse. The grouping together of Malay and Indonesian verse can perhaps be explained by the fact that Malay and Indonesian derive from a single linguistic ancestor. The section devoted to Malay verse forms starts with a translation of the traditional Malay verse form of *pantun*. The rest of the section contains the translation of eight works from seven poets, only one of whom is a Malaysian. The rest of the works which are featured come from poets who are of Indonesian origin.

The literary works of Malaysia are also featured in an In Print publication entitled *Traveller's Literary Companion to South-east Asia*.<sup>92</sup> The book presents literary information on ten Southeast Asian countries, all preceded by geographical, historical, and political information of the countries involved. Dingwall, in his introduction, mentions that the book is 'intended primarily for English-speaking readers who do not read any of the South-east Asian languages'. Because of this, most of the works included are those which are available in English translation, although there are also works originally written in English, either by Southeast Asian writers or writers from other countries whose works were set in Southeast Asia. The section on Malaysia is written by a K.S. Maniam, a Malaysian writer who writes in English. Maniam starts by giving geographical, historical, and political information about the country, and then proceeds to present the various literatures of Malaysia. He starts with pre-independence literature in three indigenous languages of Malaysia

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<sup>91</sup> 'To the Reader', p. 5-6 (p. 5).

<sup>92</sup> *Traveller's Literary Companion to South-east Asia*, ed. by Alastair Dingwall (Brighton: In Print, 1994).



- Malay, Tionghua and Tamil - and then describes the pre-independence literature in English in Malaysia. Maniam also discusses some modern Malay writers and the presence of Malaya/ Malaysia in western literary works. The section on Malaysia also contains literary works relating to Malaysia, in the form of translations and also works originally written in English. The final part in the section on Malaysia are extracts of some of the literary works relating to Malaysia, again in the form of translations from Malay, for example, *No Harvest but a Thorn*, which is a translation of Shahnun Ahmad's *Ranjau Sepanjang Jalan*, and *Death of a Warrior*, a translation of Usman Awang's *Matinya Seorang Pahlawan*, or works written in English by Malaysian writers such as Wong Phui Nam, Ee Tiang Hong and K.S. Maniam, and also works in English which used Malaya as a setting, for example, those by W. Somerset Maugham, Hugh Clifford, Isabella Bird and Joseph Conrad.

Skoob Books Publishing, based in London, is one of the publishers who produces literary works from Malaysia, especially under the Skoob Pacifica Series. The series, launched in 1993, does not focus on Malaysia alone. It is in fact dedicated to presenting contemporary literature from the countries of the Pacific Rim. The main publications coming from the Skoob Pacifica Series are the *Skoob Pacifica Anthologies*. The main focus of this series is on works written in English, although it occasionally features translations from Malay, for example, the translation of the poem of the Malay poet, Latiff Mohidin, in the *Skoob Pacifica Anthology No. 1: S.E. Asia Writes Back!*.<sup>93</sup> Generally, however, it does not publish literature in translation.

The fourth and also final category are translations of Malay literature which have been found from the sources indicated previously. The books which fall into this category can be further divided into three sub-categories: (1) Malay literature in

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<sup>93</sup> Latiff Mohidin, 'Midnight Lays', trans. by Salleh Ben Joned, in *Skoob Pacifica Anthology No. 1: S.E. Asia Writes Back!*, ed. by C.Y. Loh and I.K. Ong (London: Skoob, 1993), pp. 151-153.



English translation which was published in Britain, (2) Malay literature in English translation which was published in Malaysia but which are available in Britain, and finally (3) translations of Malay literature in other countries / languages.

The only English translation of Malay literature which was published in Britain is an anthology of Malaysian poetry entitled *The Puppeteer's Wayang: A Selection of Modern Malaysian Poetry*.<sup>94</sup> The anthology, which was co-published by In Print Publications, Brighton and Dewan Bahasa dan Pustaka, Malaysia in 1992, features the translation of one hundred and twenty-one poems by nineteen poets. Its main aim, as stated in the preface, was 'to introduce and promote important poems by Malaysia poets to an international audience' (*Puppeteer's Wayang*, p. vii).

Besides the anthology mentioned above, there are several other English translations of Malay literature. These, however, are works which were published in Malaysia by Dewan Bahasa dan Pustaka but which are available in Britain. These translations, which include the works of some of Malaysia's most famous authors such as A. Samad Said, Anwar Ridhwan, Kemala, Keris Mas, Shahnnon Ahmad and Usman Awang, can be found mainly at the library of the School of Oriental and African Studies (SOAS) of the University of London. The SOAS library also holds a large collection of books and reference materials relating to the Malay language and Malay literature which are in English and other European languages. The library also has a collection of both traditional and contemporary Malay literary works in the original Malay.

In addition to SOAS, the British Library, specifically the Oriental and India Office Collections (OIOC), also holds quite a number of Malay literary works in English translation, in addition to other materials relating to the Malay language and

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<sup>94</sup> *The Puppeteer's Wayang: A Selection of Modern Malaysian Poetry*, ed. by Muhammad Haji Salleh (Brighton: In Print and Dewan Bahasa dan Pustaka, 1992).



literature. According to Gallop, the collection at the OIOC 'may be described as comprehensive up to the mid-1960s, and selective thereafter'.<sup>95</sup> Gallop also adds that the OIOC 'probably holds one of the largest single collections of pre-war Malay novels, as well as a good post-war selection'. Translations of Malay literary works into English have also been found at the Sir Brynmor Jones Library at the University of Hull. All the translations of Malay literary works into English which are available in Britain as described above are shown in Table 3.2.<sup>96</sup>

Finally, the search for English translations of Malay literary works has also uncovered several translations of Malay literary works in other countries, in some European and Asian languages. These have been found mainly in the *UNESCO Index Translationum* and also in the *UNESCO Collection of Representative Works*. The translations are shown in Table 3.3.<sup>97</sup>

This section has tried to show the extent to which the presence of Malaysia and Malay literature is felt at the target end. Clearly, there are few English translations of Malay literary works in Britain. There has been only one British-published translation of Malay literature while the rest were published in Malaysia. In addition to that, these translations are stocked in specialist libraries, mainly to cater for students and staff at centres where the Malay language is taught.

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<sup>95</sup> Annabel Teh Gallop, Personal correspondence, 4 August 1998.

<sup>96</sup> In Table 3.2, titles of translated works which are shown in bold indicate a bilingual edition. Other relevant information about the work is given after the title. The final column indicates the place where the translation is found, together with the classmark(s) of the translation. The following abbreviations are used to indicate the place where the translation is found - SOAS for School of Oriental and African Studies Library, University of London; BJH for Sir Brynmor Jones Library, University of Hull; and BL for British Library.

<sup>97</sup> In Table 3.3, translated works which are found in the *UNESCO Collection of Representative Works 1948-1996* are indicated by (\*), while translated works which are found in the *Index Translationum* are indicated by (\*\*).

Author	Title	Translator	Publication details	Location
Poetry				
Abdul Ghafar Ibrahim	<i>Tak Tun</i>	Harry Aveling	Kuala Lumpur: Utusan, 1978	SOAS: IBA810/790209
Abdul Ghafar Ibrahim	<i>That's that</i>	Harry Aveling	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1990	SOAS: IBA810/592815
-	<i>An Anthology of Malaysian Poetry</i>	Shamsuddin Jaafar	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1988	SOAS: HG810/585066
Baha Zain	<i>Three Sketches from a Journey</i>	-	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1980	SOAS: IBA810/592884
-	<i>Cempaka: Poems of Four Malay Poets</i>	-	Kuala Lumpur Dewan Bahasa dan Pustaka, 1992	SOAS: IBA810/648774, IBA810/648775, IBA810/648776, IBA810/648777
Jaafa H.S.	<i>Twilight Children</i>	-	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1976	SOAS: IBA810/420133
Kemala	<i>'Ayn: Poems of Faith</i>	Hafiz Arif	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1991	SOAS: HG810/650569
-	<i>Modern Malay Verse, 2<sup>nd</sup> edn</i>	Abdullah Majid, Asraf, Oliver Rice	Petaling Jaya: Fajar Bakti, 1987	SOAS: IBA810/569153
Muhammad Haji Salleh	<i>Beyond the Archipelago: Selected Poems</i>	-	Athens, Ohio: Centre for International Studies, University of Ohio, 1995	SOAS: HG810/713549
-	<i>The Puppeteer's Wayang: A Selection of Modern Malaysian Poetry</i>	-	Brighton: In Print and Dewan Bahasa dan Pustaka, 1992	SOAS: HG810/694690, HG810/732214, HG810/648789, HG810/786889



Siti Zainon Ismail	<i>The Moon is a Candle</i>	Harry Aveling	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1992	SOAS: HG810/700886
-	<i>The Voice of Humanity</i>	S. Jaafar Husin	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1994	SOAS: HG810/699452
-	<i>The White Dove and the Rainbow: An Anthology of Poetry</i>	-	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1990	SOAS: IBA810/616076
<b>Short Story</b>				
Anwar Ridhwan	<i>After the War and other Stories</i>	Adibah Amin	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1991	SOAS: HG830/648305
Azizi Hj. Abdullah	<i>Seeds of Love</i>	Harry Aveling	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1992	SOAS: HG830/700883
Keris Mas	<i>Blood and Tears</i>	Harry Aveling	Petaling Jaya: Fajar Bakti, with Oxford University Press, 1984	SOAS: HG830/510037, HG830/790691
S. Othman Kelantan	<i>Fables of Eve</i>	Harry Aveling	Kuala Lumpur, Dewan Bahasa dan Pustaka, 1991	SOAS: HG830/648306
<b>Novel</b>				
A. Samad Said	<i>Lazy River</i>	Harry Aveling	Kuala Lumpur: Heinemann, 1981	BJL: PL5139.5 A15 S9
A. Samad Said	<i>The Morning Post</i>	Hawa Abdullah	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1990	SOAS: HG830/6188359
A. Samad Said	<i>Salina</i>	Harry Aveling	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1975	SOAS: HG830/420077
A. Samad Said	<i>Salina</i>	Hawa Abdullah	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1991	BJL: PL5139.5 A15 S1 BI: ORW.1993a.933 OIOC

Alias Ali	<i>Crisis</i>	Barclay M. Newman	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1980	SOAS: HG839/450080
Anwar Ridhwan	<i>The Last Days of an Artist</i>	Harry Aveling	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1982	SOAS: HG830/786921
Arena Wati	<i>Wheels within Wheels</i>	Hawa Abdullah	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1992	SOAS: HG830/648299, HG830/784789
Ishak Hj. Muhammad	<i>The Prince of Mount Tahan</i>	Harry Aveling	Kuala Lumpur: Heinemann, 1980	SOAS: HG830/453541
Ishak Hj. Muhammad	<i>The Son of Mad Mat Lela</i>	Harry Aveling	Singapore: Federal Publications, 1983	SOAS: HG830/479265
Keris Mas	<i>Jungle of Hope</i>	Adibah Amin	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1990	SOAS: HG830/731048, HG830/772383
Khadijah Hashim	<i>The White Dove Flies Again</i>	Harry Aveling	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1985	SOAS: HG830/525998
Shahnon Ahmad	<i>No Harvest but a Thorn</i>	Adibah Amin	Kuala Lumpur: Oxford University Press, 1972	SOAS: HG830/305177, HG830/305581 BJL: PL5139.5 S52 R1
Shahnon Ahmad	<i>Rope of Ash</i>	Harry Aveling	Petaling Jaya: Fajar Bakti, 1991	SOAS: HG830/697618, HG830/697619
Shahnon Ahmad	<i>Srengenge: A Novel from Malaysia</i>	Harry Aveling	Kuala Lumpur: Heinemann, 1979	BJL: PL5139 5 S52 S7
Shahnon Ahmad	<i>Stumps</i>	Adibah Amin	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1993	SOAS: HG830/731049, HG 830/772384



Drama				
Kemala	<i>In Another World</i>	Harry Aveling	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1976	SOAS: IBA810/386526
Noordin Hassan	<i>Children of this Land</i>	Solehah Ishak	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1992	SOAS: HG820/714334
Usman Awang	<b><i>Death of a Warrior</i></b> (published in conjunction with the Malaysian Literature Week in London 14-19 September, 1992)	Rahmah Bujang	Kuala Lumpur: Dewan Bahasa dan Pustaka, 1992	SOAS: IBA820/648797, IBA820/649798, IBA820/649799, IBA820/790210

**Table 3.2** English translations of Malay literary works which are available in Britain

Author	Title	Translator	Publication details
<b>English (USA)</b>			
-	<i>Hikayat Sultan Ibrahim ibn Adham: an edition of an anonymous Malay text with translation and notes**</i>	-	Berkeley, California: Centre for South and Southeast Asia Studies, University of California, 1985)
<b>French</b>			
-	<i>Anciennes voix malaises: pantouns malais**</i>	Francois-Rene Daillie	Saint-Clement-la-Riviere: Fata Morgana, 1993
Anwar Ridhwan	<i>L'Autre rive [Arus]**</i>	Francois-Rene Daillie	Eglise-Neuve d'Issac: Federop, 1989
S. Othman Kelantan	<i>Le vent du Nord-Est [Angin Timur Laut]* **</i>	Laurent Metzger	Le Paradou: Actes Sud, 1982
Shahnon Ahmad	<i>Le Riz [Ranjau Sepanjang Jalan]* **</i>	Nicole Biro	Paris: UNESCO, 1987
	<i>Sonorites pour adoucir le souci: poesie traditionnelle de l'archipel malais*</i>	Presented and annotated by Georges Voisset	Paris: Gallimard/UNESCO, 1996
<b>German</b>			
Abdul Samad Said	<i>Feuer uber dem Fluss [Sungai Megalir Lesu]**</i>	Hansheinrich Lodel et. al	Bad Honnef: Horlemann, 1994
-	<i>Die Geschichte von Hang Tuah: e Erzählung aus d. 16 Jh. Uber d. malaischen Volkshelden [Hikayat Hang Tuah]**</i>	Kurt Huber	Leipzig, Weimar: Kiepenheuer, 1986
Muhammad Haji Salleh	<i>Malaiische Wanderungen: Gedichte [Sajak-sajak Sejarah Melayu]**</i>	Beate Carle	Bad Honnef: Horlemann, 1994



<b>Dutch</b>	- - -	<i>Het verwelken van de regenbloesem: verhalen van schrijfsters uit Zuidoost-Azie**</i> <i>In deze tijd maar nauwelijks te vinden: de Maleise roman van Hoffuffer Tamboehan**</i> <i>Sjeik Abdullah en de Bloemen [Hikayat Merong Mahawangsa]*</i>	Marjanne Termorshuizen G.L. Koster and H.M.J. Maier H.M.J. Maier	Houten: Het Wereldvenster, 1988 Leiden: Brill, 1991 Paris: Meulenhoff / UNESCO, 1978
<b>Danish</b>	Shahnon Ahmad	<i>Kun en torn [Ranjau Sepanjang Jalan]**</i>	Vagn Plenge	Malov: Hjulet, 1980
<b>Hungarian</b>	-	<i>Szigetviragok: kortars malaj novellak**</i>	Marianne Tharan-Trieb	Budapest: Littera Nova, 1995
<b>Russian</b>	- - -	<i>Povest' o Bahtiare [Hikayat Bakhtiar]**</i> <i>Povest' o hang Tuah [Hikayat Hang Tuah]**</i> <i>Skuzanija o doblestnyh, vlyublennyh i mudryh, 2<sup>nd</sup> edn**</i>	L.V. Gorjaeva B.B. Pamikel V.I. Braginskij	Moskva: Nauka, 1989 Moskva: Nauka, 1984 Moskva: Nauka, 1987

<b>Japanese</b>				
A Samad Said	<i>Shofu Salina</i> [Salina]**	Tatsuo Hoshino	Tokyo: Imura bunka jigyo sha, 1983	
Adibah Amin	<i>Suroja no hana wa mada ike ni</i> [Seroja Masih di Kolam]**	Mayumi Matsuda	Tokyo: Dandansha, 1986	
Keris Mas	<i>Kuararunpuru kara kita daisyoinin</i> [Saudagar Besar dari Kuala Lumpur]**	Sasaki Nobuko	Tokyo: Imura bunka jigyo sha, 1993	
Khadijah Hashim	<i>Shirobato wa mata tobitastu</i> [Merpati Putih Terbang Lagi]**	Tatsuo Hoshino	Tokyo: Imura bunka jigyo sha, 1985	
Othman Puteh	<i>Waga kokoro no hirosima</i> [Debu Hiroshima]**	Onozawa Zyun	Tokyo: Keiso syobo, 1991	
Shahnon Ahmad	<i>Ibara no michi</i> [Ranjau Sepanjang Jalan]**	Jun Onozawa	Tokyo: Imura bunka jigyo sha, 1981	
<b>Korean</b>				
A. Samad Said	<i>Sallinaui yonindul</i> [Salina]**	Chong Yong-rim	Seoul: Pyok'o, 1995	

Table 3.3 Translations of Malay literary works in other countries



In this chapter I have tried to explore relations between Britain and Malaysia, with the aim of examining the presence of Malay literary works in Britain. Specifically, I tried to look at how Malay literary works are perceived in Britain, and how this may relate to the rate of the translation of Malay literary works in Britain. In spite of the fact that contact had been established between Britain and Malaysia and that many works relating to the Malay Peninsula / Malaysia were published as a result of this contact, very little is known about Malay literary works in Britain. Undoubtedly, writers such as Swettenham and Winstedt have helped to promote a better understanding of Malay literary riches through their works, but Malay literary works are not among the elements by which Malaysia is best known. Although the history and development of Malay literature have been well-documented, interest in these works is not widespread and is confined mostly to scholars and specialists in Malay Studies or Southeast Asian Studies. Where the Malay language is concerned, Malay words such as *sarong* and *amok* have indeed passed into English usage, but it is reasonable to say that not many would be able to trace them to their Malay origin today.

This chapter has also shown that Malaysia has remained in close contact with Britain even after it achieved its independence in 1957. The close relations are at present further enhanced through trade and business partnerships between the two. It seems, however, that despite the close contact that has been established between Britain and Malaysia, the country and its literature is not a visible part of the British consciousness. To many, Malaysia conjures up images of tourist destinations and modern skyscrapers, images that the Malaysian government seriously promotes in the effort to depict the country as one of the most modern and highly-developed in Southeast Asia.

It is believed that what many of the British public know about Malaysia comes mostly from what other people have written about the country, mainly in the form of travel articles and media reports on current events in the country. Undeniably, there have been a few Malaysian elements which have managed to find its way into British life, for example, the Proton car. This, however, has little to do with Malay literature, and in any case, it is a minute element of Malaysia that perhaps goes unnoticed by the majority of the British public.

From the discussion in this chapter, it is clear that during the colonial period, the effort to translate Malay literature into English was helped much by the presence of people who supported the translation of such works. In addition to that, much of the expertise needed to translate Malay literary works was also available. The translation of Malay literary works into English was also further enhanced by the presence of people who were interested in eastern cultures; readers for such works were therefore readily available. At present, however, all these elements - patronage, expertise, and audience- are absent in the context of translating from Malay. There is no single organisation or institution at the target end which offers support for the translation of Malay literature into English. In addition to that, people who can translate from Malay into English are also lacking. The translation of Malay literary works into English is further affected by the fact that readers of Malay literature in translation at the target end are hard to identify.

It can be concluded from this chapter that Malaysia and Malay literature are not part of the everyday consciousness of the British people. On one hand, it is perhaps the obscurity of Malay literary works in Britain that hinders any effort to get them translated into English. The very little that is known about Malay literary works seems to give the impression that few of these works are worth knowing, and this in



itself may mean that demand for Malay literary works in English translation is minimal, if not absent altogether. On the other hand, it can also be argued that it is the lack of Malay literary works in English translation that makes it difficult for the larger British public to become more acquainted with Malay literary works. Whichever way the argument goes, it must be admitted that more must be done to get Malay literary works to be published in English translation.

Here, the fate of Malay literature in English translation appears to be clearly dictated by the fact that little is known about Malaysia and Malay literature at the target end. To publish a literary translation in which there is little interest and for which there is very little demand would be an unwise move for any publisher of translation in Britain. Although factors at the target end seem to contribute to the lack of the publication of Malay literary works in English translation, they are not the sole reasons for such a problem. We must also take into account, for example, the extent to which the Malaysian government actively promotes the translation of Malay literary works into English as a way of popularising literary riches in Malay. It would also be reasonable to argue that the future of Malay literature in English translation is also shaped by the extent to which importance is attached to translation in the Malay literary tradition. This is explored in detail in Chapter Four.

## CHAPTER 4

### THE DEVELOPMENT OF TRANSLATION IN MALAYSIA

In studying the lack of the publication of Malay literary works in English translation, this study tries to explore not only the role of publishers at the target end but also the role of the translation organisation at the source pole. As explained earlier, it is believed that the problem of the lack of the publication of literatures in LLD in English translation cannot be explained by looking only at publishers at the target end. Organisations at the source pole also sometimes play or need to play an active role in such a task, as shown in Chapter Two.

In order to understand the role and function of the translation organisation at the source pole in the translation of Malay literary works into English, an important aspect to consider is the historical context of translation in Malaysia, especially translation from Malay into English. We need to consider, for example, who the translation initiators are, how translation is perceived in Malaysia today, and also what aspects of translation are given priority. We also need to look at the extent to which support is given for translation, specifically for the production of Malay literary works in English translation.

In this chapter, the main translation activities involving the Malay language are considered in detail. The discussion revolves around the development of translation in Malaysia, charting the growth of translation from pre-colonial era, through the colonial era, up to the period after the independence of Malaya. The discussion also takes into account more recent translation developments in Malaysia. Because the development of translation in Malaysia is closely tied up with the development of



Malaysia itself, much of the discussion is interlaced with the history of the country. As in the previous chapter, it is necessary from time to time to refer to the situation in India as a point of reference, so that we can better understand the path that translation has taken in countries which were once part of the British Empire.

#### **4.1 Pre-colonial Era (before 1511)**

Translation activities in the Malay Peninsula are believed to have started with the contact that the Malays had with the Indians, which was established largely through trade and conquest. Indian traders had been coming to Southeast Asia from as early as the first century AD. A small number of Indian traders later came to the peninsula in search of possible settlement areas. Despite the establishment of settlement areas, large-scale immigration from India was absent during this time. The settlement population was therefore made up mainly of those who came as traders who, despite their small number, managed to exert considerable influence on the lives of the inhabitants of the Malay Peninsula. Today, some of the clearest evidence of this early contact and the influence of the Indians on the Malay Peninsula can be seen in the remains of an Indian settlement in Lembah Bujang (Bujang Valley) in the state of Kedah in the north of Malaysia. This site was most probably chosen because of its proximity to Gunong Jerai (the Kedah Peak), which was ideal for keeping track of the arrival of trading ships from India or from other places.

Indian influence spread not only to the Malay Peninsula but also to other places in the Southeast Asian region. As Indian influence grew, many of the Indian settlements developed into kingdoms. Many of these kingdoms thrived on trade and

consequently developed into successful maritime empires. The Malay Peninsula itself subsequently came under the control of several of these Indian empires. The seventh century, for example, saw the expansion of the Sri Vijaya Kingdom, which had its base in Palembang on the east coast of the Indonesian island of Sumatra, to the Malay Peninsula, particularly to the states of Kedah and Kelantan. Then, in the eleventh century the Sri Vijaya Kingdom was attacked by the Cholas from the Coromandel Coast. Around the fourteenth century, the Malay Peninsula came under Thai (Siamese) control. Indonesia, meanwhile, was governed by the Javanese kingdom of Majapahit, which followed the Hindu faith. Towards the middle of the fourteenth century, just before Islam reached Malaya, the northern Malay states came under the rule of the Majapahit Kingdom.

The influence of the Indians is evident not only in architectural remains but also in the field of literature. As mentioned earlier, it was this contact with the Indians that marked the beginning of the first wave of translation activities in the Malay Peninsula. The most important texts from Indian culture which were translated into Malay were the Hindu epics. According to Richard Winstedt, the translation of the Hindu epics into Malay during this time was made through the medium of the shadow play rather than through the use of written words.<sup>1</sup> These epics were introduced to the Malays as *hikayat*, which literally means 'story'. Among the more well-known *hikayat* taken from Indian sources are *Hikayat Sri Rama*, from the epic of Ramayana; *Hikayat Sang Boma*, from the story of Bhauma; and *Hikayat Pandawa*

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<sup>1</sup> Richard Winstedt, *The Malays: A Cultural History*, rev. ed. (London: Routledge and Kegan Paul, 1950), p. 140. Shadow play or *wayang kulit* is a form of entertainment which involves the movement of leather puppets behind a screen. The audience follows the show by looking at the shadows of the puppets which are cast on the other side of the screen, and by listening to the 'tok dalang', the person who not only controls the movement of the leather puppets but also narrates the story.



*Jaya*, from the story of Mahabharata. Elsewhere, Winstedt mentions that it was only after Islam reached the Malay Peninsula and influenced the Malay language that these epics were written down.<sup>2</sup>

Although most of the Hindu-derived literature first existed in Malay in oral form in shadow-play performances, they were later reintroduced into Malay through written Javanese. This was made possible due to the fact that the spread of Indian influence to the Malay Peninsula was mainly through the islands of Indonesia. The reintroduction of the epics into Malay was made through the medium of translations from the old Javanese script, Kawi, which evolved from the Indian Pallava script, in which many Indian tales were written. That many of the Indian epics were translated into Malay from Javanese is supported by Winstedt who asserts that 'fifteenth century Malacca with its large population of foreign and locally born Javanese seems the most likely place for the translation into classical Malay of works written in the Kawi of the previous century'.<sup>3</sup>

Because most of the Indian literature which reached the Malay Peninsula came through Java and through the old Javanese script, Kawi, certain aspects of Javanese culture also made their way into the Malay language and literature. The most important aspect of the Javanese culture which was involved in the transfer came in the form of Javanese tales of romance, known as the Panji tales. These tales are believed to be of great significance to Malay literature because of their influence on the writings of many Malay historical writings such as *Hikayat Hang Tuah*.<sup>4</sup>

Translation in the Malay Peninsula continued to develop with the establishment of Malacca, a small fishing village on the southwestern coast of the Malay Peninsula.

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<sup>2</sup> R.O. Winstedt, 'A History of Malay Literature', *Journal of the Malayan Branch of the Royal Asiatic Society*, 17:3 (1940), 1-243 (p. 28).

<sup>3</sup> Winstedt, 'A History of Malay Literature', p. 27.

<sup>4</sup> Winstedt, *The Malays*, p. 143.

as a trading centre in the fourteenth century. By the early fifteenth century, Malacca had established itself as an important maritime empire in the region, the first to be based in the Malay Peninsula. The popularity of Malacca as a trading centre soon attracted Arab and Indian Muslim traders, and consequently Islam was introduced to the Malay Peninsula.

The arrival of Islam marked a new stage in the development of translation in the Malay Peninsula - translations were no longer made from Indian sources but rather from Islamic sources. Another important feature in this new stage of translation was the use of the Malay language. With the defeat of the Majapahit kingdom, Javanese ceased to be the language of culture in the Malay Peninsula, and it was slowly taken over by Malay. The arrival of Islam also marked the introduction of the Arabic script, known as the *jawi* script.<sup>5</sup> Translations during this time, therefore, were made into Malay using the *jawi* script. It is said that during this time, the court of Malacca 'avidly collected Malay language texts, apparently seeking translations and adaptations of literature, history, philosophy and theology from other languages of Islam, especially Arabic itself'.<sup>6</sup> Because Malay literature which was derived from Indian sources was thought to be damaging to the people and their new faith, the translation of Islamic literature was undertaken with some urgency. This resulted in the introduction of romances from Islamic sources such as *Hikayat Iskandar Dzulkarnain*, *Hikayat Amir Hamzah*, *Hikayat Raja Jumjumah* and *Hikayat Saif Dzulyazan*. Arabic and Persian became the main source of translations into Malay, although some of the Persian sources were themselves translations from other

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<sup>5</sup> It was only in the early twentieth century that the Latin script was introduced to the Malay language. The term *rumi* was then coined for writings in Malay which incorporate the use of the Latin script.

<sup>6</sup> James T. Collins, *Malay, World Language: A Short History* (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1998), p. 15.



languages. One of the most important literary works from Persian is *Hikayat Bayan Budiman*, translated from the Persian translation of the Sanskrit *Sukasaptati*, and which is today better known as *The Tales of a Wise Parrot*. Another important work is *Hikayat Kalila dan Damina*, a tale translated from various Persian translations of the Indian original. Another such tale is *Hikayat Bakhtiar*. This was however translated from the original Persian. It must be added that although Islamic tales were translated with the aim of minimising the influence of Hindu-derived literature, it was also during this time that many of the Hindu epics, which existed before the arrival of Islam in oral form in shadow-play performances, began to be written down.

#### 4.2 Colonial Era (1511-1957)

Translation in the Malay Peninsula continued to develop during the colonial era. By this time the popularity of the Malay language was widespread. It is said that towards the end of the fifteenth century, the Malay language

reached its height of popularity and influence. It developed a sophisticated literary tradition, thus raising it above the local dialects. It was an ornate language of the court officials and writers and was used not only by the local native population but also by foreign merchants, traders and envoys who paid their visits to the exalted court of Malacca.<sup>7</sup>

As explained in Chapter Three, the popularity of the Malay language soon came to the attention of the Europeans, who realised that because of the popularity of the language, it could be used to achieve certain ends, especially where religion was concerned. Translations of Christian teachings into Malay were made in the effort to

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<sup>7</sup> *Dewan Bahasa dan Pustaka in Ten Years* (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1976), p. 14.



spread Christianity to the people. Translation activities also flourished as they were the mainstay in the production of tools such as dictionaries and phrase books to learn the language. These efforts at translating, however, involved mainly the Europeans.

The involvement of the local people in translation activities during this time can best be seen through the efforts of various individuals, one of whom is Abdullah bin Abdul Kadir Munshi (1797-1854), whose works, *Hikayat Pelayaran Abdullah ke Kelantan* (The Story of Abdullah's Voyage to Kelantan) and *Hikayat Abdullah* (The Story of Abdullah), are considered the forerunners of modern writing in the Malay Peninsula.<sup>8</sup> It is believed that the development of translation activities in the Malay Peninsula during this time was helped much by the development of the printing press. In the case of Munshi Abdullah, he was not only a prominent translator but was also one of the first few Malays trained to learn the art of printing. Munshi Abdullah was said to have translated and printed the Ten Commandments for a printing press in Malacca called the Anglo-Chinese Press, which was established in 1815 for the purpose of spreading Christianity. In addition to that, he also assisted in the translation of the Gospel of St. Matthew and the Acts of the Apostles for a German missionary. Munshi Abdullah, together with B.P. Keasberry, also produced a translation of the Bible, entitled *Kitab Injil Al-Kudus daripada Tuhan Isa Al-Masih*, which was published in Singapore in 1856.<sup>9</sup> He also collaborated in a translation of the *Panchatantra* from Tamil in 1845, an effort which resulted in a work entitled

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<sup>8</sup> The significance of Abdullah in the context of translation activities involving the Malay language rests not only on the fact that he was among the first few Malays who translated foreign works into Malay, but also on the fact that his works were among the most widely translated into English during the colonial period, as discussed in Chapter Three.

<sup>9</sup> According to Ungku Maimunah, Munshi Abdullah's involvement in the translation of works relating to Christianity has landed him with the nickname 'Abdullah Padri' (Abdullah the Priest). See Ungku Maimunah Mohd. Tahir, 'The Construction and Institutionalisation of Abdullah bin Abdul Kadir Munshi as the Father of Modern Malay Literature: The Role of Westerners', in *The Canon in Southeast Asian Literatures*, ed. by David Smyth (Surrey: Curzon, 2000), pp. 99-113 (p. 100). The translation of the Bible by Munshi Abdullah and B.P. Keasberry can be found at the Oriental and India Office Collections at the British Library, under classmark ORB.30/453.OIOC.



*Hikayat Kalila dan Damina*.<sup>10</sup> It must be noted that effort at promoting Christianity through the translation of Christian teachings into vernacular languages is not unique to the Malay Peninsula, as the same effort was undertaken in the late eighteenth century to promote Christianity in India, particularly through the effort of a Baptist missionary by the name of William Carey, using India's first private printing press.<sup>11</sup> In both countries, it was the development of the printing press which made possible the production of those translations in the vernacular languages. Although in both countries, the initiators of the translation differ- in India the effort was carried out by an Englishman, while in the Malay Peninsula it was carried out by a local- it must be noted that Munshi Abdullah was the secretary to Sir Stamford Raffles, and generally had a close affinity with the British.

Besides Munshi Abdullah, there were also other local figures who were involved in translation activities into Malay in the nineteenth century. Munshi Shaikh Muhammad Ali bin Ghulam Husain al-Kindi from Singapore translated the Persian *Romance of the Rose* from a Hindustani version, resulting in *Hikayat Gul Bakawali* in 1875. During this time, a translation of the *Hikayat Alf Laila Wa Laila*, which is a part of the *Arabian Nights* was also made, although the translator cannot be determined. The translation in Malay was given the title *Hikayat Sa-Ribu Satu Malam*. Alang Ahmad bin Muhammad Yunus undertook a translation of Aesop's Fables, which was printed in 1896 under the title *Hikayat Penerang Hati*. Finally, a

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<sup>10</sup> Winstedt, 'A History of Malay Literature', p. 118. *Hikayat Kalila dan Damina* was first translated in the Malay Peninsula from a Persian source during the period of Islamic influence.

<sup>11</sup> Ramesh Krishnamurthy, 'Indian Tradition', in *Routledge Encyclopedia of Translation Studies*, ed. by Mona Baker (London: Routledge, 1998), pp. 464-474 (p. 471). Also see Michael Edwardes, *British India 1772-1947: A Study of the Nature and Effects of Alien Rule* (London: Sidgwick & Jackson, 1967), p. 136.



translation of Robinson Crusoe, by an anonymous translator, was also made, with the title *Hikayat Robinson Crusoe*.<sup>12</sup>

In the twentieth century, a new trend in translation emerged, mainly due to the Islamic reform movement which started in the early twentieth century.<sup>13</sup> Many of the scholars associated with the reform movement, the most prominent being Syed Sheikh bin Ahmad Al-Hadi, better known as Syed Sheikh Al-Hadi (1867-1934), were educated in Egypt, and as a result, many of the translations during this time were made from Egyptian sources, although some were made from Arabic works which had been translated from other languages, for example, French.<sup>14</sup> This new phase of translation activity in the Malay Peninsula marked not only a new translation trend, that is, translating from Egyptian sources, but also marked the second phase of the development of modern writing in Malaya, the first phase of which started in the early nineteenth century with the works of Munshi Abdullah. Many of the scholars of the Islamic reform movement used their writings as a way of expressing their views regarding the Islamic faith and the fate of the Malays. Their

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<sup>12</sup> All these translations were documented by Winstedt, 'A History of Malay Literature', p. 142-147.

<sup>13</sup> The Islamic reform movement arose because of the need to assert the Muslim identity in the wake of the increased British control over many aspects of local life when all the states of Malaya came under British rule by 1909. In the field of education, Christian missionaries had established schools which, in the view of the Malays, were attempts to spread Christianity to the people. In 1871, effort was made to reorganise Malay schools, which prior to British intervention, were based solely on the teachings of the rudiments of the Muslim holy book, the Quran, using the language of the holy book, Arabic. It was believed that for the Malays to progress, the way the Malay schools were run needed to be changed. Instruction in Malay also needed to be separated from the teaching of the Quran. Although this was planned, according to the British, for the benefit of the Malays, it indirectly meant that education for the Malay slowly came under the influence of western secularism. The British then also realised the need to train local people to work with the government. For this purpose, English schools were set up, mainly in urban areas. The first of the English schools in Malaya was the Malay College of Kuala Kangsar (MCKK) in the state of Perak. Established in 1905, it was based on the English public school, and admitted only members of the Malay royal families and children of the Malay elite. The establishment of these schools managed not only to spread western influence but also to create a gap between the upper class Malays and the masses. These were among the main factors which posed a threat to many Muslims. To limit the spread of British influence on the Malays, old religious leaders began spreading orthodox Islamic teachings. The religious reform movement arose out of the need to reject these orthodox teachings.

<sup>14</sup> The most well-known translation from French through Arabic was the story of the French detective, Rocambole, known as Rokambul in Malay. The stories of Rocambole, created by Ponson du Travail (Vicomte Pierre-Alexis du Ponson (1829-1871)), were popular in France in the 1850s.



aim was to create awareness in the Malays of updating their way of thinking where religion was concerned, and to motivate the Malays to strive for progress by abandoning orthodox religious teachings.<sup>15</sup>

Due to importance placed on the Islamic reform movement, the translations that were made during this time were from works which hinted of the need to rethink the practices of the Islamic faith and the need to search for progress. The most famous of the translations made during this period was by Syed Sheikh Al-Hadi in 1925 with the title *Hikayat Setia Asyik Kepada Masyuknya*, also known as *Hikayat Faridah Hanum*. Other translations from Egyptian sources made by Syed Sheikh Al-Hadi include *Hikayat Taman Cinta Berahi* or *Mahir Afandi dengan Iqbal Hanum* (1928), *Hikayat Anak Dara Ghassan* or *Hindun dan Hammal* (1928-29), and *Hikayat Puteri Nurul'ain* (1929).

Besides being one of the most important translations during this time, *Hikayat Setia Asyik Kepada Masyuknya* is also often regarded as the first novel published in Malay in the peninsula. It first appeared in 1925 in serialised form, and was later reprinted with the title *Faridah Hanum*, the name of the main character in the novel.<sup>16</sup> Set in Cairo in 1894, the novel tells of the love affair between two upper class Egyptians. The presence of the translation was of immense significance during this time because of the call for modernity which was apparent in the work. Through the love story, the novel tries to suggest that a woman was free to choose her own marital partner, rejecting the notion of the more traditional arranged marriage. The novel also puts forth the idea that a liberal relationship does not mean abandoning

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<sup>15</sup> It may be said that the call for the Malays to strive for progress by the religious-educated was Malay nationalism in the earliest stage.

<sup>16</sup> The novel was published in two parts- Part I in 1925 and Part II in 1926. It was first published using the Arabic script, *jawi*. The popularity of the novel led to its various reprintings. In a 1964 reprint, it was published in one volume and romanised Malay was used. This new reprint was given the new title *Faridah Hanum*.



religion; on the contrary, the novel advances the idea that 'a happy and harmonious marriage in a modernized home entailed the scrupulous observance of religious rules governing the relationship between the sexes before marriage'.<sup>17</sup> Through the character of the Egyptian girl, Faridah Hanum, the novel also puts forth the idea that women were also entitled to education and generally, more freedom, instead of being confined to the house. In short, the novel stresses the importance of embracing a modern way of thinking, one that was guided by religion. In other words, there was a need to rethink and redefine religion in the light of modernity. This meant abandoning outmoded traditional practices, such as arranged marriage and the act of denying women education. Mohd. Taib states the following regarding the significance of the novel, especially with regards to the Malay society of that time:

The social problems implied in this novel are not only in line with the ideas of Islamic reform but also relevant to contemporary Malay society at that time. The emancipation of women in modern society, the need to educate women, the pre-marital code of conduct between young men and women, and the ideas of patriotism and national pride, are some of the questions confronting Malay society in the course of readjusting its cultural and religious values to the need of modern time.<sup>18</sup>

Translation in the Malay Peninsula in the early twentieth century had clearly acquired greater significance from the time translation was first undertaken in the country. Although translations were first made because of the influence of foreign

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<sup>17</sup> Tham Seong Chee, 'Literary Response and the Social Process: An Analysis of Cultural and Political Beliefs among Malay Writers', in *Literature and Society in Southeast Asia: Political and Sociological Perspectives*, ed. by Tham Seong Chee (Singapore: Singapore University Press, 1981), pp. 253-286 (p. 258).

<sup>18</sup> Mohd. Taib bin Osman, 'Trends in Modern Malay Literature', in *Malaysia: A Survey*, ed. by Wang Gungwu (London: Pall Mall, 1964), pp. 210-224 (214). Although it is the first novel to be published in Malay, Mohd. Taib also mentions that because the publication came about due to the socio-cultural conditions of the time, its existence 'can hardly be said to be the result of a new consciousness in literary activity, its appearance more a by-product of a socio-religious awakening in the society' (p. 214).



cultures, the practice soon had its own social agenda. Translation activities during this time were motivated by the desire to fight against orthodox Islamic teaching, which itself developed with the increasing dominance of the British in almost all aspects of Malay life. Translations from Egyptian sources were therefore undertaken as a means of influencing the public. This situation, together with early translation activities involving Hindu and Islamic sources in the Malay Peninsula, clearly illustrates the assertion by Bassnett and Lefevere that 'translations are made to respond to the demands of a culture and various groups within that culture'.<sup>19</sup>

Despite the importance of translation during this time, it had never been undertaken in an organised manner. Translations were undertaken by individuals who had deep interest in foreign literature or who wanted to use the translations as a means of addressing social and religious issues. The first organised effort at translating in the Malay Peninsula was only seen with the establishment of Pejabat Karang-Mengarang or the Translation Bureau at the Sultan Idris Teachers' Training College in Tanjung Malim, Perak.<sup>20</sup> This came about due to the effort of O.T. Dussek, the principal of the college. Dussek had great interest in the Malay language, and together with Zainal Abidin bin Ahmad or Za'ba, a Malay literary activist who was a teacher at the college, established the Translation Bureau at the college in 1924. Za'ba was then appointed the Chief Translator. The establishment of the Translation Bureau was based upon the Balai Pustaka, set up in the Netherlands

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<sup>19</sup> André Lefevere and Susan Bassnett, 'Introduction: Proust's Grandmother and the Thousand and One Nights', in *Translation, History and Culture*, ed. by André Lefevere and Susan Bassnett (London: Pinter, 1990), pp. 1-13 (p. 7).

<sup>20</sup> Education gained from Malay vernacular schools afforded the Malays very little opportunity for economic progress. Because they were not fluent in the English language, working with the government was not a viable option. The only option available to the rural Malays therefore was to attend teacher-training college, notably the Sultan Idris Teachers' Training College in Tanjung Malim, Perak (SITC). The SITC was established in 1922 as a result of the merger between a teachers' college in Matang, Taiping, which was established in 1898, and the one in Malacca, established in 1900.



Indies (Indonesia) by the Dutch in 1917 with the purpose of publishing reading materials in the indigenous languages of the Netherlands Indies.

The aim of the Translation Bureau was not too dissimilar to that of the Balai Pustaka. Its aim was 'to publish Malay school textbooks and light literature (mostly stories adapted from classical Malay literature or translated from foreign languages, especially English) for supplementary reading'.<sup>21</sup> To achieve this, the Translation Bureau set up two book series. One was the Malay School Series, under which school textbooks were published, using the Latin script known as *rumi*. The other was the Malay Home Library Series, under which light literature was published. Because the books in this second series were intended for students as well as for the general public they were published in the *jawi* script, which was generally more widely used and understood by the masses compared to the *rumi* script. Li mentioned that the series had about 40 titles up to the end of 1941 (p. 65). The books included under the Malay Home Library Series were mostly translations from English, some of which are shown in Table 4.1. Although the translations produced by the Translation Bureau became the first organised effort at translation in Malaysia, translations were also still being made by individuals, especially from English and Arabic sources.<sup>22</sup>

The translation activities of the Translation Bureau was important not only because they were the first organised effort at translating in the Malay Peninsula, but also because its activities contributed significantly towards the development of modern writing in the Malay Peninsula. As more reading materials became available,

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<sup>21</sup> Li Chuan Siu, *An Introduction to the Promotion and Development of Modern Malay Literature 1942-1962* (Yogyakarta: Yayasan Kanisius, 1975), p. 65.

<sup>22</sup> These constitute minor translations made into Malay in the colonial era. These translations are mentioned by Zainal Abidin bin Ahmad, 'Recent Malay Literature', *Journal of the Malayan Branch of the Royal Asiatic Society*, 19 (1941), 1-20 (pp. 1-14).



Malay Translation	Source Texts
<i>Cherita-cherita Duka Shakespeare</i>	4 Shakespeare's Tragedies from Lamb's <i>Tales from Shakespeare</i>
<i>Cherita-cherita Suka Shakespeare</i>	4 Shakespeare's Comedies from Lamb's <i>Tales from Shakespeare</i>
<i>Sang Maharaja Singa</i>	J.H. Paterson's <i>The Man-Eaters of Tsavo</i>
<i>Hikayat Pelayaran Gulliver ke Lilliput</i>	Jonathan Swift's <i>Gulliver's Travels to Lilliput</i>
<i>Sang Lomeri</i>	A.W. Hamilton's <i>Reynard the Fox</i>
<i>Pulau Emas</i>	R.L. Stevenson's <i>Treasure Island</i>
<i>Pulau Karang</i>	R. Ballantyne's <i>Coral Island</i>
<i>Mengelilingi Dunia 80 Hari</i>	Jules Verne's <i>Around the World in 80 Days</i>
<i>Hantu Samaran</i>	Edgar Wallace's <i>The Ghost of Downhill</i>
<i>Permata Kali</i>	Edgar Wallace's <i>A Thief in the Night</i>
<i>Chendera Lela</i>	'Cinderella'
<i>Sang Kuching Berkasut</i>	'Puss-in-Boots'
<i>Tuan Puteri Tidor</i>	'Sleeping Beauty'
<i>Anak Itek Burok</i>	'The Ugly Duckling'
<i>Cherita Robin Hood</i>	From the Legend of Robin Hood
<i>Cherita-cherita Sherlock Holmes</i>	From the Stories of Sherlock Holmes

**Table 4.1** A selection of translations into Malay from the Malay Home Library Series

in the form of translations made by the Translation Bureau and books purchased from the Balai Pustaka of neighbouring Indonesia, more students from the college began to venture into writing. It was this environment that nurtured the desire to write among its many students. Although education at the college afforded the graduates nothing more than a return to their own rural communities, the college nevertheless managed to rise to prominence to become one of the most important centres for the production of many important Malay writers and works during this

period. Because of the contribution of translation to the development of modern writing in the Malay Peninsula, one can perhaps argue that translation has played an important role in helping to establish the young Malay literature.<sup>23</sup> However, the fallacy of this argument is clear when we consider that a number of Malay literary works were already available during this time, in the form of Malay folktales, *hikayat*, and modern novels. The reading materials that were available, however, were limited in number. We can therefore argue that translation was important during this time not because the literature was young but because of a vacuum in the literature.

In 1942 the Malay Peninsula came under Japanese control. During the period of Japanese occupation, from 1942 to 1945, and for a few years after that, translation activities became insignificant. They resumed only with the independence of the country, and this time they were clearly closely related to the issue of the importance of the Malay language. In 1946, the Malayan Union was established for the people of Malaya. The Malays, however, rejected this plan on the grounds that their status as natives of the land was under threat, as explained in Chapter Three. What surfaced from this event was the realisation of the need to form a nation with special importance attached to the Malays and to the Malay culture. The fight for the centrality of the Malay nation and the Malay culture also implied the importance which should be placed on the Malay language. As explained by Wan A. Hamid, 'it was the opposition to the Malayan Union [...] that was the immediate cause which unified the Malays of Malaya [...]. It was this political awakening that stimulated the

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<sup>23</sup> Even-Zohar suggests three main conditions where there is a high rate of translation activities in a culture: '(a) when a polysystem has not yet been crystallized, that is to say, when a literature is "young", in the process of being established; (b) when a literature is either "peripheral" or "weak", or both; and (c) when there are turning points, crises or literary vacuums in a literature'. See Itamar Even-Zohar, 'The Position of Translated Literature within the Literary Polysystem' in *Literature and Translation: New Perspectives in Literary Studies*, ed. by James S. Holmes, José Lambert and Raymond van den Broeck (Leuven: Acco, 1976), pp. 117-127 (p. 121).



search for banners round which the Malay could rally, and one of these was the Malay language'.<sup>24</sup>

Effort towards the development of the Malay language and literature gained huge support in the 1950s. One of the strongest supporters of the development of the Malay language and Malay literature were the writers of the Angkatan Sasterawan 50 (ASAS 50) or the Generation of Writers of the Fifties. This organisation was formed by Malaysian and Singaporean writers and literary enthusiasts, who were made up mainly of teachers and journalists. The main aim of the writers was to promote the Malay language and literature, believing that literary development could help towards the development of the society, and by extension, the nation. This was reflected in their slogan 'Art for Society'. More specifically, the aim of the organisation was to use literature as a medium to motivate the Malays to strive for progress in the wake of modernisation. What gave the ASAS 50 writers the strongest motivation to promote Malay literature was perhaps their belief that the Malay language and literature could be the tools in the fight for independence. Ungku Maimunah elaborates on this:

ASAS 50 recognized the reality of British education policy which promoted the English language and made it the "passport" of the new emerging society. English was therefore seen as responsible for retarding the growth of the Malay language. ASAS 50 believed that the language would only grow in a climate free from the restrictions of colonialism. Freedom from colonial rule was thus perceived as integral to the literary struggle.<sup>25</sup>

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<sup>24</sup> Wan A. Hamid, 'Religion and Culture of the Modern Malay', in *Malaysia: A Survey*, ed. by Wang Gungwu (London: Pall Mall, 1964), pp. 179-189 (pp. 185-186).

<sup>25</sup> Ungku Maimunah Mohd. Tahir, *Modern Malay Literary Culture: A Historical Perspective* (Singapore: Institute of Southeast Asian Studies, 1987), p. 38.



In 1954 and 1955, the campaign for making Malay the national language began to gather momentum as people began to realise the importance of the Malay language. Equally important during this time was the struggle for independence. When the Alliance Party won the elections in 1955, one of its main aims was to set up an educational system which would act as a means for the unification of the people of the different races in Malaya. This led to the establishment of the 1956 Education Committee headed by the then Minister of Education, Dato Abdul Razak bin Dato Hussein. The main aim of the committee was

to examine the present education policy of the Federation of Malaya and to recommend any alterations or adaptations that are necessary with a view to establishing a national system of education acceptable to the people of the Federation as a whole which will satisfy their needs and promote their cultural, social, economic and political development as a nation, having regard to the intention of making Malay as the national language of the country while preserving and sustaining the growth of the languages and cultures of other communities living in the country.<sup>26</sup>

The report of this committee was known as the 1956 Razak Report. The emphasis in the report on making Malay the national language underlined the fact that the move to make Malay the national language was very much welcomed.

As a response to the situation, the Balai Pustaka was established in Johor Bahru in 1956, as part of the Ministry of Education. Its main aim was to develop and promote the Malay language which would be the national and the official language of the country upon independence. One of the prominent figures of ASAS 50, Keris Mas was chosen to hold the post of the General Editor at the newly-established Balai Pustaka. In March 1957 the Balai Pustaka became Dewan Bahasa dan Pustaka (DBP) or the Language and Literary Agency, and in July the DBP was transferred to Kuala

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<sup>26</sup> *Report of the Education Committee, 1956* (Kuala Lumpur: Government Printers, 1956), p.1, quoted in Wong Hoy Kee and Ee Tiang Hong, *Education in Malaysia*, 2<sup>nd</sup> edn (Kuala Lumpur, Heinemann, 1975), p. 58.



Lumpur, the capital of the Federation, in view of the fact that many activities would be carried out from the capital after independence in August 1957.

### **4.3 Post-colonial Era (1957 onwards)**

As mentioned earlier, translation activities in the period after independence were closely related to the issue of the importance of the Malay language. Upon the independence of Malaya in 1957, the status of Malay and English in the country was clearly defined in Article 152 of the Federal Constitution:

The National Language is Malay, and the Parliament has the right to decide the script in which it may be written [Romanized script is the official script, but Jawi may be used]. Until 1967 English will continue to be the alternate official language; and until then, it must be used in all Parliament Bills and Acts. Similarly, both Malay and English may be spoken in Parliament and the State Assemblies, but English remains the language of the Supreme Court until Parliament decides otherwise.

It is clear that while Malay was accorded the status of the national and also official language of Malaya, the use of English would gradually be reduced - it would remain as an official language only until 1967. This also meant that Malay would increasingly become more important. The establishment of the DBP to specifically develop the use of the Malay language testifies to the importance of the Malay language in the years after independence. In 1959 the DBP, through the 1959 DBP Ordinance, became an independent body. The aim of the DBP as stated in the ordinance is as follows:

1. to develop and enrich the national language;
2. to develop literary talent, particularly in the national language;
3. to print or publish or assist in the printing or publication of books, magazines, pamphlets and other forms of literature in the national language and in other languages;
4. to standardise spelling and pronunciation, and devise appropriate technical terms in the national language;
5. to prepare and publish a national language dictionary.<sup>27</sup>

The establishment of Malay as the national language and as the medium of instruction in schools, and the establishment of the DBP to specifically 'develop and enrich the national language' were the main factors which characterise the nature of translation activities in Malaysia in the 1960s. The emphasis therefore was on translation into the Malay language, undertaken mainly by the DBP, although it has to be said that the publication of translation was never specifically mentioned as one of the aims of the DBP. A. Aziz, however, clarifies this matter, explaining that the function of the DBP as a translation agency, although not stated explicitly, was implicit in the third aim of the DBP, that is, to publish works in the national language or in other languages.<sup>28</sup> One of the earliest translations produced by the DBP was *Anak Raja dengan Anak Papa* from *The Prince and the Pauper*. Published in 1958, the translation, according to A. Aziz, was undertaken with the aim of making available reading materials in the national language, in line with the establishment of Malay as the national language (p. 2). This undoubtedly makes clear the close connection between translation activities and the issue of the importance of the Malay language in the years after independence.

Translation activities began to gain momentum in the 1970s. In 1967, when English was stripped of its official status in Malaysia, the government slowly began

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<sup>27</sup> The Dewan Bahasa dan Pustaka Ordinance, 1959, Article 5, quoted in Wan A. Hamid, 'Religion and Culture of the Modern Malay', p. 188.

<sup>28</sup> A. Aziz Deraman, Haji, 'Ke Arah Mengantarabangsakan Karya Negara Melalui Terjemahan', *Jurnal Penterjemah*, (1997), 1-7 (p. 2).



its plan to introduce the use of Malay as the medium of instruction in all schools. From 1970, all pupils starting education in national-type primary schools were taught in Malay. The pressing need to produce books in Malay for higher education became apparent, as it was only a matter of time before students who had undergone Malay-medium education would be attending university for the first time, and that the use of Malay would also be extended to universities. Because of this the translation of books for higher education into Malay became a priority. Because the DBP was established for the purpose of producing books in Malay, the task of translating into Malay fell onto the DBP.

The DBP therefore began to embark on 'a crash-programme' in translation into Malay, which involves a number of selected English books in various fields such as history, sociology, economics, anthropology, linguistics, physics and mathematics.<sup>29</sup> It was added that the DBP 'had to resort to this translation programme, rather than wait for original works to be written in the national language, because it was still difficult to get suitable writers who had the experience, capability and more importantly, the time, to produce the required books in the language'.<sup>30</sup> In short then, because of educational needs of the time, the translation into Malay of educational books became the main feature of translation activities in Malaysia in the 1970s, with DBP playing the most important role. To add, although the DBP had been translating foreign works to provide reading materials in the national language, it is here that the role of the DBP as a translation agency becomes most apparent, mainly because of the large number of books translated.

In 1972, the structure of the DBP underwent a change to enable the DBP to function more effectively. This time the translation programme of the DBP was

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<sup>29</sup> *Dewan Bahasa dan Pustaka in Ten Years*, p. 5.

<sup>30</sup> *Ibid.*, pp. 5-6.

managed by the Publication Department. The translation of books for higher education into English was still a priority because of the demands arising from changes in the education system. At the same time, however, the DBP also became more involved in the translation of foreign literary works into Malay because of the need to introduce the important works of other countries to Malaysian readers.<sup>31</sup>

As translation became more important in Malaysia, the need to ensure the quality of translations and translators became more apparent. Realising this need, the DBP initiated the formation of a body which would be responsible in ensuring that translators were well-equipped and that translations produced were of high quality. This resulted in the formation of Persatuan Penterjemah Malaysia (PPM) or the Malaysian Translators Association in April 1978. The main aim of the association was:

1. to foster and strengthen cooperation among translators in order to improve the quality of translation by translators throughout the country;
2. to provide positive contributions towards all effort to increase reading material in Bahasa Malaysia which encompasses all spheres of knowledge;
3. to endeavour towards enriching, promoting and developing Bahasa Malaysia through translation;
4. to safeguard the legal rights and interests of translators;
5. to provide support for translators in their assignments;
6. to work towards promoting translators' skills and talents and making translation a profession to be proud of;
7. to stimulate reading interest of translated works among the people in the country.<sup>32</sup>

The Malaysian Translators Association has, among other things, organised workshops, seminars and courses for translators with the aim of ensuring the quality of translations. In 1993, the Malaysian Translators Association together with MBF Finance Berhad set up the PPM-Mbf Translation Award with the purpose of giving

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<sup>31</sup> A. Aziz Deraman, p. 2.

<sup>32</sup> Noor Ein Mohd. Noor and Saodah Abdullah, 'The Translation Programme in Scholarly Publishing with Special Reference to Malaysia', *Jurnal Penterjemah*, (1990), 15-25 (p. 23).



recognition to excellent translated works published in Malaysia.<sup>33</sup> In line with the aim of the Malaysian Translators Association to promote the Malay language through translation, the award is given only to translations into Malay. For example, in 1994 the prize for best translated work in the category of creative writing was awarded to *Duri-duri Liar*, translated into Malay from the Arabic *Al-Subar* by Sahar Khalifeh, while the consolation prizes were awarded to *Cerita Pilihan Sherlock Holmes*, translated from *Sherlock Holmes' Selected Stories*, and to *Laungan Kebebasan*, translated from the novel *Cry Freedom* by John Briley. The prizes for translated works in the category of academic works were also given to translations into Malay (p. 5). In 1995, a consolation prize was awarded to *Bermula dan Berakhir*, translated into Malay from Naguib Mahfouz's *The Beginning and the End*.<sup>34</sup>

Several points can be made regarding the translation activities in Malaysia up to the late 1980s. First, up to this point the translation programme of the DBP concentrated mainly on the translation of academic and literary texts from other languages into Malay. Where literature is concerned, the production of literary translation into Malay up to the late 1980s can be linked to two elements: (1) a turning point in the system, and (2) the literary vacuum in the literary system. Malay became established as the national language but reading materials in Malay were still sadly lacking; one of the ways to overcome this problem was to resort to translation. Very little consideration was given to the notion of translating Malay literary works into other languages as a way of promoting Malay literature to the outside world, and the reason for this is also clear from the discussion above. The establishment of Malay as the national language and the lack of reading materials in the language

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<sup>33</sup> *Berita Penterjemah*, 3 (1994), p. 5.

<sup>34</sup> *Berita Penterjemah*, 4 (1995), p. 8.

meant that what was given priority was the provision of reading materials in the national language, and also the effort to make available academic books in Malay because of the change in the medium of education. Translation activities in Malaysia up to the late 1980s were therefore very much shaped by these demands relating to the national language.

#### **4.4 Recent Developments**

Translation activities in Malaysia continued to flourish in the 1990s. Besides translating academic texts, the DBP also began to increase the number of translations into Malay of foreign literary works during this period in order to introduce the great works of other countries to Malaysian readers.<sup>35</sup> The discussion above on the various activities carried out by the DBP has been able to highlight the various roles played by the organisation since its inception. The DBP, whose main role was to develop and promote the Malay language, had today become not only a language agency but also a literary body, a publisher, and also a translation agency.

In view of its diverse responsibilities, the DBP, together with the Malaysian Translators Association, voiced the need for translation activities to be taken over by an organisation which would be wholly responsible for translation activities in the country. This idea received strong support from other language and literary organisations in the country such as Gabungan Penulis Nasional (GAPENA) or the National Writers Association and Persatuan Linguistik Malaysia (PLM) or the Malaysian Linguistics Association. Translation scholars in Malaysia also wholly backed the proposal for the establishment of such an organisation in Malaysia.

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<sup>35</sup> A. Aziz Deraman, p. 2.



Azizah, for example, questions whether the task of translating should be left to the DBP since it was set up with the main aim of developing and promoting the use of the Malay language.<sup>36</sup> She further proposes the setting up of a National Bureau of Translation to carry out translation activities in the country (p. 11). A similar concern was voiced by Mohd. Mansor Hj. Salleh.<sup>37</sup> He mentions the need to establish such an organisation as part of the necessary infrastructure for the development of translation in Malaysia (p. 36).

A memorandum for the formation of such an organisation was eventually submitted to the Ministry of Education on 12 January 1988. This memorandum resulted in the establishment on 14 September 1993 by the Malaysian government of Institut Terjemahan Negara Malaysia Berhad (ITMN) or the Malaysian National Institute of Translation. The ITNM today is the sole official translation agency in Malaysia, and its main responsibility is to undertake translation and interpretation at national and international level. In order to carry out its responsibilities effectively, the ITNM is involved in two main activities - its core and supporting activities. Its core activities involve the translation of books, documents, reports, brochures, and audio-visual materials together with the provision of translation and interpretation services, while its supporting business activities include administering translation courses and workshops, and also language courses.

With the establishment of the ITNM, the DBP was to cease carrying responsibility for translation activities in the country. According to Muhammad Noor

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<sup>36</sup> Azizah Mokhzani, Datin, 'The Translation Needs of a Developing Country', in *The Role of Translation in National Development: Papers Presented at the International Conference on Translation jointly sponsored by The Malaysian Translators Association and Dewan Bahasa Pustaka, Kuala Lumpur, 13-15 March 1984* (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1986), pp. 1-16.

<sup>37</sup> Mohd. Mansor Hj. Salleh, Dr. Hj., 'Peranan Penterjemahan dalam Proses Pembangunan Negara: Keperluan Infrastruktur', *Jurnal Penterjemah*, (1989), 35-42.



all translation activities planned by DBP were handed over to ITNM in 1996.<sup>38</sup> However, because the involvement of the ITNM in translation activities does not as yet encompass the field of literature, the DBP at present has to continue to play an active role in the translation of literary works in Malaysia.<sup>39</sup>

The translation programme of the DBP in the 1990s, especially with regard to the translation of Malay literature into other languages as a way of promoting the literary riches in Malay, showed signs of positive change when such an activity began to be given serious consideration after years of preoccupation with translating foreign works into Malay. The inclusion of the translation of Malay literary works into other languages for international readers into the DBP translation programme is confirmed by A. Aziz when he mentions in 1997 that besides translating about twenty great literary works into Malay, the DBP will also translate about twenty literary titles into the world main languages within three years, that is, before the new millennium, in line with the aim of the DBP to make Malay literary works a part of world literature (p. 3). The need to step up the effort to translate and promote Malay literature was also acknowledged during the 6<sup>th</sup> International Conference on Translation, which was organised by the PPM, DBP, ITNM and the University of Science, Penang in Malaysia with the co-operation of Utusan Melayu, in September 1997.<sup>40</sup> During the conference, it was decided that there was a need to enlist the help

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<sup>38</sup> Muhammad Noor Hj. Salleh, 'Pengkaryaan Hasil Terjemahan Ke Arah Pengkorporatan Universiti', *Jurnal Penterjemah*, (1996), 126-135 (p. 129).

<sup>39</sup> According to the ITNM website (<http://www.itnm.com.my>) which features the organisational structure of the ITNM, it is involved only in the translation of science, technology, military and social science works and also in the translation of documents. Its involvement in the translation of works in these fields is confirmed by examining the list of translations published by the ITNM, which can also be found on the website.

<sup>40</sup> 'Resolusi Persidangan Penterjemahan Antarabangsa Ke-6, Anjuran Bersama PPM, USM, DBP & ITNM dengan Kerjasama Utusan Melayu (M) Berhad, pada 2-4 September 1997 di Pulau Pinang', in *Berita Penterjemah*, (1998), 7-8.



of international publishers with branches in Malaysia to help in the publication of Malay literary works in translation, and that there was also a need to find an international book distributor to distribute translations of Malay literary works to an international market (p. 8).

Towards the end of 1998, the need for a proper translation programme which focuses on the translation of Malay literary works for an international readership became more urgent when the announcement of Jose Saramago as the recipient of the 1998 Nobel Prize for Literature prompted the question of the eligibility of great and well-established writers from Malaysia, for example A. Samad Said, Shahnnon Ahmad and Usman Awang, for such an award.<sup>41</sup> This resulted in a huge discussion of the issue in one of Malaysia's main newspapers. Persatuan Kesusasteraan Bandingan Malaysia (PKBM) or the Comparative Literature Association of Malaysia immediately responded to the issue by suggesting that the Malay writer, Shahnnon Ahmad, should be nominated for the Nobel Prize.<sup>42</sup> The suggestion by the PKBM was positively received. A. Wahab. Ali, a scholar at the Academy of Malay Studies at the University of Malaya, supported the suggestion by the PKBM by mentioning that Shahnnon is one of the most prolific writers in Malaysia, and that many of his works, for example, *Rentong* and *Ranjau Sepanjang Jalan*, touch upon universal issues such as the plight of the poor.<sup>43</sup>

Some, however, were more sceptical about the suggestion by the PKBM. Rosnah Baharuddin, a scholar at the Department of Malay Letters at the National

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<sup>41</sup> Ramli Abdul Samad, 'Bila Sasterawan Malaysia Dapat Hadiah Nobel', *Berita Harian*, 19 October 1998, p. 20. The translation of the works of A. Samad Said, Shahnnon Ahmad and Usman Awang can be seen in Chapter Three.

<sup>42</sup> Talib Samat, 'PKBM Cadang Shahnnon bagi Hadiah Nobel', *Berita Harian*, 21 October 1998, p. 21.

<sup>43</sup> Salbiah Ani, 'Hadiah Nobel: Reaksi Cadangan PKBM', *Berita Harian*, 22 October 1998, p. 21. Shahnnon's works, *Rentong* was translated into English with the title *Rope of Ish*, while *Ranjau Sepanjang Jalan* with the title *No Harvest but a Thorn*. See Chapter Three for details of these translations.



University of Malaysia, mentions that such an award recognises only those writers whose works are read worldwide, not only by those at institutions of higher learning but also by the general public, thus hinting at the unfeasibility of such an effort due to the obscurity of Malaysian writers abroad. Rosnah suggests the need for a well-planned effort to translate Malay writers, and also the need for an organisation to deal with such matters, giving the example of the Japan Foundation.<sup>44</sup> A similar point was raised by AF Yassin when he questions the popularity of Malaysia writers abroad, and like Rosnah, suggests the need for the DBP to step up the translation of Malay literary works into other languages.<sup>45</sup> The DBP responded to the various comments on the issue by acknowledging the fact that Malay writers are relatively unknown outside Malaysia and that current effort by the DBP to translate its writers into other languages was limited and needs to be improved.<sup>46</sup>

The issue of the promotion of Malay literature at an international level through translation was already being considered by the DBP prior to the issue of the eligibility of Malaysian writers for the Nobel Prize. According to A. Aziz, who is the current Director of the DBP, the translation of Malay literary works into the main languages of the world is important not only because of the need to introduce Malay works to the rest of the world, but also because of two other reasons. Firstly, A. Aziz explains that there is quite a number of people from outside Malaysia who are interested in Malay literature but these are, in many cases, people who are already proficient in the language; making available translations of Malay literary works could therefore create more interest in Malay literature (p. 4). He adds that the translation of Malay literary works into other languages is also important in order to

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<sup>44</sup> Cited in Salbiah Ani, *Berita Harian*, 22 October 1998, p. 21.

<sup>45</sup> AF Yassin, 'Kita Layak Terima Hadiah Nobel', *Berita Harian*, 28 October 1998, p. 20.

<sup>46</sup> Salbiah Ani, 'DBP Usaha Ketengah Calon Hadiah Nobel', *Berita Harian*, 19 November 1998, p. 7.



provide a decent supply of works to centres of learning throughout the world where there are courses on Southeast Asian or Malay studies (p. 4).

Despite realising the importance of translating Malay literary works into other languages, A. Aziz nevertheless acknowledges the fact that various problems arise in getting Malay literary works translated into other languages for international consumption. First, there is the problem of cost. Because such an activity will inevitably cost a lot of money, many other publishers are not willing to get involved in the translation of Malay works (p. 5). The DBP is therefore alone in such a task. Next, there is the problem of the lack of skilled translators who can translate from Malay into English and into other foreign languages (p. 6). Finally, there is also the problem of marketing. A. Aziz questions whether there is a market for the translations in foreign countries, and whether a distribution network is available for the marketing of those translations (p. 6).

Because of these problems, A. Aziz proposes the setting up of 'a national strategy' in order to make the translation of Malay literary works into other languages a success (p. 6). A. Aziz goes on to recommend some of the factors or elements that would be vital in such an effort: (1) the translation of Malay literary works should be headed by Malaysia's Ministry of Education, with support from other organisations such as the Malaysian Translators' Association and other publishers, (2) the government of Malaysia should make available funds for translating, publishing, and promoting Malay literary works to the rest of the world, (3) the Malaysian High Commission overseas and private publishers should play an important role in such an effort, (4) the training of translators who are proficient in the world's major languages should be a priority, and (5) there is also a need to get the involvement of

an international distribution company and international publishers such as Longmans and Penguin who have branches in Malaysia in such an effort (pp. 6-7).

Despite the problems faced by the DBP in translating Malay literary works into English, it has over the years been doing several things to actively promote Malay literature abroad. Within the Southeast Asian region, the promotion of Malay literature is made possible through the setting up of the Majlis Bahasa Brunei, Indonesia, Malaysia (MABBIM) or the Language Council of Brunei, Indonesia and Malaysia, and Majlis Sastera Asia Tenggara (MASTERA) or the Literary Council of Southeast Asia. These organisations were established with the aim of promoting the Malay language and literary works in Malay in the three countries involved. The DBP has also tried to promote Malay literary works through the medium of English. For example, the DBP, together with the School of Oriental and African Studies (SOAS) at the University of London, which is also a centre for the study of Malay language and literature, jointly organised the Malaysian Literature Week in London from 14-19 September 1992. The main objectives of the Malaysian Literature Week were:

1. to present Malay Literature at the international level, in a prestigious institution with the aim of attracting observers and scholars of Malay language and literature in Europe;
2. to assemble and bring about closer relationships among Malay studies scholars from all over the world so as to enable them to exchange ideas as well as discuss new findings in the field of Malay language, literature and culture;
3. to exhibit DBP's latest publications on Malay language, literature and culture to European Scholars; and
4. to introduce leading writers through discussions and presentations of their work to the London audience.<sup>47</sup>

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<sup>47</sup> Solehah Ishak, 'Report on Malaysian Literature Week in London', *Malay Literature*, 5:2 (1992), 213-215 (p. 213).



In addition to that, during the XVI Commonwealth Games in Kuala Lumpur in September 1998, the DBP, together with the Ministry of Culture, Arts and Tourism, jointly organised the Festival of Commonwealth Writers, where writers of the Commonwealth gathered to discuss the most recent literary work and developments in their countries. The DBP has also been promoting Malay literature to the rest of the world through two journals, *Tenggara* and *Malay Literature*, which it publishes biannually in English. It has also been involved in the Frankfurt Book Fair, participating as an exhibitor in 2000.<sup>48</sup> The effort taken by the DBP during the Kuala Lumpur Commonwealth Games in particular is unique as it demonstrates the importance of drawing attention to Malay literature through occasions and events which are generally unrelated to literature and the arts.<sup>49</sup>

Although the aim of translating Malay literature into the main languages of the world has become an important part of the DBP translation programme, there is very little indication that this effort has taken off. The publication of Malay literature in translation in other languages is definitely not visible. It would, nevertheless, be unwise to place the blame solely on the DBP. As mentioned earlier, the DBP faces various problems in the effort to translate Malay literature into other languages. It is believed, however, that these problems are not the only factors hindering the translation of Malay literary works. Some other issues also need to be considered here because they are believed to be issues which bear on the problem of translating from Malay into English for international consumption.

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<sup>48</sup> This is confirmed by Yvonne Wittur-Ullrich and Joyce Aravena, Project Managers for the Frankfurt Book Fair. Yvonne Wittur-Ullrich, Personal correspondence, .8 May 2001, and Joyce Aravena, Personal correspondence, 28 May 2001.

<sup>49</sup> A similar effort was carried out by Visiting Arts in Britain during the Asia-Europe meeting in London in April 1998, as discussed in Chapter Three. The meeting of world leaders from Asia and Europe was used to draw the attention of the British public to the arts and culture of Asia through the staging of various arts and cultural events.



The first is the issue of the use of the Malay and English languages in Malaysia at present. The fact that there has been very little concrete effort in translating Malay literature into English for international consumption is perhaps related to the current popularity of the English language in Malaysia, which is believed to have resulted to some extent in the lack of interest in the Malay language and by extension Malay literature. Surprisingly, this has happened despite the importance attached to the Malay language in the years leading up to the independence of Malaysia in 1957 and also in the post-independence period. The Malay language played an important role in the fight for independence, and upon independence was declared the national language of the country. Malay became the sole official language in Malaysia when English was stripped of its official status in 1967. Despite the importance attached to the Malay language, English remains an important language in Malaysia. According to Ozog, although admission to Malay schools rose in the ten-year period after independence, from 1957-1967, the number of students attending English schools also rose.<sup>50</sup> Ozog explains that that this was helped by the fact that the then Prime Minister, Tunku Abdul Rahman highly encouraged the use of English in education (p. 309). Although the end of the 1970s signalled the end of English-medium schooling in Malaysia, it was also observed that the use of the English language began to spread in Malaysia around this time. Instead of decreasing, the influence of the English language increased, a phenomenon which, according to Asmah, was encouraged by the fact that English began to be taught as a compulsory subject in schools in view of its usefulness.<sup>51</sup> This is supported by Ozog who mentions that

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<sup>50</sup> Conrad K. Ozog, 'The English Language in Malaysia and its Relationship with the National Language', in *Language Planning and Education in Australasia and the South Pacific*, ed. by Richard Baldauf, Jr., and Allan Luke (Clevedon: Multilingual Matters, 1990), pp. 305-318 (p. 309).

<sup>51</sup> Asmah Haji Omar, 'Language Spread and Recession in Malaysia and the Malay Archipelago', in *Language Spread: Studies in Diffusion and Social Change*, ed. by Robert L. Cooper (Bloomington: Indiana University Press, 1982), pp. 198-213 (p. 204).



although Malay was regarded as important it cannot be denied that proficiency in English afforded a better future because opportunities for education and employment were more varied for those with English (p. 309).

The DBP meanwhile continues to actively promote Malay literature and the use of the Malay language, not only in Malaysia but also in its neighbouring countries. Every year, it organises the Minggu Bahasa Kebangsaan or the National Language Week in different venues as a way of promoting the use of the Malay language among the Malaysian public. Despite the dedication of the DBP in promoting the use of the Malay language in Malaysia, English shows little sign of loosening its hold in the country. With the emphasis on economic development, the role of English in Malaysia is in fact greater today. One of the clearest examples of the power of the English language in Malaysia can be observed if we consider Malaysia's Vision 2020. In February 1991, the Prime Minister, Datuk Seri Dr. Mahathir Mohamad presented a working paper at the inaugural meeting of the Malaysian Business Council. In the working paper, it was envisioned that Malaysia would become a fully developed country by the year 2020. This became known as *Wawasan 2020* or Vision 2020. To achieve the objectives of Vision 2020, one of the plans was to develop areas thought to be the most important for the development of the country. The fields of science and technology were therefore given priority. Because Malaysia had been relying heavily on books in English for information in the fields of science and technology, translation was deemed to be important in the transfer of knowledge. However, because of a shortage of expertise to translate from English into Malay, it was announced in 1993 that if necessary, English could be used as a medium of instruction in higher education.

It is argued above that the effort to translate Malay literature into the main languages of the world is, to a certain extent, hindered by the popular use of English in Malaysia. Although the popularity of English can sometimes make possible brisk translation activities into English as a result of proficiency in the language, this has not happened in Malaysia, mainly because it is believed that the popularity of English has meant that there is actually now less interest in the Malay language and literature. The use of English in Malaysia, especially in trying to achieve the aims of Vision 2020 as discussed above, has also highlighted how translation from Malay into other languages will be affected. Firstly, since the reversion to English was temporary, priority will be given to training people to translate into Malay. As a result, effort to translate for international consumption is not seen as of any immediate concern. Secondly, any effort to translate will involve books mainly in the fields of science and technology. The emphasis on works in the fields of science and technology will mean that any effort to get Malay literature translated into English will suffer.

It must be mentioned that the use of English in Malaysia means that there is a considerable body of writing in English in Malaysia. Some may argue that it is the presence of Malaysian writing in English that actually hinders the effort to translate Malay literary works into English, as the availability of works in English obviates the need for such an effort. This is not the case with Malaysia. On the contrary, it does not affect the translation of Malay literary works at all as Malaysian writing in English itself is neglected and given little support by Malaysian literary organisations, due to the fact that it is written in the English language and therefore, from one point of view, cannot properly be regarded as the national literature of Malaysia.



The issue of what constitutes the national literature of Malaysia divides Malaysian writers into two main camps - one group, consisting mainly of Malay language activists, believes that only works written in the national language qualify as national literature, while the other group, consisting mainly of writers of Chinese and Indian origin, believes that any work with a Malaysian theme could be considered as national literature. One group therefore emphasises the importance of the medium, while the other believes that content is more significant.<sup>52</sup> One of the most ardent supporters of Malay literature as the national literature of Malaysia is Ismail Hussein, one of Malaysia's leading academics in the field of Malay Studies. Ismail's support for Malay literature as the national literature of Malaysia is made on the basis of the following:

(1) that Malay which forms the basis of the national literature is understood by all Malaysians, (2) that Malay is the national language by constitutional stipulation, (3) that Malay is the language of the indigenous people [...] of Malaysia, (4) that Malay has a long literary tradition, longer than all other indigenous literary traditions associated with the Kadazan, Murut, Kedayan, etc., which are regarded as regional literatures, (5) that literatures in Chinese, Tamil, or English are foreign literatures because they are written in non-indigenous languages.<sup>53</sup>

The question of what constitutes the national literature of Malaysia is still unresolved and the issue is still subject to lengthy discussion and debates. At a literary forum entitled 'National Literature of Malaysia: Towards a Definition' held in March 1997 at the National University of Malaysia, Ismail Hussein indicated his firm belief in his earlier stand on the issue, defining the national literature of Malaysia as works

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<sup>52</sup> Tham Seong Chee, 'The Politics of Literary Development in Malaysia', in *Literature and Society in Southeast Asia: Political and Sociological Perspectives*, ed. by Tham Seong Chee (Singapore: Singapore University Press, 1981), pp. 216-252 (p. 219).

<sup>53</sup> Ismail Hussein 'Kesusasteraan Nasional Malaysia dan Beberapa Masalah Pembentukannya', in *ASAS Kebudayaan Kebangsaan*, Ministry of Culture, Youth and Sports, Malaysia, 1973, pp. 187-195, cited by Tham, 'Politics of Literary Development', p. 234.



written in the national language, Malay. Ismail, however, adds that the national literature of Malaysia together with works by Malaysians which are written in languages other than Malay, which he calls sectarian literature, both make up Malaysian literature.<sup>54</sup> This view is challenged by K.S. Maniam who, as one of the staunch supporters of Malaysian writing in English, believes that 'the emphasis on language ignores the experiential aspect of literary creation' (p. 8).

The constant neglect of works in English in Malaysia is continually lamented. Kee Thuan Chye, a prominent Malaysian writer in English, directs his criticism at the DBP, which disregards Malaysian literary works in English and does not take them into account in its translation programme into Malay, although it has taken the effort to produce Malay translations of English works from other countries.<sup>55</sup> The lack of recognition for Malaysian literature in English can also be observed in another related area. The National Literary Award in Malaysia acknowledges only those works written in Malay. Even within the Southeast Asian region, for example in relation to the S.E.A. Write Award for writers in Southeast Asia which was introduced in 1979, the Malaysian recipients of the award are all writers who are writing primarily in Malay.<sup>56</sup> This is not surprising, according to Kee, considering that the bodies in charge of the nominations, DBP and Gabungan Penulis Nasional (GAPENA) or the National Writers Association, are organisations which provide support for Malay writers and assist in the development of the Malay language (p. 4).

The significance of Malaysian writing in English in the context of the translation of Malay literary works into English lies in the fact that it can be used to bring

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<sup>54</sup> Fadzilah Amin, 'Defining National Literature', *New Straits Times*, 19 March 1997, p. 8.

<sup>55</sup> Kee Thuan Chye, 'Sharing a Commonwealth in Malaysia', *Kunapipi: Journal of Post-Colonial Writing*, 22:1 (2000), 4-6 (p. 4).

<sup>56</sup> Kee, p. 4. Also see Salbiah Ani, 'Kriteria SEA Write Award Longgar', *Berita Harian*, 13 October, 1998, p. 20. The Malaysian recipient of the S.E.A. Write Award in 1983, Adibah Amin, is also a prominent translator of Malay literary works into English.



Malaysian literature to an international readership. In other words, in the absence of any real effort to translate Malay literary works into English, the image of Malaysia as a nation of literary riches can undoubtedly be promoted through Malaysian literature in English, which is readily available.<sup>57</sup> The use of English makes it relatively easier for the works to reach an international readership compared to works written in the national language, Malay. Malaysian writing in English is, for example, included in the *Arnold Anthology of Post-Colonial Literatures in English*, featuring writers such as Lloyd Fernando, Wong Phui Nam, K.S. Maniam, Muhammad Haji Salleh, Ee Tiang Hong and Shirley Lim.<sup>58</sup> Works in English by Malaysian writers have also been actively promoted in anthologies of writings from South-East Asia, one of which is the *SKOOB Pacifica Anthology*, published by Skoob Books in London under the SKOOB Pacifa Series with the specific aim of disseminating the literatures of the Pacific Rim. More recently, the British publisher Hodder and Stoughton also published the works of the Malaysian writer Yang-May Ooi, *The Flame Tree* (1998) and *Mind Game* (1999).

It is believed that Malaysian writing in English, although not accepted as the national literature of Malaysia, has done more than the national literature itself in the promotion of Malaysia as a literary nation. This situation is best described by Koh Tai Ann when she talks about two writers of Malaysian origin, Ee Tiang Hong and Shirley Lim, who write in English: 'ironically, because of the growing international

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<sup>57</sup> Although Malaysian literature in English can be used to promote literary riches from Malaysia, including those Malay literary works which have been translated into English, there is a danger that works originally in English will have more appeal to English readers and will be used to represent Malaysian writing, at the expense of Malay literature in translation, which it is trying to promote in the first place. Trivedi explains that this is the case with writings from India, where the popularity of Indian writers such as Salman Rushdie and Arundhati Roy 'has seriously threatened to eclipse Indian writing in English translation'. See Harish Trivedi, 'Indian Languages: 1. Introduction', in *The Oxford Guide to Literature in English Translation*, ed. by Peter France (Oxford: Oxford University Press, 2000), pp. 447-449 (p. 448).

<sup>58</sup> *The Arnold Anthology of Post-Colonial Literatures in English*, ed. by John Thieme (London: Arnold, 1996).



currency of English, the far larger body of the literature in Malay, remains chiefly of national or regional interest, while the writing in English, declining in quantity, represents Malaysia "internationally".<sup>59</sup> This is echoed by McPae who, in discussing the use of English in Southeast Asia, mentions that although English is often associated with the colonial masters, it is through the English language that the 'cultural presence' of Southeast Asia can be felt worldwide.<sup>60</sup>

Another issue which needs to be taken into account in discussing the lack of the translation of Malay literature into English is the issue of the image of Malaysia which the government has sought to project to the rest of the world. Malaysia, having one of the fastest-growing economies in the Southeast Asian region, has always been keen on promoting itself as one of the new industrialising nations of the world.<sup>61</sup> This emphasis on the economic development of the country has had a huge impact on the way the country is perceived by others. Modern Malaysia is today almost always associated with the industrialisation programme and its successes, one of the most prominent of which is the Malaysian-made automobile project, which was officially inaugurated with the establishment of Perusahaan Otomobil Nasional (PROTON) or

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<sup>59</sup> Koh Tai Ann, 'On the Margin, In Whose Canon?: The Situation of Ee Tiang Hong and Shirley Lim', in *From Commonwealth to Post-Colonial*, ed. by Anna Rutherford (Coventry: Dangaroo, 1992), pp. 128-142 (p.140).

<sup>60</sup> John McRae, 'Introduction', in *SKOOB Pacifica Anthology No. 1: S.E. Asia Writes Back*, ed. by C.Y. Loh and I.L. Ong (London: Skoob Books, 1993), pp. 9-16 (p. 11).

<sup>61</sup> The economic development of the Malaysia owes much to the establishment of the New Economic Policy in 1970. Plans for the economic development of Malaya, however, were made even before this time, as early as from the moment serious thoughts were given to the independence of Malaya. The early stages of industrialisation took place when it was realised towards the end of the 1950s, that Malaya, which relied heavily on the export of tin and rubber during the period of colonial rule and in the years after the 1957 independence, could not depend solely on the processing of raw materials for export. To reduce dependence of tin and rubber, especially because of the decline in the prices of these commodities, there was a need to diversify the economy. The solution was industrial expansion. The earliest industrialisation programme focused on import-substitution, i.e. the production of consumer goods for domestic markets. Later, it reverted to export-promotion, a new industrialisation programme which coincided with the 1970 New Economic Policy. One of the key stages in Malaysia's export-oriented economy was the heavy industrialisation programme which had been planned since the late 1970s. In 1978, the Heavy Industries Corporation of Malaysia (HICOM) was established in the effort to aid heavy industries development. The real development of the heavy industrialisation programme took place when Dr. Mahathir took over as the Prime Minister of Malaysia in 1982.



the National Automobile Enterprise, a joint venture between HICOM and the Japanese Mitsubishi company. The prosperous economy of Malaysia, especially since the 1980s onwards, has become the subject of many discussions and has elevated the position of Malaysia as one of the industrialising nations of the world.

More recently, particularly from mid-1997, Malaysia together with many other countries in the South-east Asian region again became the subject of many discussions. This time, however, the issue was the reversal of the fortunes of the countries in South-east Asia, including Malaysia, with the collapse of Southeast Asian currencies. The severity of the financial crisis in the region and the slow recovery which followed were to become the main issues which propelled Malaysia into the limelight.

In addition to projecting itself as one of the newly industrialised nations, Malaysia has also tried to popularise itself through various other ways. In a bid to put itself on the map, it constructed Menara Kuala Lumpur (the Kuala Lumpur Tower) in 1996; at 421 meters this tower is said to be the second tallest tower in Asia and the fourth in the world. Malaysia has also always been keen to project itself as one of the most technologically-advanced nations in the world. Recent government projects are mainly technologically-related, the most prominent being the Multimedia Super Corridor (MSC) project, which is said to incorporate the latest technological advances in the world.<sup>62</sup> Malaysia has also invested vast amounts of money to promote tourism, especially by promoting the tropical jungle of Malaysia. So keen is

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<sup>62</sup> The Multimedia Super Corridor covers an area of approximately 15 by 50 square kilometre, which has in the northern area the centre of Malaysia's capital city, Kuala Lumpur, and in the southern area the new Kuala Lumpur International Airport. Also included within the MSC are the Petronas Twin Towers, and what is being promoted as two of the world's first smart cities, Putrajaya and Cyberjaya. Putrajaya, which will be the new administrative centre of the country, is often being referred to as the world's first intelligent garden city, for not only does it use the latest in multimedia technologies for administrative purposes, it is also set in the lush greenery which is so often associated with Malaysia.



Malaysia to promote this aspect of the country that a green theme has even been incorporated in building the new Kuala Lumpur International Airport (KLIA). Set in abundant greenery, the KLIA has been developed based on the dual theme of 'airport in the forest' and 'forest in the airport'.

It cannot be denied that the extensive measures taken by the government to promote industrialisation and the use of the latest technology in Malaysia have been necessary for the development and modernisation of the country. However, the criticism is that this has become the main and possibly sole means by which the country is being promoted by the government to the outside world. Efforts at promoting Malay literature abroad are left to the DBP, itself faced with problems without additional help from the government. The Ministry of Culture, Arts and Tourism of Malaysia does its share of promoting Malay culture to the outside world, but the establishments under the auspices of the ministry - the National Arts Academy, the National Art Gallery, the National Theatre, and the National Archives - have little to do with the promotion of Malay literature abroad.<sup>63</sup> The images of Malaysia which are often projected, either consciously or unconsciously, to the rest of the world therefore are almost always unrelated to the literary riches of the country. It is perhaps this lack of knowledge about the literary riches that has led to the very little demand for Malay literature abroad, and thus, the lack of effort in translating from Malay into other languages.

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<sup>63</sup> It was, however, mentioned earlier that the Ministry of Culture, Arts and Tourism of Malaysia was involved in the promotion of Malay literature through the staging of the Festival of Commonwealth Writers during the XVI Commonwealth Games in Malaysia in 1998. The role of the ministry in the promotion of Malay literature abroad is further examined in Chapter Seven - Translation Support Schemes in Britain and Malaysia.



We have looked at two factors which are believed to hinder the translation of Malay literary works into English, firstly, the popularity of English in Malaysia and related to this the lack of interest in the Malay language and literature, and secondly, the image of Malaysia which is actively promoted by the government. Another factor which is believed to create an obstacle in the translation of Malay literary works into English for international consumption is the lack of support from Malaysian translation scholars. With the current emphasis on economic development and on achieving the aims of Vision 2020, translation is frequently discussed in the context of translating non-literary texts.<sup>64</sup> Even when the translation of literary works is considered, the emphasis is generally on translation into Malay. Sharifah Zainab, for example, mentions that in trying to achieve the aims of Malaysia's Vision 2020 equal emphasis should be given to scientific and technological development and literary development.<sup>65</sup> She states quite rightly that Malaysia has translated many world classics, mainly from English and Japanese, and adds that in trying the step up literary development in the wake of Vision 2020, Malaysia must translate more from other languages of the world (p. 88). It is clear that what is given priority at the moment is translation into Malay, especially of non-literary texts, because of the demand for these books. In spite of the demand, the translation industry in Malaysia is far from thriving. On the contrary, it is beset with various problems, such as the

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<sup>64</sup>See for example, Abdullah Hassan and Ainon Muhammad, 'Menilai Semula Strategi Penterjemahan Sebagai Cara Kerja Pembinaan Ilmu di Malaysia', in *Translation in the Global Perspective: Proceedings of the 5<sup>th</sup> International Conference of Translation, Johor Bahru, 21-23 November 1995* (Kuala Lumpur, Dewan Bahasa dan Pustaka, 1995), pp. 283-295. See also Hassan Ahmad, Datuk, 'Translation of Books for the Higher Learning System: the Dewan Bahasa dan Pustaka's Experience', in *The Role of Translation in National Development: Papers Presented at the International Conference on Translation jointly sponsored by The Malaysian Translators Association and Dewan Bahasa Pustaka, Kuala Lumpur, 13-15 March 1984* (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1986), pp. 54-75.

<sup>65</sup> Sharifah Zainab Syed Mohd. Khalid, 'The Translation of Literary Texts in the Wake of Vision 2020', *Jurnal Penterjemah*, (1992), 84-88.



lack of translators and editors, the high cost of translating, and poor marketing strategy.<sup>66</sup> If problems exist even in the translation of works for which there is a high demand, we can assume that the problems are even greater for the translation of Malay literary works for international consumption, for which there is very little demand. The problem is made worse by the fact that the responsibility for carrying out translation activities is left to a single body, the DBP. Perhaps Mohd. Mansor is right when he claims that much needs to be done in order to fully develop the translation industry in Malaysia.<sup>67</sup> The lack of the translation of Malay literary works into English is one of the many indications of the state of translation in Malaysia at the moment.

If we compare the Malaysian situation with the situation of translation in India, we can see that the translation situation is rather similar in both countries. As we have seen in Chapter Three, it was the contact that the British made with the people of the two countries which led to the translation of Indian and Malay works into English. To add, the development of the printing press in both countries also led to the translation of Christian teachings into vernacular languages for the purpose of spreading Christianity. In the post-independence period, however, translation has taken different directions in both countries. While translation into English in Malaysia is seriously hindered by various factors, translation into English in India in contrast has flourished. It is believed that such a difference may be attributed to the status accorded to the English language in both countries. In Malaysia, English has

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<sup>66</sup> For a detailed discussion on the problems faced by the translation industry in Malaysia, see Issham Ismail and Wan Mahzom Ahmad Shah, 'Dilema Penghasilan Sebuah Buku Terjemahan dalam Bahasa Melayu', in *Translation in the Global Perspective: Proceedings of the 5<sup>th</sup> International Conference of Translation, Johor Bahru, 21-23 November 1995* (Kuala Lumpur, Dewan Bahasa dan Pustaka, 1995), pp. 155-167. See also Quah Chiew Kin, 'Translation in Malaysia in the 1990's', *Translatio*, 17:3 (1998), 199-223.

<sup>67</sup> Mohd. Mansor Hj. Salleh, Dato' Dr. Ir., 'Beberapa Persoalan Mengenai Industri Penterjemahan Malaysia', *Jurnal Penterjemah*, (1996), 109-117.



no official status, and the emphasis is very much on translating into Malay, a language which has already been established as the national and sole official language of Malaysia. In India, although Hindi is the official language and various Indian languages are given the status of major languages, English remains the alternative official language. This development means that many in India are able to use English fluently. With regard to translation, this has meant that many are able to translate from the various Indian languages into English for national consumption, as English is used as a medium of literary exchange among the many Indian languages. In other words, in the effort to popularise works in those lesser-known languages in India, English is used as a neutral medium, inasmuch as English is not one of the native languages of India and does not belong to any specific Indian community. The wide use of English in India also has implication for the translation of Indian works into English for international consumption, for it means that the question of the availability of translators does not arise.<sup>68</sup>

In addition to that, the translation of Malay literary works into English in Malaysia is also hindered by the fact that such a practice does not serve a dual purpose, i.e. the limited number of literary works translated into English in Malaysia is largely for internal circulation. In India, however, translation into English is carried out for both national and international consumption. Macmillan India, for example, was involved in the translation into English of works from eleven major

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<sup>68</sup> Mukherjee gives the term 'Indo-English literature' for Indian literature in English translation and asserts that although the translation of Indian works into English is made easier by the availability of English-speaking Indians, the translators 'offend one of the principal canons of translation - namely, that the language of translation should be the translator's own first language' (p. 16). Mukherjee adds that this state of affairs has led to the abundance of 'bad translations' (p. 17). See Sujit Mukherjee, *Translation as Discovery and Other Essays on Indian Literature in English Translation*, 2<sup>nd</sup> edn (Hyderabad: Orient Longman, 1994).



Indian languages under the Modern Indian Novel in Translation Series.<sup>69</sup> These translations were later promoted and distributed in the United Kingdom by Macmillan in London, as evident in Macmillan's 1998 Literature and Cultural Studies catalogue.

Finally, the translation into English of Indian literature is helped much by the effort made by Indian branches of international publishers, for example Penguin Books India and Macmillan India.<sup>70</sup> As seen earlier, the importance of getting assistance from local branches of international publishers is acknowledged by the DBP. However, such companies, for example, Macmillan Malaysia, Penerbit Fajar Bakti, which is working with Oxford University Press, and Pearson Education Malaysia, are involved mainly in the distribution of books from their parent company. The effort to promote Malay literary works in English translation is still left to a single body, the DBP, whose main responsibility as the official language and literary body of the Malaysian government is to make available foreign works in the national language, Malay.

In this chapter I have tried to trace the development of translation involving the Malay language, from pre-colonial times to the present day, in order to give a fuller understanding of the status of translation in Malaysia and how this affects efforts in translating Malay literary works for international consumption. Translation involving the Malay language takes place at every point of contact which the Malays had with

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<sup>69</sup> The fact that the translations are made for international and local markets is confirmed by Mini Krishnan, the Chief Editor of the Modern Indian Literature in Translation Series, and also by Rajiv Beri, the Managing Director of Macmillan India. Mini Krishnan, Personal correspondence, 29 January 2001, and Rajiv Beri, Personal correspondence, 24 January 2001.

<sup>70</sup> Trivedi, p. 448. Also see Krishnamurthy, p. 472. According to Mini Krishnan and Rajiv Beri, Macmillan India has indeed assisted in the publication of the Modern Indian Literature in Translation Series. However, in the beginning of the project, Macmillan India stipulated that its involvement in the project was dependent upon whether financial support for the project could be found. The project later received the support of the MR AR Educational Society of India, in the form of production subsidy.



foreign cultural and linguistic groups, and it was clearly undertaken as a result of various demands which arose within the community and culture. The spread of Islam to the Malay Peninsula in the fifteenth century in particular led to massive translation activities as Islamic works were needed to educate the people about the new faith and to encourage them to abandon the Hindu faith which had flourished before the arrival of Islam. During both the Hindu and the Islamic periods, foreign literature was adapted and became part of the traditional Malay literary system. In the colonial era, translation was particularly influential in the field of education. Translations were made into Malay to produce textbooks for schools and reading materials for the general public. Most importantly, translation also laid the foundation for the development of the novel genre during this time.

In post-colonial Malaya, translation activities developed in line with the demands which arose from educational development in the newly-independent country. The expansion in the use of the Malay language in education meant that there was a heavy demand for books, and this was fulfilled mainly by translations into Malay. With the emphasis on economic development in Malaysia at the end of the twentieth century and in the early twenty-first century, translation has acquired greater importance as there is a demand for information in English in the fields of science and technology to be made available in Malay. In short then, there has been considerable translation activity in Malaysia due to the various demands within the culture, although they have for the most part revolved around the transfer from English into Malay. Although the dissemination of Malay literary works worldwide through translation into English is clearly part of the DBP's translation agenda, this effort is not visible. The lack of government patronage, therefore, seems to contribute to the lack of the translation of Malay literary works into English for international

consumption. It also seems that the effort to do so is also hampered by those factors discussed earlier, i.e. the popular use of English in Malaysia, the emphasis on translating works on science and technology into Malay, the image of itself that Malaysia tries to portray to the rest of the world, the lack of support from Malaysian translation scholars, and finally, the state of the translation industry in Malaysia today.

It is believed that the lack of effort from the DBP in translating Malay literary works into English, despite its assertion that such an activity is clearly part of its translation programme, need to be further examined. The general translation activities of the DBP also warrant serious investigation. We need to find out the extent to which the DBP supports translation as a means of promoting Malay literature abroad. There is a need to consider not only measures taken to translate more Malay literary works into English but also to look into whether the measures taken were appropriate. We also need to consider what was really intended in more specific terms where the translation of Malay works into English is concerned. The lack of effort on the part of the DBP in translating Malay literary works for international consumption may also be due to those factors which have been discussed earlier; these factors also need to be examined more closely in order to see the extent to which they affect such an activity.

In the preceding chapters, I mentioned that this study approaches the question of the lack of the publication of Malay literary works in English translation by looking at publishers of translation at the target end and at the translation organisation at the source pole, and examining the extent to which they support translations of Malay literature into English. The next two chapters will therefore be concerned with the survey involving both groups of translation initiators. Chapter Five will be concerned



with the survey involving the subjects of the study at the target end, i.e. publishers of translation, and exploring their role in the publication of foreign literary works in English translation. Meanwhile, the survey involving the subject of the study at the source pole, i.e. the translation organisation, and my concerns regarding its translation activities, as described above, will be dealt with in Chapter Six.

## CHAPTER 5

### SURVEY: PUBLISHERS AT THE TARGET END

At present much of what is known about the publication of literary works in LLD in English translation is fragmentary and incomplete, borne out of insufficient knowledge about the intricacies involved in the process of publishing translations. This justifies the need for a study such as this, which in particular tries to examine the lack of the publication of Malay literary works in English translation. Part of Chapter Two provides an overview concerning the involvement of publishing companies at the target end and organisations at the source pole with regard to the publication of literary works in English translation. What is being put forth is the idea that both translation-initiators play an important role in promoting and popularising literatures in LLD in English translation. In this study, the activities of publishing companies at the target end and the translation organisation at the source pole will be explored in order to give us a fuller understanding of how they influence the publication of literary works in English translation, in particular literatures in LLD such as the Malay language.

An exploration of this issue first focuses on the translation-initiator at the target end, and it will be carried out in two phases. In Phase One of the survey I attempt to gather information about the translation activities of a number of publishers of translations, looking specifically at the kinds of works which are chosen to be published in translation, especially with regard to the original language of the works. In Phase Two of the survey I further examine the extent to which publishers at the target end are involved in the publication of foreign literary works, especially those



in LLD, in English translation, by examining the translation activities and policies of the publishers. It is believed that by studying the publishers' requirements and decisions with regard to the publication of foreign literary works in English translation, and by analysing the forces that shape those requirements and decisions, we may arrive at some conclusions which may account for the lack of the publication of literary works in LLD in English translation.

## 5.1 Survey - Phase One

### 5.1.1 Description of Survey

At the target end, this survey focuses on publishing companies in Britain which are involved in the translation of foreign literary works. The aim of Phase One of the survey is to look at the translation activities of these publishers, specifically at the kind of works which are chosen for translation.

To start, it was necessary to first find the relevant publishing companies to be the subject of the survey. Many books and catalogues were useful in the effort to locate publishers of translated fiction in Britain. The most useful references consulted were *The Writers' Handbook 1999*, and *Writers' and Artists' Yearbook*.<sup>1</sup> In *The Writers' Handbook 1999*, the section on translation in the subject index was consulted. The translation section provides a list of the main publishers of translations in Britain and also a list of small presses which are also involved in

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<sup>1</sup> *The Writers' Handbook*, ed. by Barry Turner (London: Macmillan, 1998); *Writers' and Artists' Yearbook 1998* (London: A&C Black, 1998); *Writers' and Artists' Yearbook 1999* (London: A&C Black, 1999).

translation. A similar list was found in the *Writers' and Artists' Yearbook*, under the general heading of 'publishers of fiction'.<sup>2</sup> Besides these two main sources, the names of publishers of translated fiction in Britain were also found by looking at guides to foreign fiction in English translation, for example, the *UNESCO Collection of Representative Works*.<sup>3</sup> Besides that, reference works or guides which have been published with the purpose of disseminating information on the range of English translations from specific languages were also consulted in the effort to find the names of publishers of translated literary works in Britain.<sup>4</sup> In addition to that, *The Times Literary Supplement* and the website produced by the Literature Department of the British Council and the British Centre for Literary Translation at the University of East Anglia were also consulted for names of publishers of translations.<sup>5</sup>

Because the main focus in this study was publishers of translated literary works / translated fiction, no attempt was made to include publishers who were involved in other forms of translation, for example, religious translation, theatre translation, or the translation of children's books. Also excluded were publishers who were involved in translations from only specific languages, for example, Libris, which is concerned largely with the translation of German works, or Mantra Publishing, which is involved primarily in the translation of South Asian works, since the policy of these publishing houses where the original language is concerned is clearly evident.

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<sup>2</sup> Here, the names of the publishing companies are listed according to different areas of fiction, for example, adventure/thrillers, literary, historical, romantic, or science fiction. The potential participants are chosen by looking at the section marked 'Other', where the translation list was found.

<sup>3</sup> *UNESCO Collection of Representative Works 1948-1996* (Paris: UNESCO, 1997).

<sup>4</sup> The guides consulted are those published by Boulevard Books. They are *The Babel Guide to the Fiction of Portugal, Brazil and Africa in English Translation*, by Ray Keenoy, David Treece, and Paul Hyland (London: Boulevard, 1995), *The Babel Guide to French Fiction in English Translation*, by Ray Keenoy, Laurence Laluyaux, and Gareth Stanton (London: Boulevard, 1996), and *The Babel Guide to German Fiction in English Translation: Austria, Germany, Switzerland*, by Ray Keenoy, Mike Mitchell and Maren Meinhardt (London: Boulevard, 1997).

<sup>5</sup> For the website produced by the Literature Department of the British Council and the British Centre for Literary Translation at the University of East Anglia, see <http://www.literarytranslation.com/index2.html>.



An initial inquiry was made to the publishers of translation in Britain whose names were found in the sources described above in order to verify their involvement in translation activities. Out of the 34 publishers of translation, 26 confirmed that they were involved in the translation of foreign literary works into English on a regular basis. The rest of the publishers claimed that were only rarely involved in translation activities. Phase One of the survey at the target end, therefore, involved only the 26 publishers of translations who are believed to be have an ongoing commitment to the publication of foreign literary works in English translation.

A brief review of the background of the publishers chosen for the survey revealed that the sample consisted of different types of publishing companies, especially in terms of the size of the publishing houses. All types of publishing companies were included in the survey in order to obtain a more complete picture of the business of publishing translations. We may be able to see, for example, whether there is any difference in the publication of translated fiction among the different publishing houses, in terms of the number of translations published each year and also in terms of the source language of the translations. Academic publishers, however, have not been included as an initial survey revealed their very limited involvement in the translation of literary fiction.

The main aim of Phase One is to obtain the pattern of the translation activities of the publishers, especially where the source language of their translations is concerned. This requires collecting information regarding the publication of foreign fiction in English translation from the publishers involved, and examining the list from each publisher. The main sources consulted in order to acquire information regarding the publication of foreign literary works in English translation were publishers' printed catalogues and websites, where details of recent publications and

backlists would normally be found. The catalogues which were consulted covers publications from 1997 to 2000.

Obtaining such information, however, proved to be difficult. With the exception of one or two publishers, none of the publishers which were chosen have a definitive list of translated fiction which they have published. In the publishers' backlist found in their book catalogues, no special effort was made to place translated fiction under one category. Translated fiction was hidden among the lists of fiction, poetry, biography or other categories used to classify published books. The same situation arose again when the publishers' websites were consulted. To add, although some of the catalogues made the distinction between works originally in English and works in translation, some of the publishers did not feel it was necessary to mention the original language of the translations.

The two problems faced here - the lack of a definitive list of translated works and the lack of information regarding the translated works - are quite understandable as it is believed that publishers find little use for the compilation of such information. They, however, highlight one of the main problems faced by translation scholars, to whom such information would be valuable in looking at trends and patterns in translation. It was finally decided that Phase One of the survey would concentrate on presenting an overview of the translation activities of the publishers, but through looking at more recent publications of translated works by the publishers involved. Using this procedure, however, would mean that a good many relevant translations, for example, those from languages of limited diffusion, would be left out. Care was thus taken to search for and mention previous translations from languages of limited diffusion, if there were any. In instances where the original language of the translation is not mentioned, effort was made to identify those languages.



### 5.1.2 Results of Survey

Instead of presenting statistics with regard to the publishers' translation activities, the results of Phase One of the survey involving publishers of translations in Britain is presented by describing the range of translated works published by each publishing company as shown in each of the publisher's catalogues. This approach is chosen mainly because the data collected on translated works does not lend itself to statistical treatment due to the fact that publishers' catalogues are seasonal in nature and vary in terms of the periods of time that they cover. For example, one publisher produces a spring/summer catalogue, which is followed by an autumn/winter catalogue, while another publisher's catalogue comes out only in the autumn of every year. Another publisher's catalogues, meanwhile, vary from year to year in terms of the period of time that they cover. The nature of the catalogues makes it difficult to make any conclusion with regard to the publishers' pattern of translation for any given year. The publishers' translation activities will therefore be presented by describing individual publisher's translated works, as listed in their catalogues which covers their publications from 1997 to 2000.

Carcenet Press publishes both fiction and poetry in translation, mainly from the Portuguese, Italian and Russian. This is clearly stated in its catalogue, *Carcenet New Book: Stocklist and Catalogue. August 1999-July 2000*, and is reflected in its publications. Among its translations of fiction from the Portuguese are *Signs of Fire* by Jorge De Sena, *The Creation of the World* by Miguel Torga, *Lucky in Love* by David Mourão-Ferreira, *The Book of Disquietude* by Fernando Pessoa, *The Flame-Coloured Dress* by José Régio, and *Erotic Stories* by Manuel Teixeira-Gomes. Its translations from the Italian, meanwhile, include Natalia Ginsburg's *All Our Yesterdays*, Gabriella Maletti's *Bitter Asylum* and Leonardo Sciascia's *The Council of*

*Egypt*. Carcanet's translation of poetry seems to come mainly from the Italian, for example, Eugenio Montale's *Collected Poems 1920-1954*. Petrarch's *Canzoniere* and also Giacomo Leopardi's *The Canti, with a Selection of his Prose*. Russian also seems to be a popular source for the translation of poetry at Carcanet, as evident from works by poets such as Nikolay Alekseyevich Zabolotsky, Aleksandr Blok, and Marina Tsvetaeva. Fernando Pessoa's poetry and prose translations entitled *A Centenary Pessoa*, and Sophia De Mello Breyner's *Log Book: Selected Poems* again reflect Carcanet's emphasis on Portuguese works. Other main European languages which are represented in translation by Carcanet include French, with Jean Racine's *Phaedra*, and Charles Baudelaire's *Complete Poems*; and German, with Rainer Maria Rilke's *Sonnets to Orpheus & Letters to a Young Poet*. Non-European languages which are represented in translation by Carcanet include Japanese, with Shuntaro Tanikawa's *Selected Poems*, and Urdu with *An Anthology of Urdu Literature*.

In contrast to Carcanet Press, Canongate Books does not seem to favour works from any particular language for translation. Its translated works include *Persian Brides* by Dorit Rabinyan, translated from the Hebrew, *The Man who Counted* by Malba Tahan, translated from the Portuguese, and also *The Complete Poems of Anna Akhmatova*, translated from the Russian. Canongate also carries out translation works through its imprint, Rebel Inc. Classics. The imprint has published Knut Hamsun's *Hunger*, translated from the Norwegian, and also Driss Ben Hamed Charhadi's *A Life Full of Holes*, translated from Moghrebi, an Arab dialect of North Africa. The Norwegian writer, Knut Hamsun, is also well-served in translation by another publisher, Souvenir Press. It has published his work under the title, *Tales of Love and Loss*.



Dedalus translates mostly from European languages, for example, French, represented by *Infinite Possibilities* by Sylvie Germain, *The Woman and the Puppet* by Pierre Louÿs, *The Man in Flames* by Serge Filippini, and *Portrait of an Englishman in his Chateau* by Andre Pieyre de Mandiargues; German, represented by *Simplicissimus* by Johann Grimmelshausen, *The Great Bagarozy* by Helmut Krausser, *The Road to Darkness* by Paul Lepin, and *Letters Back to Ancient China* by Herbert Rosendorfer; Spanish, represented by *Spring and Summer Sonatas* and *Autumn and Winter Sonatas* by Ramón del Valle Inclán and *The Dedalus Book of Spanish Fantasy*; and finally Greek, represented by *Eroticon, A Report of a Murder*, and *The History of a Vendetta* by Yorgi Yatromanolakis. *The Dedalus Book Catalogue, April 1997-February 1998* provides information on the editors and translators working at Dedalus. Three translators were featured: Mike Mitchell, who translates mainly Austrian literature, Christine Donougher who works from French and Italian, and finally, Margaret Jull Costa, who translates from Portuguese and Spanish. One of the translators, Mike Mitchell, recounts his involvement with Dedalus:

As an academic with an interest in Austrian literature and one published translation under my belt I wrote to Dedalus suggesting it translated Herbert Rosendorfer's *The Architect of Ruins*. Dedalus's reply was not the usual rejection letter but an invitation to translate *The Angel of the West Window* by Gustav Meyrink. This led to one translation after another [...]. (p. 19)

Mitchell's early encounter with Dedalus illustrates one of the many ways through which potential translation come to the attention of publishers of translation, i.e. through submissions by translators.

Similar to Dedalus, Marion Boyars Publishers translates mainly from European languages. Its publications of translations from 1997 to 2000 include *Will O' the Wisp* by Pierre Drieu la Rochelle, *Jules et Jim* by Henri-Pierre Roché, *The Devil in*



*the Flesh* by Raymond Radiguet, *Roberte Ce Soir & The Revocation of the Edict of Nantes* by Pierre Klossowski, *Looking for Eugenio* by Geneviève Brisac, and *Blue of Noon* and *My Mother, Madame Edwarda and The Dead Man* by Georges Bataille, all from the French, *Mother* by Henrik Stangerup, originally in Danish, and also *Sade's Valet* by Nikolaj Frobenius, originally in the Norwegian. The only non-European language which is represented in Marion Boyars' publications of translation is Japanese, with Kenzaburo Oe's *Teach us to Outgrow our Madness*.

The Harvill Press also shows a tendency towards the translation of European fiction, mainly those in French and Spanish. French works which are represented in translation by Harvill Press include Jean Rouaud's *The World More or Less*, Jacqueline Harpman's *Orlanda*, Mazarine Pingeot's *First Novel*, Robert Solé's *The Photographer's Wife*, Daniel Pennac's *The Scapegoat*, Jean Echenoz's *Lake*, Amin Maalouf's *Ports of Call*, and finally Jean Giono's *Angelo* and *Second Harvest*. Among the translated works from Spanish are Arturo Pérez-Reverte's *The Seville Communion* and *The Fencing Master*, Carmen Martín Gaité's *The Farewell Angel*, Bernardo Axtaga's *The Lone Woman*, and Julio Cortázar's *Bestiary: Selected Stories*. Other works which are translated are those originally in German, for example, Thomas Brussig's *Heroes Like Us*, and W.G. Sebald's *The Rings of Saturn*; Swedish, for example, Björn Larsson's *Long John Silver* and Lars Gustafsson's *The Tale of a Dog*; Norwegian, for example, Bergljot Hobæk Haff's *Shame*; and Japanese, for example, Haruki Murakami's *The Wind-up Bird Chronicle*.

The Harvill Press also publishes translated works through its imprint Panther. Panther's publication of translated work also shows emphasis on works originally in French, especially those by Sébastien Japrisot, for example, *The Lady in the Car with Glasses and a Gun*, *The 10:30 from Marseille*, *Rider of the Rain*, and *Trap for*



*Cinderella*. Other translations from the French are Jean Rouaud's *Fields of Glory*, and Daniel Pennac's *The Fairy Gunmother*. Panther also publishes translations from the Spanish, for example, Javier Marías' *Tomorrow in the Battle Think of Me*, and Julio Cortázar's *Hopscotch*, and from Russian, for example, Mikhail Bulgakov's *The Heart of a Dog* and *Black Snow*. Danish is represented by *The Woman and the Ape* by Peter Høeg, Norwegian by *The Butterfly Effect* by Pernille Rygg, Dutch by *Roads to Santiago* by Cees Nooteboom, and finally Italian by *Silk* by Alessandro Baricco.

The publisher Peter Owen translates from a variety of languages, for example, Milorad Pavic's *Last Love in Constantinople* from the Serbian, Margareta Bergman's *Mirror, Mirror* from the Swedish, Finn Carling's *Diary for a Dead Husband* from the Norwegian, Salvador Garmendia's *Memories of Altagracia* from the Spanish, Abdullah Hussain's *The Weary Generations* from Urdu, the Marquis de Sade's *Crimes of Love* from the French, and finally Shusako Endo's *Silence* from the Japanese.

Quartet Books's translation list, meanwhile, consists mainly of European and Middle Eastern titles, for example, Lalla Romano's *The Penumbra* from the Italian, László Krasznahorkai's *The Melancholy of Resistance* from the Hungarian, Emmanuel Carrère's *Class Trip*, Louise L. Lambrichs' *Hannah's Diary*, Gisèle Pineau's *The Drifting of Spirits*, and Leila Sebbar's *Sherazade*, all from the French, and finally Ulfat Idilby's *My Grandfather's Tale* and Rashid Al-Da'if's *Dear Mr. Kawabata*, both from Arabic.

Serpent's Tail publishes mainly Latin American titles, as well as French titles, as evident from the translated titles in its catalogues, for example, Luisa Valenzuela's *Symmetries*, Roberto Arlt's *The Seven Madmen*, Paola Capriolo's *The Woman Watching*, Jorge Amado's *Dona Flor and Her Two Husbands*, Juan José Saer's *The*



*Investigation*, and also Michel Houellebecq's *Whatever*, Guillaume Dustan's *In My Room* and Paul Smaïl's *Smile*. Other titles from Spanish include Manuel Vázquez Montalbán's *Murder in the Central Committee* and *Southern Seas*, and Juan Rulfo's *Pedro Páramo*. Serpent's Tail also translates from the German, for example, Elfriede Jelenik's *The Piano Teacher*. The emphasis on French titles is also seen in the lists of translated works by Calder Publications. Its titles of translation include Robert Pinget's *Traces of Ink*, Robert Menasse's *Wings of Stone*, *Meaningful Certainty*, and *Reverse Thrust*, André Breton's *Nadja*, and Claude Simon's *The Grass*. In its book catalogue, *Serpent's Tail's New Titles and Stock List, September 1998-Feb 1999*, it is mentioned that one of Serpent's Tail's authors, Herta Müller, was a recipient of the IMPAC Dublin Literary Award.

At Faber and Faber, quite a number of works are translated under its Caribbean Series, for example, Frank Martinus Arion's *Double Play*, Maryse Condé's *Windward Heights* and *I, Tituba*, Antonio Benítez-Rojo's *Sea of Lentils*, and also Raphaël Confiant's *Eau de Café*. Other translated works at Faber and Faber include Milan Kundera's *The Farewell Waltz*, from the Czech, Mario Vargas Llosa's *The Notebooks of Don Rigoberto*, from the Spanish, and finally Victor Pelevin's *The Clay Machine-Gun* and *The Life of Insects*, from the Russian. Similar to Faber and Faber, Garnet also has a series dedicated to translation, called Garnet World Fiction, under which are listed two Latin American works in translation, Marjorie Agosín's *A Cross and a Star: Memoirs of a Jewish Girl in Chile*, and Lucía Guerra *The Street of Night*.

At Allison & Busby, Spanish works are given prominence. Translated works include Esther Vilar's *The Mathematics of Nina Gluckstein*, Francisco Garcíá Pavón's *The Crimson Twins*, and Juan José Millás' *The Disorder of Your Name*. At Arcadia Books, however, the original language of translated works are more varied. There are



translations from the Hungarian, for example, Miklós Bánffy's *They Were Counted*, *They Were Found Wanting*, and *They Were Divided*; from the Norwegian, for example, Ketil Bjørnstad's *The Story of Edvard Munch*; from the Dutch, for example, Tessa de Loo's *The Twins*; from the Italian, for example, Dacia Maraini's *Sweet in Itself*; from the Greek, for example, Alexis Stamatis' *The Seventh Elephant*, from the Swedish, for example, C.J.L. Almqvist *The Queen's Tiara*; and finally from the French, Jean-Claude Izzo's *One Helluva Mess*, and Dominique Manotti's *The Dark Path*. In the Arcadia Book Catalogue 2000, the publisher mentions the name of several organisations which offer support to Arcadia Books for its publications, for example, the Arts Council of England through its Translation Panel, the Foundation for the Promotion and Translation of Dutch Literature; the Burgess Programme of the French Embassy; The Greek Embassy; the Hellenic Foundation; the Foundation for Hellenic Culture in Athens, the Swedish Embassy, and also UNESCO Publishing.

The variety in the original language of translated works is also seen at Anvil Press Poetry. Its translations of poetry include Federico García Lorca's *A Season in Granada*, from the Spanish; Bei Dao's *Landscape over Zero*, and *The Selected Poems of Li Po*, both from the Chinese; Vasko Popa's *Collected Poems*, from the Serbo-Croat; Nikos Gatsos's *Amorgos*, from the Greek; Nikolai Gumilyov's *The Pillar of Fire*, from the Russian; and finally, Georg Trakl's *Selected Poems*, from the German.

The translations published by the imprints of larger, conglomerate-owned publishing companies also seem to come mostly from European originals, although the number of works translated *is* relatively smaller compared to those of independent publishers. Sceptre, an imprint of Hodder & Stoughton, for example, only lists a single translation, Andreï Makine's *The Crime of Olga Arbyeline*,

translated from the French, in its catalogues. At Orion, translations are published by its four imprints, Orion Books, Phoenix House, Weidenfeld & Nicolson, J.M. Dent, and Peter Halban. Orion Books lists two translations, Marianne Fredriksson's *Hanna's Daughter*, translated from the Swedish, and Eliette Abécassis' *The Qumran Mystery*, translated from the French, while Phoenix House lists a single translation, Benito Pérez Galdós' *The Disinherited*, translated from the Spanish. There is also one translation from Weidenfeld & Nicolson, Benito Pérez Galdós' *Doña Perfecta*; one from J.M. Dent, Arthur Rimbaud's *A Season in Hell and Illuminations*, translated from the French; and one from Peter Halban, David Vogel's *Married Life*, translated from the Hebrew.

At Transworld Publishers, translated works are published by its imprints Anchor and Doubleday. Anchor has published Cuca Canals' *Berta La Larga* and Tomás Eloy Martínez's *Santa Evita*, both from the Spanish. Doubleday, meanwhile has one translated work, Federico Andahazi's *The Anatomist*, also from the Spanish. At Random House, the imprints which are involved in the publication of translations are Jonathan Cape, Chatto & Windus, and Vintage. Jonathan Cape has translated *Ka* by Roberto Calasso, from the Italian; Chatto & Windus has translated *The Men of the Forest* by Kerstin Ekman, from the Swedish; and Vintage has translated *Lovesick* and *Tear This Heart Out* by Angeles Mastretta, from the Spanish.

### 5.1.3 Discussion

The first phase of the survey at the target end has been able to reveal the translation pattern of the publishers involved, especially where the source language of their translations is concerned. It seems that certain languages seem to have an



advantage over others when it comes to translation into English. As seen from the survey, the majority of the publishers turn to European languages such as French, Spanish, German and Greek as a source of potential translations. The only Asian languages which seem to be well-represented in translation are Chinese and Japanese. Works originally in Urdu were also chosen by two publishers. Smaller languages which are chosen for translation are almost exclusively European languages, for example, the Scandinavian languages and Serbian.

In addition to that, the survey has also shown the extent of the publishers' commitment to the publication of translated works. The number of translated works published by the imprints of corporate-owned publishers are rather limited, compared to the translation output of independent publishing companies. This seems to suggest that new works may stand a better chance of being published by the independent publisher who, because of the high number of its translation output, may be more open to suggestions regarding the publication of works in languages which are relatively little-known, compared to a corporate-owned publishing company who, because of its smaller translation output, may place emphasis on works whose commercial success is guaranteed.

The fact that some languages are more popular for translation than others allows us to draw some conclusions regarding the reception of translated works. Because publishers generally choose books which they know would be able to sell, the fact that some literary works are translated indicates that they are to some extent well-received at the target end. This therefore seems to point to the idea that it is the limited commercial prospects of works from languages which are less-known which makes it difficult for them to be published in translation. The questions we need to ask now are: Is the marketability of translated works the main criterion in choosing

works for translation? What other circumstances govern the choice of works for translation? Does language have a bearing on the choice? Does language play a central role in terms of opportunities for translation? These questions will be addressed in Phase Two of the survey, which further examines the activities of publishers of translation in Britain in order to see how they may influence the publication of literatures in LLD in English translation.

## **5.2 Survey - Phase Two**

### **5.2.1 Description of Survey**

Phase Two of the survey further examines the extent to which publishers at the target end affect the publication of foreign literary works, especially those in LLD, in English translation. It involves making inquiries to publishers regarding their translation activities.

At this stage, it was thought important to determine the person from each publishing company to whom inquiries would be made regarding its translation activities. This was undertaken for two reasons. First, acquiring the name of the relevant person from each of the publishers was important because the inquiries could actually be directed at a person, rather than an organisation, thus increasing the possibility of the inquiries being read and responded to. In other words, personal contact needed to be established to minimise the level of non-response later on. Secondly, getting the relevant person was also crucial in the effort to get correct information regarding translation activities undertaken by a particular publisher, as it



is believed that valid and useful data can only be gained by directing the inquiries to a person who knows the area well and who can provide reliable information.<sup>6</sup> The publishers were therefore contacted in order to obtain the name of the person best qualified to deal with the inquiries.

The survey instrument used in Phase Two of the survey is a self-completion postal questionnaire. This survey instrument was chosen after taking into account certain issues related to the use of questionnaires. First is the issue of resources, in relation to the location of the publishers. Because the publishers are based not in just one area, the use of a questionnaire was thought to be the most suitable since the questionnaire could reach many publishers at the same time, thus minimising the amount of time needed to get to each of the publishers. The use of a postal questionnaire also minimises cost. Second is the issue of questions to be asked. Because the questionnaire includes questions which may require considered answers, a questionnaire was believed to be the most appropriate tool for this purpose. It would enable the respondents to look over the questions, and if necessary, to consult records or other people in providing their responses, thus leading to greater response accuracy.

To administer the survey, the first step involved approaching the selected publishers in writing. The purpose of this correspondence was to establish contact, and to enlist the help and co-operation of the participants. Each individual from each of the publishing companies was first contacted. The background information to the study and the importance of the study were then explained. Following this, the people involved were informed that they would be sent a written questionnaire, and that their help would be important to the study. Generally, this correspondence is

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<sup>6</sup> *Handbook of Survey Research*, ed. by Peter H. Rossi, James D. Wright, and Andy B. Anderson (London: Academic Press, 1983), p. 196.

important because it may lead to greater response from the participants 'perhaps by creating anticipation in the minds of the recipients'.<sup>7</sup> The next step involved sending out the questionnaires to each of the individuals from the publishing house.

Each of the questionnaires was sent together with an accompanying letter and also a stamped reply envelope. The accompanying letter made clear the purpose of the study, the purpose of the questionnaire, the person carrying out the survey, and how the participants were selected. The letter also tried to encourage the co-operation of the participant. In addition to that, the letter also explained the importance of the replies to the study, measures taken with regards to the privacy of the participant, what the participant was supposed to do in completing the questionnaire, when and how the questionnaire should be returned, and how the responses would be used by the researcher.

The questionnaire was organised under six headings, and was designed to explore the following:

1. Section One: Translation Process. This section includes questions on the process involved in the publication of a translation.
2. Section Two: Translation into English from Foreign Languages. This section is intended to gather information about the languages from which translations are made.
3. Section Three: Translation Product. This section asks questions relating to the marketing of translated works.
4. Section Four: Translation Program: This section aims at gathering information about the translation program at the publishing house, under which translations are undertaken.

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<sup>7</sup> Brian Allison, and others, eds, *Research Skills for Students* (London: Kogan Page/De Montfort University, 1996), p.49.



5. Section Five: Background. This section asks for information regarding the publishing house in general.
6. Section Six: Other Information. In this section, the publisher is requested to provide any additional information, ideas or comments which would be relevant not only to the survey but also to the study as a whole.

Out of the 26 publishers of translation who were included in Phase One of the survey, 19 responded to Phase Two of the survey by returning the postal questionnaires. The results of the survey and the discussion that follows is presented in the context of the information gathered from the 19 publishers of translation.

### **5.2.2 Results of Survey**

The results of the survey is be presented by discussing the findings from each of the sections of the questionnaire. Data from the survey were not collected anonymously since it was important to know who the respondents are in order to compare responses from different types of publishing companies. The majority of the publishers, however, have requested that the information they provide be kept confidential; therefore, the identities of the participants of the survey will not be revealed in presenting the results of Phase Two of the survey, although a general description of the publisher, i.e. whether corporate-owned or independent, will be given where it is relevant to the findings.<sup>8</sup>

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<sup>8</sup> References will not therefore be provided for quotations given in the text, as these are responses or part of responses to the questionnaire by the publishers.

## Background information

The 19 publishers of translation who responded to this survey were made up of publishers in England and Scotland. 11 of the publishers are categorised as independent publishers, 7 are corporate-owned, and 1 is categorised as a small independent publisher. All of the publishers have been in the publishing business for more than ten years, with the exception of two publishers who were established in the 1990s. A profile of the publishers, according to the year they were established, can be seen from the table below.

Year established	1920s	1930s	1940s	1950s	1960s	1970s	1980s	1990s
No. of publishers	1	1	3	2	2	4	4	2

**Table 5. 1** Profile of publishers according to year of establishment

12 of the publishers are involved in the publication of quality literary fiction and non-fiction, with 2 of them specialising in the translation of poetry. Out of these 12 publishers, 10 are independent publishers while 2 are part of a conglomerate. 4 publishers - 2 independent and 2 corporate-owned - categorised themselves as trade publishers publishing fiction for the consumer market. The 3 other publishers, all corporate-owned publishing companies are involved in publishing both literary and trade fiction. 2 of the 19 publishers are also involved in other activities in the book trade, such as the publication of magazines devoted to translation, reviews and criticism, and as the distributor for the publications of other presses. The number of books published each year by the publishers in hardcover and paperback can be seen in Table 5.2.



Number of books published	Number of publishers
<b>Hardcover</b>	
1-10 books	10
11-20 books	4
More than 20 books	5
<b>Paperback</b>	
1-10 books	3
11-20 books	3
More than 20 books	13

**Table 5. 2** Profile of publishers according to the number of books published in hardcover and paperback

### Translation Process

The first question asked in this section concerns the way works for translation come to the attention of the publishing house. As seen from the Table 5.3, almost all the respondents mention the importance of foreign publishers as a source of translation. More than half of the publishers also place emphasis on literary agents as a source of works for translations. To add, more than half of the publishers also mentioned that works were also acquired through translators and through recommendations by other people known to the publisher. Only 16% of the publishers mention the importance of other organisations as a source of works for translation. These publishers, however, did mention the names of some of the organisations which assist in finding and recommending works for translation. These include the Dutch Literature Foundation, the Institute of Hebrew Literature, the

French Institute, and other cultural institutions which are supported by governments at the source pole. Also mentioned as an important source of works for translation is *New Books in German*. The names of the organisations give a clear indication of the original language of some of the works which are recommended to publishers of translation in Britain. The publishers' overall response to the question on the source of works for translation can be seen from the table below.

Source of translation	Number of publishers
Foreign publishers	17
Authors	6
Translators	12
Literary agents	13
Recommendations by others	12
Organisations	3
Editor search	9

**Table 5.3** Publishers' responses with regard to the source of translated work

The second question concerns the criteria in choosing foreign works for translation. All the publishers agree on the importance of the success of the work or the author in the original language and environment. Also rated as an important criterion was whether the work fitted into the general programme of the publishing company. One publisher rated this as the sole criterion in choosing works for translation, and further explained that with regard to his publishing company, works which were chosen for translation were confined to European literature. Only 10% of the publishers mention the importance of the language of the original in choosing works for translation.



Criteria	Number of publishers
Universal theme	11
Original language	2
High status in the original	18
Reputation in Britain	11
Interest of editor	6
Fit in publishers' programme	13
Availability of translator	4
Ease of promotion	7
Marketability	11

**Table 5.4** Publishers' responses with regard to the criteria in choosing foreign works for translation

Some of the main criteria rated as important by many of the publishers as evident from the responses above - high status in the original, theme of work, reputation in Britain, and marketability - is reflected in a single statement made by one of the publishers: 'if the works have done exceptionally well in the country of origin and have themes and quality of writing which we think we could sell to a U.K. reading public, we would be likely to buy a foreign author's book'.

Regarding the people involved in the selection of works for translation, all the publishers mention the importance of the acquisition editor or the editorial director in choosing works for translation, as evident from Table 5.5. Although some of the other individuals were not rated as highly as the editor in terms of importance, the involvement of the other individuals is believed to be of no less significance. One publisher mentions that although the selection was largely dependent on the editor, it also 'needs the agreement of the director, and support of sales, marketing and publicity'. This view is shared by another publisher, who mentions that 'as many

people as possible need to believe in it before an editor can go ahead with commissioning'.

People involved in selecting works for translation	Number of publishers
Editor	19
Rights Manager	4
Sales/ Marketing Director	2
Publicity Director	12
Director of publishing house	2

**Table 5.5** Publishers' responses with regard to the people involved in choosing works for translation

When questioned about whether there are problems in undertaking the translation of foreign works into English, all with the exception of one small press agreed that problems do exist in such an undertaking. More than half mentioned the low sales potential of translations as the biggest problem in such an undertaking, elaborating on this by linking it to the limited readership of translations. One publisher explained that the low sales potential of translations was due to the fact that 'English readers are very reticent to translated fiction', while another elaborated that 'sometimes there is difficulty finding readers for texts in less commonly known languages'. The difficulties in getting reviews, which are deemed important for the promotion of translated works, is also mentioned as another problem in publishing translations. The publishers' overall response with regard to problems in publishing translated works can be seen in the table below.



Problems in publishing translation	Number of respondents
Translator not available	5
Translation rights	6
Expensive to produce	11
Not saleable	13

**Table 5. 6** Publishers' responses with regard to problems in publishing translations

The language issue, i.e. the lack of readers for works in languages which are less known, surfaces again in the responses of other publishers. First, there is the language issue in relation to the editor, i.e. the inability of the editor to read works in the original language. Two of the publishers mentioned this problem, one elaborating that 'in the majority of cases the original book cannot be read by most British editors, and given that personal enthusiasm, excitement and commitment on the part of the editor is vital to a book's success, this is a serious handicap'. Secondly, the language issue is also mentioned with regard to the author of the original work. One publisher mentions that 'if the author can't speak English it is difficult to use them for publicity, especially if their language is a minor one because there are likely to be fewer journalists able to interview them in their language. Even if they can speak English, it can be expensive to bring them to the UK to do P.R.'. Other problems in publishing translation, as mentioned by the publishers, include the external difficulty of communicating with foreign publishing firms, and also the internal problem of the 'logistics of tying together the work of translators, authors, production schedules etc.'.

Another problem in the publication of translations which was mentioned by some of the publishers was the unclear nature of the translated work. One of the publishers was concerned about 'the quality of translation once you've commissioned it'. The concern about the hazy and indeterminate nature of translation was also voiced by another publisher: 'buying translations is even more unpredictable and risky at times than buying English language books since one is buying something essentially unseen'. Although many of the publisher agree that low sales potential is a main problem in the publication of translations, the responses of the publishers above show that problems in the publication of translations exists not only after publication but also during the process of planning the translation.

#### Translation into English from Foreign Languages

The first question in this section concerns the original languages of the works which are chosen for translation. French and Spanish were chosen by more than half of the publishers. The overall response to the question on the most common language of the works chosen for translation can be seen in the table below.

<b>Original language of translation</b>	French	Spanish	German	Italian
<b>Number of publishers</b>	14	11	8	8

**Table 5. 7** Publisher's responses with regard to the original language of the works chosen for translation



Another popular choice of language for translation was Dutch, which was mentioned by 26% of the publishers. Other languages which are also mentioned include Portuguese, Hebrew, Danish, Chinese, Greek, Swedish and Russian.

The question regarding the publishers' reasons for choosing works from some of the languages above received various responses. Five of the responses fall into the category of the general programme of the publishing house. In other words, the publishers translate only from certain languages because of conditions imposed by the parent company, in the case of publishers who are corporate-owned, or by the policy of the independent publishers themselves. For example, one publisher mentions that many of its translation titles consist of works originally in Spanish because it is owned by a Spanish company which is keen to promote Spanish literature. Another translates mainly from French because of what it describes as 'cross-company connections', i.e. it is owned by a French company. It also translates mainly from French because of 'specific company interests'. This second factor in the choice of original language in translation is echoed by three other publishers. One publisher translates mainly from Portuguese in order to develop its Portuguese list, while two other publishers choose to translate mainly from European languages as they consider Europe as their focus in the publication of translations.

The editor is also deemed an important factor in the choice of language from which many of the translations are undertaken. For one publisher, the decision to translate from French and Italian is based on the fact that the translation editor is able to speak the languages in question. This same view is held by another publisher, who mentions that works are taken mainly from French and Spanish because 'some editors happen to speak these languages'. It is believed that the factor regarding the presence of editors who can speak the languages in question and the first factor

regarding the general programme of the publishing house are viewed as important in the choice of the original language of the translation as they are related. In other words, a publishing house which focuses on translations from specific languages will undoubtedly employ editors who can speak those languages. Other responses given by the publishers regarding the choice of language include the notions that some of the languages are 'more accessible' and 'easier to translate'. Although these notions seem rather vague, they do seem to point to the fact that some languages are chosen for translation because there is adequate translation infrastructure, i.e. the availability of translators and editors, where these languages are concerned. Two publishers mention that they choose to translate works in some of the languages mentioned above because they are 'easier to come by' and that 'we happen to get more submissions in these languages'. Again, it is believed that these two responses are not unrelated to the two factors mentioned earlier as the nature of the publishing company and its editors sometimes determine the kinds of works which they receive, in terms of the original language.

The responses of the publishers also fall into the category of the image or reputation of the countries or authors in certain languages. As mentioned by some of the publisher, the choice to translate from some of the languages mentioned above is made because of 'the high degree of literary works associated with the countries', 'the strong local literary tradition', and also 'the track record of authors from the countries in question'.

Some publishers mention the obvious reasons of 'admiration for the works in question' and 'outstanding works' in choosing works from certain languages for translation. Although these factors seems to indicate the important factor of the reputation of the work in the original language, they may also indicate the



importance of the personal taste or judgement of the translation editor. One publisher, however, is keen to point out that although it translates mainly from German and Italian, 'the decision is based on the quality of the books, not the original languages'. Another important reason mentioned by one of the publishers for choosing works from some of the languages mentioned above include the encouragement and financial assistance given by an overseas institution in order to help with the costs of translation.

The second question in this section asks whether the publishers undertake translations into English of foreign fiction in languages which are less known. 58% of the publishers claim to be involved in such of an activity. Such translation involves languages such as Turkish, Urdu, Danish, Dutch, Hungarian and Swedish. According to one publisher, works in Turkish were chosen for translation in his publishing company as 'the individual titles sounds interesting', while for another publisher, works in Urdu were chosen 'because of its accessibility once translated within the UK'. One publisher explained that his involvement in the translation of foreign fiction in languages which are less known into English is due to the fact that 'it is sometimes easier to receive funding to publish works in minor languages'. Another publisher who was not involved in such an activity emphasises that fact that they do not do so 'but only because of the criteria being the quality of the original'. She mentions the possibility of the publishing company being involved in such an activity if there are brilliant books in languages which are less known.

When asked whether they think there are more problems in translating into English foreign fiction in languages which are less known, compared to translating from major European languages, 89% of the publishers agree that there were more problems. The publishers' overall response to what they believe to be the main

problems in translating foreign fiction in less known languages into English can be seen in the table below.

Problems in translating foreign fiction in languages which are less known into English	Number of publishers
Editors cannot read in the original	13
Lack of translators	11
Little demand for works in those languages	8

**Table 5. 8** Publishers' responses with regard to problems in translating foreign fiction in languages which are less known into English

The other main problem in translating foreign fiction in less known languages into English was the fact that publishers know very little about these works. One publisher asks: 'How does one hear of such works?'. The responses of some other publishers seem to echo this view, when they mention that one of the problems in translating foreign fiction in less known languages into English is that there are 'less materials available' and that the works are generally 'hard to get hold of and hear about'. Another publisher remarks that 'the works themselves are less likely to come to the attention of editors, and unlikely to have been read or have any sort of reputation among publishing and literary people'.

The final question in this section asks whether the publishers would consider translating works from languages which are less known in the future. 79% of the publishers claim that they would consider such an undertaking. Some of the publishers mention that the original language does not pose a problem in translating. One of the publishers remarks that 'we wouldn't consider them just because the



works are from minor languages - they will have to fit into our programme'. This is echoed by another publisher: 'we cannot consider a book just because it is in a minor language - only if it is a special book that deserves publication and has an obvious market'. Four other publishers also agree that the original language was not an obstacle in translating, putting more emphasis on the quality of the works. The publishers state that 'the quality of the work and its saleability are the major considerations, regardless of the language', that 'the decision is based on the quality of the works, not the original language', and that 'it all depends on the quality of the original, not the language'. Another publisher states that 'we would like our list to reflect a wide range of cultural interests if the original works are deemed to be of sufficient quality'. As evident from the responses above, works in languages which are less known may also be considered for translation, as long as they fulfil certain criteria specified by the publishing companies, for example, the criteria of quality and saleability and fit in the program of the publishing house.

Although some other publishers made no mention of the fact that the original language does not present an obstacle in translating, they have however included their requirements and conditions in translating foreign fiction in languages which are less known. This includes the availability of funds or some other financial support in order to cover the costs of translation, and also the availability of translators to undertake the translation.

Among the publishers who mention that they would not consider translating works from languages which are less known, three main reasons are given. First, there is undoubtedly not enough interest in translations from these languages. The second reason is related to the general agenda of the publishing company. One publisher explains that it has 'a strong Portuguese list', and would only like to

develop this. The final reason relates to the profusion of English works, particularly those from British authors, as mentioned by one publisher, 'there are enough good British authors who will always sell double that of a foreign author, let alone an author who writes in a little-known language'.

### Translation Product

The first question in this section asks about the number of the first print run of a translated work. All the answers given by the publishers range from 1000 to 3000 books, with the exception of one publisher, a small press, which has a print run of only 500.

The second and third questions asked in this section were concerned with the ways in which translated works are promoted. All the publishers agree on the importance of reviews in the promotion of translated works. The overall response of the publishers to this question can be seen in the table below.

Promotion of translated works	Number of publishers
Reviews	19
Advertisements	5
Author's tour	3

**Table 5. 9** Publishers' responses with regard to how translated works are promoted



Other ways of promoting published works include the involvement of bookshops, and the use of catalogues and advance publicity. All the publishers also agree that the promotion of translated works differs very little from the promotion of other fictional works. An exception to this, as mentioned by some publishers, is the fact that some translated works are also promoted by certain cultural institutes or centres, a method of promotion which understandably does not apply to English language originals.

The next question asks where the translated works are mainly sold. The publishers' responses are shown in the table below.

Places where translations are sold	Number of publishers
Britain	19
USA	11
Europe	6
Country of original work	4

**Table 5. 10** Publishers' responses with regard to places where translated works are sold

Although translations which are made in Britain are targeted primarily at the British market as seen above, the translated works, according to some of the publishers, are also sold to other Commonwealth nations or other countries where the publisher holds the translation rights.

With regard to channels in marketing and distributing translated works, general retailers seems to be the most popular choice for this purpose. An additional channel of distribution, as mentioned by two publishers, was bookclubs. The publishers' responses with regard to the market share for the different channels of distribution is shown below.

Channels of distribution	Number of publishers
Retailers	19
Libraries	11
Universities	12
Schools	-
Direct to the consumer	6

**Table 5. 11** Publishers' responses with regard to channels available for the distribution of translated works

The sixth question in this section asks the publishers for their opinion on the commercial prospects or the potential profitability of translations. The majority of the answers were negative in nature, and this include responses such as 'limited', 'very low', 'not good', 'difficult', 'very poor', and 'really bad'. Some of the publishers elaborated on their answers by saying that 'in the U.K. only a few companies are publishing translated fiction with any real success', and that 'it takes a long time for a translation to get established'. One publisher mentioned that the lack of the commercial success of translation was due to the fact that 'the English are profoundly insular people'. Although the responses regarding the commercial prospects of translation were generally negative, some of the publishers did mention that this could be overcome by choosing works with 'obvious marketing potential' and of 'outstanding critical acclaim'. Two of the publishers also mention the importance of recommendations through word-of-mouth.



Regarding the commercial prospects of translation, one publisher stresses that 'there are a few real successes amongst a lot of failures'. Another publisher was keen to emphasise that profit in translation is 'negligible' and this is because 'it is done more to keep books in print or to highlight new books than to make a profit'. It is in this sense then, according to the publisher, that the publication of translation 'completely differs from the usual fiction publishing'. Another publisher seems to hold a different view to this, saying that the publication of translation is the same as the publication of any fictional works, that the works 'can be anything from money-losing to very profitable'. Others were less clear about the commercial prospects of translation, with one publisher mentioning that 'it depends on how well-known the author is'. One publisher, however, views the commercial prospects of translation more positively, saying that 'we have to be reasonably confident of finding sufficient readers'.

The final question in this section asks whether translated works from the publishing companies have won awards for translation. 47% of the publishers state that their publications have won awards in translation. The awards for translation which were mentioned by the publishers include the Aristeion Prize, the International IMPAC Dublin Literary Award, the Weidenfeld Translation Prize, the Scott Moncrieff Translation Prize, the Schlegel-Tieck Translation Prize, the Spanish Critics Award, the Nobel Prize, and the Jewish Memorial Prize.

### Translation Program

The first question in this section asks whether there is a specific programme dedicated to translation at the publishing companies. Only 4 publishers mentioned

the presence of a specific translation programme. These four respondents are made up of independent publishers, one of whom is a publisher of poetry. The translation programme at these 4 publishing companies were established in different decades - one in the 1940s, one in the 1950s, one in the 1970s, and one in the 1980s. Because the years given seem to coincide with the year the publishing companies themselves were established, it is assumed that each of the publishing companies was set up with the main aim of publishing translation.

The aim of the translation programme at each of the publishing companies is basically to publish excellent works, as evident from their responses. The publisher of poetry mentions that the aim of his translation programme was to 'bring into or keep in print those works of fiction and poetry in translation that deserve to be recognised as the works of excellence that they are'. Another publisher, who specialises in European fiction in translation, meanwhile mentions that his aim was to 'to publish good quality European fiction that fits in with our line'. As evident from the two responses above, it is important that works for translation fits in well with what the publisher is involved in, which in the two cases above were poetry and European fiction. The criteria of excellence was also clear in the response of the two other publishers, whose aims were 'to introduce the best of foreign cultures to the UK' and simply 'to publish excellent books'.

The second question in this section asks whether the publishers knew of subsidies or grants which are offered to publishing companies in order to help them in publishing translations. All the publishers seem to be aware of the existence of these grants and subsidies. When asked whether they receive these grants and subsidies in the publication of translation, 79% of the publishers mentioned that they are given grants and subsidies for the purpose. Out of this, 40% mention the



assistance given by the Arts Council of England. Other organisations which were also mentioned were the Foundation for the Production and Translation of Dutch Literature, Inter Nationes, *Books in German*, the Goethe Institute, the French Institute, and also a number of Portuguese societies and institutes. Some also mention more general organisations, for example, the arts councils and cultural and literary institutions which belong to the country where the original work was published. One of the publishers, who does not receive any grant or subsidy for the publication of translations, mentions that although he is well aware of the availability of such grants, there are difficulties in securing them: 'Grants from individual countries are not guaranteed and applications are only considered after a book has been acquired. More general EEC / Arts Council grants seem mired in red tape and impossible to secure'. The difficulties in securing grants from the Arts Council, however, was not mentioned in the responses of other publishers.

The third question in this section asks about the number of new translation titles which are brought out each year by the publishing companies. The publishers' responses are shown below.

Number of new translation titles	Number of publishers
1-10	18
11-20	-
More than 20	1

**Table 5. 12** Publishers' responses with regard to the number of new translation titles brought out each year

The publications of the majority of the publishers in terms of translated titles do not seem to vary greatly. Only one publisher, an independent press, brings out more than twenty titles a year.

The next question was concerned with the percentage of translated fiction published by the companies in relation to their overall publication. The responses of the publishers can be seen in the table below.

Percentage of translated works in relation to overall publication	Number of publishers
Less than 10%	13
10-50%	1
More than 50%	5

**Table 5. 13** Publishers' responses with regard to the percentage of translated works in relation to overall publication

Again, the trend is similar to the above. 26% of the publishers whose translation titles account for more than 50% of its overall publications are independent publishers. Translated works therefore seems to be better served by independent houses.

The next question asks about the number of translated works which the publisher have in their backlist. The responses of the publishers are shown below.

Number of translated works in backlist	Number of publishers
Less than 20	8
20-40	5
More than 40	6

**Table 5. 14** Publishers' response with regard to the number of translated works in backlist



Finally, when asked whether they are required to publish a certain number of translations in any year, 89% of the publishers responded by saying that there is no specific number that needs to be translated.

The final question in this section asks the publishers for any advice that they could give to translators or foreign publishers or authors who are interested in getting their works published in English translation in Britain. Although the answers varied, they could be categorised into two main answers relating to the author and the procedure for getting published in translation.

With regard to the author, one publisher mentions the need for an author to 'establish a reputation in their own country first' while another emphasises the need to 'choose authors who are well-respected in their own country'. Another publisher has the same view, saying that the author needs to be 'a bestseller in the country of origin'. He elaborates on this by saying that 'English readers / bookshop buyers / reviewers / librarians are really uninterested in all but the most huge-selling of translations'.

The other main responses with regard to advice on getting published in English translation were concerned with the procedure involved in the publication of translation. 21% of the publishers mention the need to provide a sample of the translation in English. One publisher in particular mentions the need to 'support submission with as much additional information as possible such as author information, reviews, book sales, and bestseller lists'. The publisher also recommends being selective and only offering books which are really exceptional. Suggestions by other publishers include convincing a UK publisher that 'the work is worth publishing and fits in with their list', building closer ties among writers, publishers and translators so as to encourage the exchange of information regarding

foreign works, and also the need 'to approach an institution devoted to the production of arts related to the country as they will know who does what and who to approach'.

### Additional Information

The final main question in the questionnaire asks the publishers for additional ideas or comments which they think would be relevant to the survey. Two of the publishers mention the general problem often associated with translated fiction, i.e. its limited appeal to readers. One publisher remarks that

translated works of fiction rarely make a profit in the UK. They are a labour of love and hardly anyone reads them. The market for translated fiction is completely different here to countries such as the Netherlands and Germany where bookshops and book-buyers are not put off by foreign names.

Another publisher commented that 'British readers are generally more resistant to reading fiction in translation than most other Europeans'. He further explains that 'this is partly because writing in English is very strong and diverse and now comes from many parts of the world - U.S.A, Canada, Australia, South Africa, India, Sri Lanka, Caribbean, etc. It is also partly because the British are poor linguists and relatively inward-looking'. He further states that these factors contribute to the limited appeal of translated works in Britain, explaining that those which are successful 'tend to be those writers with the most universal themes coupled with strong story-telling based on the 19<sup>th</sup> century model'. He further claims that 'most European fiction these days is too experimental to be palatable to British tastes'.

Two of the responses of the publishers were concerned with the assistance in getting published. One publisher emphasises the important role which must be



played by the foreign country in promoting its works. She mentions that 'some countries are more pro-active than others at co-ordinating their activities and offering titles and information to British publishers, which helps'. She gives the examples of Germany, France, Holland and Denmark as countries which are good in promoting their books for translation. Another publisher responds by commenting on the grant mechanism. As remarked earlier, applications for grants are only considered after the book has been acquired by the publisher. The publisher states that 'it would make a significant difference in most cases if publishers could be certain of a grant to help with the cost of translation before committing themselves to a book. A relatively short (250 pages) translation from a minor language can cost around £6000 - more than many first novelists get as an advance'. A final suggestion given was for foreign authors or publisher and translators to 'distinguish between publishers who seek out foreign fiction and those who look for good fiction per se'.

### **5.2.3 Discussion**

Phase Two of the survey, the main aim of which was to further examine the involvement of the publishers in translation activities in order to see how they may influence the publication of literary works in languages which are less known, has been able to reveal, to some extent, the practice and the policies of the publishers with regard to the publication of translated works. The questions that we now need to ask are: What inferences can we draw from the survey to the issue of the publication of literary works in LLD in English translation? Does the publishing situation in Britain encourage the translation into English of literatures in LLD? What aspects of the publishing industry creates an obstacle to the publication of literatures in LLD in

English translation? In this section, therefore, I will therefore try to discuss the implication of the survey data on the publication in English translation of literatures in LLD.

### Publishers of Translation

First of all, we will need to look at the publishers who are involved in the publication of translation, as a thorough understanding of the position of these publishers within the publishing industry as a whole and an awareness of the way these publishers run their business may very well increase our understanding of how they affect the publication of literatures in LLD in English translation.

Although Phase Two of the survey involves only 19 publishers, they constitute more than half of the total number of publishers in Britain who are involved in the publication of translated literary works on a regular basis. However, in order to understand the place of translation within the publishing industry as a whole, we need to examine these figures in relation to the actual number of publishers who are involved in the publication of literary fiction in Britain. *The Writers' Handbook*, for example, lists a total of 59 publishers of fiction, while the *Writers' and Artists' Yearbook 1999* lists a total of 71 publishers in the literary section. As seen in Phase One of the survey, 26 publishers of translations claim to be involved in the publication of translated literary works on a regular basis. This suggests that publishers of translations constitute around 35% to 45% of the total number of publishers in Britain who are involved in publishing literary fiction. Again, this figure needs to be examined in relation to the actual number of publishers who have developed a specific translation list. As indicated in the survey, only 21% of the



publishers (4 out of 19 publishers) have a specific programme relating to translation. Therefore, the number of publishers who can be said to have a long-lasting and deeper commitment to translation is small indeed, making up only 5% to 6% of the total number of publishers of literary fiction as a whole. Two points are worth underlining here. First, for many of the publishers, the publication of translations is considered as part of their mainstream work, and therefore not given any special attention. Secondly, the small number of publishers who actually consider the publication of translations as a separate and special branch of publishing reflects the position of the publication of translations within the publishing industry itself. The publication of literary works from LLD in English translation is therefore marginalised by the fact that the publication of translations itself sees very little involvement from publishers of fiction as a whole.

As also shown in the survey, publishers of translations fall into various different categories. There are corporate-owned publishers and there are also independent publishers, who in turn may be large independent houses or small independent presses. The prominence of independent publishers in the publication of literary as opposed to consumer or trade fiction may have some implications for authors writing in languages of limited diffusion, as they may be more likely to be considered by these publishers compared to corporate-owned publishers. Although corporate-owned publishers are involved in both trade and literary fiction, they will most often veer towards trade fiction to maximise profit. Therefore, although the publication of translations is generally marginalised within the publishing industry as a whole, there are areas within the industry where the publication of literary works from LLD in English translation can possibly develop and flourish.

Publishers of translations may also differ in terms of the general programme of the publishing company and related to this, the languages which they deal with. The prominence given to European languages in translation by the majority of publishers rules out to some extent the possibility of literary works in LLD being considered for translation. Even in cases where publishers claim to have a history of translating works in languages which are less known, the languages involved are mainly the minor languages of Europe. The publisher's lack of experience in the area of, for example, Southeast Asian literature, may very well mean that they will be reluctant to consider it for publication in translation.

The obstacle above, however, is offset by the fact that grants are made available to publishers of translations by organisations at both the source pole and the target end, and also the fact that publishers are aware of the availability of such grants to assist them in the publication of foreign works in English translation. The availability of the grants is able to remove, to a certain extent, one of the main obstacles in the publication of translations, which as revealed in the survey was the problem of the high cost of producing translations. The support given by the Arts Council of England for the publication of translations is undoubtedly important for literatures in languages of limited diffusion which are trying to capture a new audience in Britain, but it is believed that this needs to be complemented by similar effort by translation and literary organisations at the source pole.

The availability of grants to help cover the costs of publishing translations, however, does not obscure the fact that publishers are unlikely to consider works which do not fit into their general programme, which are most often geared to European literature.



## Translation Process

In this section we will consider how the process involved in the publication of translations bears upon the publication of literatures in LLD. As seen in the survey, works for translation come to the attention of the publishing house mainly through foreign publishers. Although this seems to indicate a reasonable, reliable, fast and direct method through which literatures in LLD can come to the attention of publishers of translations, it is unlikely that this is the case. Publishers generally receive a large amount of unsolicited materials or materials sent 'over the transom', and these are most of the time relegated to the reject pile. It is more likely that works which are sent in by foreign publishers and which are considered by British publishers are those which come through as a result of previous contact or involvement, or some form of networking involving the British publisher. The establishment of some form of contact between the source pole and the target end is therefore crucial, and it is believed that this is where effort needs to be made by the source pole, either by its publishers or by literary and translation organisations in order to increase the chance of its literary works being considered for translation in Britain.

In contrast, although very few publishers rated highly submissions through certain organisations at the source pole, this may be a possible channel through which authors in languages which are less known can get the attention of the British publisher. It is believed that submissions through source pole organisations may be a possible method of capturing the interest of the publisher more effectively, as source pole organisations are most often able to offer financial support to cover the costs of

translation. This is important considering the high cost of producing translations, which was acknowledged by almost two-thirds of the publishers.

The acceptance of the majority of the publishers to translate into English works in languages which are less known seem to pave the way for the translation of more works in LLD in English. With the exception of publishers who have a clear policy where the language of the original is concerned, some of the publishers do not see the original language as an obstacle to translation. This can be seen in Section One, where only 10% of the publishers consider the original language as an important criterion in translation, and also in Section Two where 79% of the publishers claim that they would consider translating from languages which are less known.

Although publishers claim that the original language is not an issue in the publication of translations, it is believed that it still poses a problem in such an effort. As revealed in Table 5.8, more than half of the publishers rated the inability of the editor to read the original as the main problem in the translation of foreign fiction into English. Therefore, although the original language does not seem to be a major criterion in the translation of foreign work into English, it is believed that language remains a large issue in the translation of foreign literatures into English. This is due to the fact that the editor, who as suggested from the survey data was the most important initiator in the process of selecting works for translation, is restricted in the choice of works to translate by his own linguistic capabilities. In addition to that, although the survey revealed that the availability of translators is not a main factor in the choice of foreign works to translate (see Table 5.4), and that the lack of translators is not a main problem in publishing translations (see Table 5.6), the survey also revealed that when asked specifically about the translation of literary works in LLD in English translation, more than 50% of the publishers seem to think



that one of the main obstacles in the publication of literatures in LLD in English translation is the lack of translators (see Table 5.8). 63% of the publishers also rate translators as one of the most important sources of translations (see Table 5.3). Language, it is believed, remains a large issue in the publication of literatures in LLD in English translation because translators, like editors, are also restricted in the choice of works to consider for translation by their linguistic capacity and they play a main role in determining which languages get represented in English translation. It is therefore believed that having the 'right' language is important in order to be translated into English. Languages of limited diffusion, which are generally not part of the mainstream, are rarely considered for publication in English translation as the lack of the appropriate translation infrastructure, in this case, the editor and the translator, means that the publication of literary works in LLD in English translation cannot be easily dealt with in any publishing house.

The fact that 68% of the publishers rate the low saleability of translated works as the main problem in the publication of translations also has implications for literatures in LLD which are trying to gain entry into the British book market. The low sales potential of translated works means that publishers will tend to concentrate on what readers are familiar with and therefore are likely to buy, in order to protect their revenue. They will therefore pay little attention to works of little-known authors which cannot guarantee to be a commercial success. It is thought that the choice involved in the publication of translations in this instance is not unrelated to the language factor, as publishers often develop their translation list using works from languages which are well-known and have proven to sell. This is supported by the survey data - the publishers mention mostly European languages when asked about the original languages of works which are chosen for translation, and also mention

several other European languages when asked about their involvement in the publication of literatures in LLD in English translation. The publishers' policy means that literatures in certain languages have an enormous advantage over others, especially in terms of access to publication in translation.

The perception that translation is an unprofitable activity also points to the fact that the publication of translations is still very much an economic activity and not a cultural one. This also has implications on literatures in LLD which are trying to secure a representation in the English language. It is believed that literatures in LLD stand a better chance of getting published in English translation if more publishers believe that they need to translate works in other languages because of their value, regardless of the amount of profit that they may earn from the translations. The emphasis on profit and commercial success definitely pushes literary works in LLD outside the appeal of the majority of the publishers.

In short it can be said that literary works in LLD are doubly marginalised where their publication in English translation is concerned. First of all, it is believed that the small number of publishers who are involved in translation, compared to the number of publishers of fiction in Britain as a whole, go some way towards explaining the marginalised position of literary works in LLD in English translation in Britain. Secondly, it is thought that literary works in LLD remain in the margin due to the reluctance of publishers of translations to invest in unknown languages and authors. Undoubtedly, publishers are able to create or shape readers' interest in certain works, but in the case of some literatures in LLD, such as Malay, which is virtually invisible in Britain, it is believed that the effort to make Malay literature more well-known in Britain must rest ultimately with the source pole.



## CHAPTER 6

### SURVEY: THE TRANSLATION ORGANISATION AT THE SOURCE POLE

In the previous chapter, the involvement of publishers at the target end in the publication of foreign literary works in English translation and the implication of this on the publication of literatures in LLD, such as the Malay language, in English translation were fully explored through the use of a survey, carried out in two phases. This chapter now focuses on the role played by the translation-initiator at the source pole, Dewan Bahasa dan Pustaka (DBP), which is the translation organisation in Malaysia, in the publication of Malay literary works in English translation. It is believed that an examination of the principles under which it operates and an analysis of the forces which shape those principles may be able to provide a basis for the assessment of the factors which contribute to the lack of the publication of Malay literary works in English translation.

Similar to the exploration carried out at the target end, an examination of the role of the translation organisation at the source pole in the publication of Malay literary works in English translation was also carried out through the use of a two-phase survey. In Phase One of the study I attempt to gather information about the translation activities of the DBP. The results of the analysis in Phase One of the study was crucial in directing the next phase of the survey, which further examines the role and function of the DBP in the context of translating Malay literary works into English for international consumption.

## 6.1 Survey - Phase One

### 6.1.1 Description of Survey

The aim of Phase One of the survey is to obtain the pattern of the translation activities of the DBP with a view to understanding its involvement in translation, especially those concerning literary works. More specifically, the survey is used to collect information about the publication of Malay literary works in English translation by the DBP. To further understand the involvement of the DBP in such an activity, it was also necessary to compare the translation of Malay literary works into English with the translation of literary works into Malay which are also published by the DBP.

The pattern of the DBP literary translation activities was determined by looking at various sources. First, data was collected by looking at DBP book catalogues. Translations of literary works undertaken by the DBP are listed in three main catalogues. The first catalogue entitled *Karya Sastera dalam Terjemahan: Satu Bibliografi* (Literary Works in Translation: A Bibliography) was published in 1978 by the DBP library.<sup>1</sup> The second catalogue consulted is *Katalog Judul Terjemahan* (Catalogue of Translation Titles), published in 1991 by Bahagian Penterjemahan DBP (the DBP Translation Department).<sup>2</sup> The third catalogue, which was published in 1993, is entitled *Karya Sastera dalam Terjemahan: Bibliografi Terpilih* (Literary Works in Translation: Selected Bibliography).<sup>3</sup> Because the most recent catalogue was published in 1993, there was a need to consult other sources in order to find

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<sup>1</sup> *Karya Sastera dalam Terjemahan* (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1978).

<sup>2</sup> *Katalog Judul Terjemahan* (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1991).

<sup>3</sup> *Karya Sastera dalam Terjemahan: Bibliografi Terpilih*, compiled by Che Ros Rahim (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1993).



translations of literary works which were published after 1993. Therefore, effort was also made to consult the book databases at Pusat Dokumentasi Melayu at the DBP (the Malay Documentation Centre at the DBP) and the National Library of Malaysia for titles of translations of literary works. In addition to that, Galeri Buku DBP (the DBP Book Gallery), which holds a vast collection of publications by the DBP which are to be sold to the general public, was also consulted for titles of literary works in translation.

This survey has been able to highlight the difficulties in trying to locate translated literary works, both from and into Malay, which have been published by the DBP. The effort to locate translated literary works from the general bibliographic databases at both the Malay Documentation Centre and the National Library of Malaysia was made difficult by the absence of a database concerned solely with translated literary works. Literary works in translation were classified under the general heading of fiction, with no attempt made to label them as translations. In the case of translation into Malay, the search was made by looking specifically at fictional works with Malay titles, which were accompanied by the name of foreign authors. In the case of translations of Malay literary works into English, the process was reversed. The search was made by looking specifically at works with English titles which were accompanied by the name of Malay writers. This, however, proved to be laborious as the development of Malaysian literature in English means that there are countless works in English which are not translations from Malay but in

fact are original works in English by Malay writers.<sup>4</sup> Effort was, therefore, made to verify the information on works found on the database by consulting the actual works to determine their status as translations or original works. The difficulties encountered in the search means that there may be works which have been unintentionally excluded from my own compilation of translated literary works which were published by the DBP. Although this survey does not pretend to be exhaustive, the detailed attention given to searching, locating and checking the information found from the various sources will have hopefully improved on the various catalogues mentioned above, none of which is devoted solely to translations of literary works published by the DBP.

### 6.1.2 Results of Survey

The results of the survey is presented by discussing the number of translated literary works found in each of the three catalogues and in other sources consulted. This is accompanied by details of translated literary works, focusing on both the translation of foreign literary works into Malay and the translation of Malay literary works into English.

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<sup>4</sup> The search for Malay literary works in English translation, for example, uncovered a work by Ilse Noor entitled *Cenderawasih: The Seven Dreams, The Seven Palaces* (Kuala Lumpur: Pustaka Cipta, 1978), a work by Karim Raslan entitled *Heroes and Other Stories* (Singapore: Times Book International, 1996), and also a work by Ellina Abd Majid entitled *Perhaps in Paradise* (Kuala Lumpur: The Written Word, 1997). All these works are not English translations of Malay works, but in fact are works originally written in English. It is believed that such a problem would also arise in the effort to locate Indian literary works in English translation in India as the status of English there means that English is used alongside the various Indian languages as a medium of literary expression. This situation highlights one of the problems encountered in locating works in translation, that is, the lack of a definitive list of translated works in sources where translated works are normally found. As seen in Chapter Five, it is the lack of a definitive list of translated works which poses a problem in the effort to locate foreign works in English translation from the catalogues and websites of publishers of translations in Britain.



## The 1978 Catalogue

The 1978 catalogue, although published by the DBP, contains not only translations published by the DBP but also some published by other companies. In addition to that, the catalogue also contains translations which have been published not only in Malaysia but also in Indonesia. The catalogue is made up of translations of foreign works into Malay and Indonesian, and also titles of Malay and Indonesian works which have been translated into other languages.<sup>5</sup> As evident from the title, this catalogue lists only titles of translations of literature.

Because this survey focuses on the translation activities of the DBP, it will not take into account translations published by other publishers. Similarly, because this survey is concerned with the translation of Malay literary works into English, it will not take into account the translation of Indonesian works. Nevertheless, some of the works by other publishers and some of the translations of Indonesian literature into other languages will be mentioned where appropriate for the purpose of comparison with the translation of Malay literary works by the DBP.

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<sup>5</sup> Although the catalogue is published by the Malaysian translation organisation, the DBP, it has also included works in Indonesian because of the close affinity between Indonesian and the Malay language used in Malaysia. As explained in Chapter Three, the Malay language is used extensively not only in Malaysia but also in other countries in Southeast Asia, for example, Singapore, Brunei and Indonesia. In both Malaysia and Indonesia, the Malay language has the status of both national and official language. The Malay language is known by different names in the two countries. In Malaysia, it is known as Bahasa Malaysia, while in Indonesia, the Malay language is known as Bahasa Indonesia. In Malaysia, the change in the name of the language came about due to racial tensions in the country in the 1960s. In Indonesia, the change was made due to the fact that the Malay language is a native language to only a small fraction of its population. In addition to that, more than half of the population of Indonesia is made up of Javanese-speaking people, so the Malay language as used in Indonesia is largely influenced by the Javanese language. Because of this, the Malay language used in Indonesia cannot properly be called the Malay language but rather a variety of the Malay language. In spite of this, there is still a close link between Bahasa Malaysia and Bahasa Indonesia. In 1972, a common spelling system was introduced in both countries. In the same year, Majlis Bahasa Indonesia-Malaysia (MBIM) or the Language Council for Indonesia and Malaysia was set up in order to standardise the use of the Malay language in both countries. Effort has also been made to standardise the use of technical terms in various academic fields in the two countries. In 1986, the council changed its name to Majlis Bahasa Brunei-Indonesia-Malaysia (MABBIM) or the Language Council for Brunei, Indonesia and Malaysia when Brunei joined the council.

The number of the translated literary works published by the DBP as detailed in the 1978 catalogue can be seen from Table 6.1.

Genre	Translations of foreign literary works into Malay	Translations of Malay literary works into English
Traditional / Classical Literature	3	0
Poetry	0	2
Short Story	3	1
Novel	2	1
Drama	0	1

**Table 6.1** The number of translated literary works published by the DBP, as listed in the 1978 catalogue

Details of the translation of foreign literary works into Malay and the translation of Malay literary works into English can be seen in Table 6.2 and Table 6.3 respectively. Details of the writer, title of the translated work and the source texts, the name of the translator and the year of publication are provided where available. In relation to the name of the writer, the first name is followed by the last name for both Malay and non-Malay writers. Bilingual editions of translation are indicated with the symbol (\*) at the end of the title. In cases where translation have been reissued, the different years of publication are provided. A dash is used to indicate information which cannot be determined or which has not been supplied.



Writer	Title	Translator(s)	Year of publication
<b><u>Traditional / Classical Literature</u></b>			
-	<i>Hikayat Seribu Satu Malam</i>	Hassan Jauhat, Muhammad Ahmad Baranik, Amir Ahmad	1965
Viscount Hastings	<i>Kisah Dari Lautan Selatan [Legends of the South Sea]</i>	Mustapha Mahmud	1964
-	<i>Cerita dari Australia</i>	Hamsiah Abdul Hamid, Abdul Jalil Abdul Rahman, Ahmad Kamal Abdullah	1974
<b><u>Short Story</u></b>			
Harold Courlander	<i>Bersama Sang Suria [Ride with the Sun]</i>	-	1962
-	<i>Lahirnya seorang Sasterawan (Cerita-cerita pendek dan drama Arab 1951-1956)</i>	Khairuddin Haji Muhammad	1969
Rabindranath Tagore	<i>Mashi dan Cerita-cerita Lain</i>	Fatimah Carey	1961
<b><u>Novel</u></b>			
Alan Paton	<i>Ratapan Tanah Air [Cry the Beloved Country]</i>	Salleh Daud	1965
Mark Twain	<i>Cerita Anak Raja dengan Anak Papa [The Prince and the Pauper]</i>	Zaaba	1958, 1965

**Table 6. 2** The translation of foreign literary works into Malay published by the DBP, as listed in the 1978 catalogue

Writer	Title	Translator(s)	Year of publication
<b><u>Poetry</u></b>			
A.Ghafar Ibrahim	<i>My Lord Moon Kite [Tan Sri Bulan]*</i>	Harry Aveling	1976
Jaafa H.S.	<i>Twilight Children [Anak-anak Senja]*</i>	-	1976
<b><u>Short Story</u></b>			
-	<i>Modern Malaysian Stories: An Anthology of Modern Malaysian Writing</i>	Barclay M. Newman	1977
<b><u>Novel</u></b>			
A. Samad Said	<i>Salina [Salina]</i>	Harry Aveling	1975
<b><u>Drama</u></b>			
Kemala	<i>In Another World [Di Bumi Lain]</i>	Harry Aveling	1978

**Table 6.3** The translation of Malay literary works into English published by the DBP, as listed in the 1978 catalogue

As seen from Table 6.1, the translations undertaken by the DBP make up only a small part of the titles in the catalogue, although the catalogue itself is published by the DBP. Other publishing companies who were involved in translation during this time include the Kuala Lumpur branch of Oxford University Press, Macmillan, Longmans, a local academic publisher, Penerbit Universiti Malaya, and Pustaka Antara. Although many of these publishers were based in Kuala Lumpur, the capital of Malaysia, there were also publishers in other places who were involved in translation, for example, Saudara Sinaran in Pulau Pinang and Pustaka Aman in Kota Bharu. The publishers mentioned above, with the exception of Oxford University Press, were involved mostly in the translation of foreign works into Malay.



According to the catalogue, another publishing company, in addition to the DBP and Oxford University Press, which was involved in the translation of Malay literary works into English was Heinemann. Details of some of the translated works by these publishers are shown in Table 6.4 and Table 6.5.

Writer	Title	Translator(s)	Publication details
William Shakespeare	<i>Impian Malam di Tengah Musim Panas</i> [ <i>A Midsummer Night's Dream</i> ]	Ahmad Kasran	Kuala Lumpur: Penerbit University Malaya, 1976
William Shakespeare	<i>Julius Caesar</i> [ <i>Julius Caesar</i> ]	Hussein Ahmad	Pulau Pinang: Saudara Sinaran, [n.d.]
Emily Bronte	<i>Puncak Sepi</i> [ <i>Wuthering Heights</i> ]	Shahrudin	Kuala Lumpur: Oxford University Press, 1966
Pearl S. Buck	<i>Angin Timur Angin Barat</i> [ <i>East Wind West Wind</i> ]	Abdullah Hussain	Kuala Lumpur: Pustaka Antara, 1964
Walter Farley	<i>Sayang...si Hitam</i> [ <i>The Black Stallion</i> ]	M. Sallehuddin	Kuala Lumpur: Angkatan Baru, 1967
Jules Verne	<i>Pengembaraan ka Pusat Bumi</i> [ <i>Journey to the Centre of the Earth</i> ]	[n.t.]	Kuala Lumpur: Longmans, 1966

**Table 6. 4** The translation of foreign literary works into Malay by other publishers, as listed in the 1978 catalogue

Writer	Title	Translator(s)	Publication details
Shannon Ahmad	<i>No Harvest but a Thorn</i> [ <i>Ranjau Sepanjang Jalan</i> ]	Adibah Amin	Kuala Lumpur: Oxford University Press, 1972
Shannon Ahmad	<i>Srengenge: A Novel from Malaysia</i> [ <i>Srengenge</i> ]	Harry Aveling	Kuala Lumpur: Heinemann, 1979

**Table 6. 5** The translation of Malay literary works into English by other publishers, as listed in the 1978 catalogue

## The 1991 Catalogue

In contrast to the 1978 catalogue, the 1991 catalogue contains not only translations of literature but also translations undertaken in seven other fields – Language, Geography and History, Arts, Applied Science, Social Science, Pure Science, and Islamic Civilization. The catalogue, however, lists only translations published from 1986 to 1991, in all the fields mentioned above. It is divided in two main parts - the first section contains translations which were published in the period mentioned above, while the second section lists titles which are planned for translation by the DBP. The number of translations published from each field from 1986 to 1991 is shown in Table 6.6.

<b>Fields of study</b>	<b>Number of translations</b>	<b>Percentage</b>
Language	5	2%
Geography and History	11	4%
Arts	3	1%
Literature	63	21%
Applied Science	56	19%
Social Science	53	18%
Pure Science	82	27%
Islamic Civilization	26	9%

**Table 6. 6** The number of translated works published by the DBP in eight fields of study from 1986 to 1991, as listed in the 1991 catalogue



The Literature section, which contains 63 entries of translation, is divided into eight sections. The breakdown of published translations from 1986 to 1993, according to literary genres is shown in Table 6.7.

Literary genre	Number of translations	Percentage
Philosophy and Theory	5	8%
History and Criticism	8	13%
Essays	3	5%
Folk Literature	2	3%
Poetry	5	8%
Short Story	9	14%
Novel	30	48%
Drama	1	2%

**Table 6. 7** The number of translated works in the Literature section published by DBP from 1986 to 1991, as listed in the 1991 catalogue

The number of translations of literary works carried out by the DBP as detailed in the 1991 catalogue is shown in Table 6.8.

Genre	Translations of foreign literary works into Malay	Translations of Malay literary works into English
Traditional / Classical Literature	2	0
Poetry	3	2
Short Story	8	1
Novel	24	6
Drama	1	0

**Table 6. 8** The number of translated literary works published by the DBP, as listed in the 1991 catalogue

Details of the translation of foreign literary works into Malay and the translation of Malay literary works into English can be seen in Table 6.9 and Table 6.10.

Writer	Title	Translator(s)	Year of Publication
<b><u>Traditonal / Classical Literature</u></b>			
Johannes Jacobus Ras	<i>Hikayat Bandjar [Hijayat Bandjar]</i>	Siti Hawa Salleh	1990
L.F Brakel	<i>Hikayat Muhammad Hanaffiyah [Hikayat Muhammad Hanafiyyah]</i>	Mokhtar Ahmad, Nor Azmah Shehidan, Junaidah Salleh	1988
<b><u>Poetry</u></b>			
-	<i>Puisi Sanskrit [Poems from Sanskrit]</i>	Ismail Ahmad	1990
M. Shanmughalingam, K.S. Maniam	<i>Antologi Puisi Pelbagai Kaum</i>	Shamsudin Jaafar	1988
Miorag Drugovac	<i>Puisi-puisi Macedonia [Poems from Macedonia]</i>	Panel Penterjemah DBP	1988
<b><u>Short Story</u></b>			
Lin Yutang	<i>Chenniang [Famous Chinese Short Stories]</i>	Panel Penterjemah DBP	1990
Dennis Johnson Davies	<i>Cerita Arab Moden [Modern Arabic Short Stories]</i>	Lockman Jaafar, Rashid Azad Khan, Zainab Ahmad	1991
Rattiya Saleh	<i>Cerpen-cerpen dari Negeri Thai 1969-1985</i>	Sahe Abdullah al-Jufferi, Rattiya Saleh	1987
Chung Young-Rhim	<i>Tamu Desa Terpencil</i>	Nor Azmah Shehidan, Amilah Ab Rahman, Zalila Sharif	1987
Pritish Nandy	<i>Kabut Ungu dan Cerita-cerita Lain [Modern Indian Stories]</i>	Amilah Ab Rahman, Rashid Azad Khan	1988
Kojima Takashi	<i>Cerpen-cerpen Terkemuka Akutagawa [Japanese Short Stories]</i>	Amilah Ab Rahman	1988



Chung Young-Rhim	<i>Perjalanan ke Sampo': Antologi Cerpen Korea Selepas Perang</i>	Panel Penterjemah DBP	1988
Guy Maupassant	<i>Cerita-cerita Burung Pemburu Becasse [Contes de la Becasse]</i>	M.N. Djuli	1988
<b><u>Novel</u></b>			
Mulk Raj Anand	<i>Mendung di Lembah Assam [Two Leaves and a Bud]</i>	Zainab Ahmad	1991
Gabriel Garcia Marquez	<i>Sumpah Tujuh Keturunan [One Hundred Years of Solitude]</i>	-	1991
Ludu U Hla	<i>Mereka yang Terkurung [Hlaung-chiane-the-ga-nhet- nge-myar]</i>	Omar Ahmad	1990
Nikhom Raiyawa	<i>Tebing Tinggi [Taling Sung Sung Nak]</i>	Suwanlerd Pro Paul	1991
Joseph Conrad	<i>Durjana di Hati [Heart of Darkness]</i>	Zulkifli Ahmad	1991
Ren Shaozeng	<i>Dewi Putih [Lady White]</i>	Rusnah Talib	1990
Harper Lee	<i>Enggang Lalu Ranting Patah [To Kill A Mockingbird]</i>	Khidmat Terjemahan Nusantara	1990
Natsume Soseki	<i>Botchan [Botchan]</i>	Mokhtar Ahmad	1986, 1989
Kulit Suhail	<i>Hanya Semalam [Laila Wahidah]</i>	Nahmar Jamil	1987, 1988
F. Sionil Jose	<i>Kota yang Mencabar [Mass]</i>	Hamdan Yahya	1988
Naguib Mahfouz	<i>Lorong Midaq [Midaq Alley]</i>	Abdullah Hussein	1983, 1984
Andre Maurois	<i>Musim [Climats]</i>	M.N. Djuli	1989
Kuronayagi Teksuko	<i>Toto-Chan: Gadis Kecil di Jendela [Toto-Chan: The Little Girl at the Window]</i>	Shamsuddin Jaafar	1986
W. Somerset Maugham	<i>Bulan Retak di Balik Awan [The Moon and Sixpence]</i>	Shamsuddin Jaafar	1989
Rudyard Kipling	<i>Kim [Kim]</i>	Zainal Abidin Bakar	1989

Ernest Hemingway	<i>Untuk Siapa Genta Bergema</i> [ <i>For Whom the Bell Tolls</i> ]	Zainab Ahmad	1989, 1993
John Steinbeck	<i>Perjuangan Sia-sia</i> [ <i>In Dubious Battle</i> ]	Muhammad Ridhwan	1981, 1989
Osaragi Jiro	<i>Kepulangan</i> [ <i>Homecoming</i> ]	Amilah Ab Rahman, Junaidah Salleh	1987
Tanizaki Junichiro	<i>Yang Memilih Jelatang</i> [ <i>Some Prefer Nettles</i> ]	Mokhtar Ahmad	1985, 1987
F. Scott Fitzgerald	<i>Tuan Gatsby</i> [ <i>The Great Gatsby</i> ]	Ainon Abu Bakar	1988
Kamala Markandaya	<i>Madu dalam Saringan</i> [ <i>Nectar in a Sieve</i> ]	Mokhtar Ahmad	1979, 1985, 1988, 1992
Ayi Kwei Armah	<i>Yang Indah Belum Menjelma Lagi</i> [ <i>The Beautiful Ones are Not Yet Born</i> ]	Zainab Ahmad	1988
N.V.M. Gonzalez	<i>Tuah Semusim</i> [ <i>A Season of Grace</i> ]	Zainuddin Saad	1981, 1988
Chart Kobjitti	<i>Korban Fitnah</i> [ <i>Kham Phi Phaksa</i> ]	Mokhtar Ahmad, Zainab Ahmad	1992
<b><u>Drama</u></b>			
George Buchner and others	<i>Woyzeck: Antologi Drama German</i> [ <i>Woyzeck</i> ]	Latiff Mohidin	1987

**Table 6. 9** The translation of foreign literary works into Malay published by the DBP, as listed in the 1991 catalogue



Writer	Title	Translator(s)	Year of Publication
<b><u>Poetry</u></b>			
Ahmad Kamal Abdullah	<i>`ayn (Poems of Faith)*</i>	Hafiz Arif	1991
-	<i>Kumpulan Puisi Malaysia: Malaysian Poetry 1975-1985*</i>	Harry Aveling	1988
<b><u>Short Story</u></b>			
Anwar Ridhwan	<i>After the War and Other Stories [Sangkar]</i>	Adibah Amin	1991
<b><u>Novel</u></b>			
A. Samad Said	<i>The Morning Post [Hujan Pagi]</i>	Hawa Abdullah	1990
A. Samad Said	<i>Salina [Salina]</i>	Hawa Abdullah	1991
Abdul Talib Mohd. Hassan	<i>Saga [Saga]</i>	Solehah Ishak	1987
Arenawati	<i>The Sakura Petals Unfold [Sakura Mengorak Kelopak]</i>	Mohd. Tajuddin Samsuddin	1991
Keris Mas	<i>Jungle of Hope [Rimba Harapan]</i>	Adibah Amin	1990
Khadijah Hashim	<i>The White Dove Flies Again [Merpati Putih Terbang Lagi]</i>	Harry Aveling	1985

**Table 6. 10** The translation of Malay literary works into English published by the DBP, as listed in the 1991 catalogue

The 1991 catalogue also contains a list of translations planned by the DBP in the eight fields of study mentioned earlier. The number of translations planned for each field is listed below in Table 6.11.

Fields of study	Number of translations	Percentage
Language	22	4%
Philosophy	10	2%
Geography and History	9	2%
Arts	11	2%
Literature	45	8%
Applied Science	167	29%
Social Science	92	16%
Pure Science	125	22%
Islamic Civilization	86	15%

**Table 6. 11** The number of translations planned by the DBP in eight fields of study, as listed in the 1991 catalogue

There are altogether 45 entries for translations which were being planned in the Literature section. The breakdown of translations planned by the DBP, according to literary genres is shown in Table 6.12.

Literary Genre	Number of translations	Percentage
Philosophy and Theory	1	2%
History and Criticism	7	16%
Essays	2	4%
Short Story	8	18%
Novel	26	58%
Drama	1	2%

**Table 6. 12** The number of translations planned by the DBP in the Literature section, as listed in the 1991 catalogue



## The 1993 Catalogue

Similar to the 1978 catalogue, the 1993 catalogue also contains titles of translated works published by other publishing companies in Malaysia although the catalogue itself is published by the DBP. It focuses only on translations of literary works and is divided into two main sections - the first section contains translation of foreign works into Malay, while the second section contains translations of Malay literary works into other languages.

Some of the entries in the 1993 catalogue have already been listed in the 1978 and 1991 catalogues. Table 6.13 shows the total number of translations published by the DBP in the 1993 catalogue, excluding those which have appeared in earlier catalogues and those published by other publishers.

<b>Genre</b>	<b>Translations of foreign literary works into Malay</b>	<b>Translations of Malay literary works into English</b>
Traditional / Classical Literature	2	0
Poetry	3	8
Short Story	9	4
Novel	19	3
Drama	1	4

**Table 6. 13** The number of translated literary works published by the DBP, as listed in the 1993 catalogue

Details of the translation of foreign literary works into Malay and the translation of Malay literary works into English are shown in Table 6.14 and Table 6.15.

Writer	Title	Translator(s)	Year of Publication
<b>Traditional / Classical Literature</b>			
-	<i>Babad Tanah Jawa [Babad Tanah Djawi]</i>	M. Ramlan	1975
Henry Rider Haggard	<i>Gua Intan Raja Si 'aiman [King Solomon's Mines]</i>	Abdullah Muhd. Ali	1983
<b>Poetry</b>			
-	<i>Amerika dalam Puisi</i>		1980
-	<i>Syair Burung Pungguk</i>	Raja Iskandar Muhammad Said	1964
Rabindranath Tagore	<i>Gitanjali [Gitanjali]</i>	A. Latiff Mohidin	1986
<b>Short Story</b>			
-	<i>Angkatan Ini: Cerpen Pilihan Sastera Mahua</i>	-	1988
-	<i>Cerpen-cerpen Asean</i>	Abdullah Hussain	1978
-	<i>Cerpen-cerpen Afro-Asia</i>	-	1976
Arthur Conan Doyle	<i>Cerita Pilihan Sherlock Holmes [Sherlock Holmes Selected Stories]</i>	Norwati Mohd. Yusof	1992
-	<i>Keretapi Jam Sebelas (Kumpulan Cerpen Mesir) [Egyptian Tales and Short Stories of the 1970s and 1980s]</i>	Ajikik, Ainon Abu Bakar	1992
James Joyce	<i>Dublin oh Dublin [Dubliners]</i>	Ajikik	1991
-	<i>Marionette: Antologi Cerpen Terjemahan Dewan Sastera 1971-1975</i>	-	1982
-	<i>Mutiara Barat: Antologi 20 Cerpen Pilihan</i>	Amdun Husin	1980
M.J.L. Young and Michel Azrak	<i>Sarab: Antologi Cerpen Moden Syria [Modern Syrian Short Stories]</i>	Mokhtar Ahmad	1991



<b>Novel</b>			
Ariyoshi Sawako	<i>Isteri Hanoka Sieshu [Kanaoka Seishu No Tsuma]</i>	Thaiyibah Sulaiman	1992
Tahar Ben Jelloun	<i>Malam Kudus [La Nuit Sacree]</i>	Puteri Rashidah Megat Ramli	1992
John Briley	<i>Laungan Kebebasan [Cry Freedom]</i>	Nor Azmah Shehidan, Jane Frances Ragavan	1992
Albert Camus	<i>Orang Terasing [The Stranger]</i>	Ainon Muhammad	1979, 1992
John M. Chin	<i>Nyonya [The Nyonya]</i>	Hajijah Jais	1988
Anita Desai	<i>Sebuah Kampung di Pinggir Laut [A Village by the Sea]</i>	Nor Azmah Shehidan	1992
William Faulkner	<i>Cahaya Ogos [Light in August]</i>	Shamsuddin Jaafar	1988, 1992
Thomas Hardy	<i>Datuk Bandar Casterbridge [The Mayor of Casterbridge]</i>	Ainon Abu Bakar, Alauyah Abd. Rahman	1989
Ibuse Masuji	<i>Hujan Hitan [Kuroi ame]</i>	Fatimah Zainal, Zulkifli Ahmad	1993
Kawabata Yasunari	<i>Desa Salji [Yukiguni]</i>	Ainon Abu Bakar	1993
Sahar Khalifeh	<i>Duri-duri Liar [Al-Subar]</i>	Ajikik	1992
D.H. Lawrence	<i>Tiga Novela: Kumbang, Musang, Boneka [Three Novellas]</i>	Khamariah Ahamed	1992
Mishima Yukio	<i>Deru Ombak [The Sound of Waves]</i>	Shamsuddin Jaafar	1978
Sally Jane Morgan	<i>Merunut Akar Meraih Bumi [My Place]</i>	Ajikik	1993
Shinji Tajima	<i>Legenda Planet Takjub</i>	Rahimah Ali	1991
M. Varatharasan	<i>Berakhirnya Balada Cinta [Kallo Kaviyamo]</i>	A. Valarmathy	1992
Ralph Ellison	<i>Halimunan [Invisible Man]</i>	Zulkifli Ahmad	1992
Tennessee Williams	<i>Trem Bernana Desire [A Streetcar Named Desire]</i>	Solehah Ishak	1991
H.G. Wyatt	<i>Pelayaran Kapal Bounty [The Tale of the Bounty]</i>	A. Rahman Yusop	1976
<b>Drama</b>			
Mishima Yukio	<i>Bantal Impian: Enam Drama Moden [Sechs Moderne No-Spiele]</i>	Latiff Mohidin	1981

**Table 6. 14** The translation of foreign literary works into Malay published by the DBP, as listed in the 1993 catalogue

Writer	Title	Translator(s)	Year of Publication
<b>Poetry</b>			
A. Ghafar Ibrahim	<i>That's That [Yang Yang]</i>	Harry Aveling	1990
Abdul Samad Said	<i>Ballad of the Lost Map [Balada Hilang Peta]</i>	Harry Aveling	1992
Ahmad Kamal Abdullah	<i>Cempaka*</i>	Harry Aveling	1992
Baha Zain	<i>Three Sketches from a Journey [Tiga Catatan Perjalanan]*</i>	Mansor Ahrrad Saman	1980
Latiff Mohidin	<i>Mekong River [Sungai Mekong]*</i>	Mansor Ahmad Saman	1980
Muhammad Haji Salleh	<i>The Tarvel Journals of Si Tenggara II [Perjalanan Si Tenggara II]</i>	Muhammad Haji Salleh	1979
Siti Zainon Ismail	<i>The Moon is a Candle [Kumpulan Puisi Siti Zainon Ismail]</i>	Harry Aveling	1992
Suhaimi Haji Muhammad	<i>Song of the Pelican [Nyanyian Undan]</i>	Harry Aveling	1992
<b>Short Story</b>			
Ali Majod	<i>Modern Malay Stories II [Cerpen Melayu Moden II]</i>	Ainon Abu Bakar	1986
Aziz Haji Abdullah	<i>Seeds of Love [Bibit Cinta]</i>	Harry Aveling	1992
-	<i>Fables of Eve</i>	Harry Aveling	1991
-	<i>Malaysian Short Stories</i>	Harry Aveling	1987
<b>Novel</b>			
Alias Ali	<i>Crisis [Krisis]</i>	Barclay M. Newman	1980
Anwar Ridhwan	<i>The Last Days of an Artist [Hari-hari Terakhir Seorang Seniman]</i>	Harry Aveling	1982
Arenawati	<i>Wheels within Wheels [Lingkaran]</i>	Hawa Abdullah	1992



<b>Drama</b>			
Dinsman	<i>Protest [Bukan bunuh Diri, Angin Kering dan Patung-patung]</i>	Solehah Ishak	1991
Noordin Hassan	<i>Children of this Land [Anak Tanjung]</i>	Solehah Ishak	1992
Usman Awang	<i>Death of a Warrior (Jebat) [Matinya Seorang Pahlawan (Jebat)]</i>	Rahmah Bujang	1992
Zakaria Ariffin	<i>The Opera House [Pentas Opera]</i>	Solehah Ishak	1992

**Table 6. 15** The translation of Malay literary works into English published by the DBP, as listed in the 1993 catalogue

Similar to the 1978 catalogue, the 1993 catalogue also includes translated work, both from and into Malay, undertaken by other publishers. Details of these works and their publications details are shown in Table 6.16 and 6.17.

<b>Writer</b>	<b>Title</b>	<b>Translator(s)</b>	<b>Publication details</b>
Jack London	<i>Murtad [The Apostate]</i>	Daud Baharum	Kuala Lumpur: Oxford University Press, 1967
Xiu Bing	<i>Air Musim Bunga</i>	E.T. Tang	Kuala Lumpur: Pustaka Pjuangga, 1980
Abe Kobo	<i>Wanita di Bukit Pasir [The Woman in the Dunes]</i>	Zainab Ahmad	Kuala Lumpur: Yayasan Penataran Ilmu, 1988
Chinua Achebe	<i>Okonkwo [Things Fall Apart]</i>	Nazel Hashim Mohamad	Kuala Lumpur: Heinemann Educational Books, 1981
Joseph Conrad	<i>Gaspar Ruiz [Gaspar Ruiz]</i>	Rustam A. Sani	Kuala Lumpur: Oxford University Press, 1966
Gustave Flaubert	<i>Madam Bovary [Madame Bovary]</i>	Yeop Johari Yaakob	Petaling Jaya: Fajar Bakti, 1990
R.K. Narayan	<i>Bujang Angan-angan [The Bachelor of Arts]</i>	Daud Baharum	Kuala Lumpur: Oxford Univeristy Press, 1962
John Steinbeck	<i>Kuda Merah [The Red Pony]</i>	Abdullah Hussain	Kuala Lumpur: Oxford University Press, 1964

**Table 6. 16** The translation of foreign literary works into Malay by other publishers, as listed in the 1993 catalogue

Writer	Title	Translator(s)	Publication details
A. Samad Said	<i>Lazy River</i> [ <i>Sungai Mengalir Lesu</i> ]	Harry Aveling	Kuala Lumpur: Heinemann, 1981
Ishak Haji Muhammad	<i>The Prince of Mount Tahan</i> [ <i>Putera Gunung Tahan</i> ]	-	Kuala Lumpur: Heinemann, 1980
Ishak Haji Muhammad	<i>The Son of Mad Mat Lela</i> [ <i>Anak Mat Lela Gila</i> ]	Harry Aveling	Kuala Lumpur: Federal, 1983
Shahnon Ahmad	<i>No Harvest but a Thorn</i> [ <i>Ranjau Sepanjang Jalan</i> ]	Adibah Amin	Kuala Lumpur: Oxford University Press, 1972
Shahnon Ahmad	<i>Rope of Ash</i> [ <i>Rentong</i> ]	Harry Aveling	Kuala Lumpur: Oxford University Press, 1979
Jihaty Abadi	<i>Deep in My Heart</i> [ <i>Dalam Matahari</i> ]*	Barclay M. Newman	Petaling Jaya: Rawna Design, 1987
Said Zahari	<i>Poems from Prison</i> [ <i>Puisi dari Penjara</i> ]*	Usman Awang	Kuala Lumpur: Setia Murni, 1973

**Table 6. 17** The translation of Malay literary works into English by other publishers, as listed in the 1993 catalogue

### Other sources

The search for translated literary works published by the DBP, both from and into Malay, did not depend solely on the DBP catalogues mentioned above. Because the last catalogue was published in 1993, it was felt necessary to look at other sources in order to locate translated literary works which were undertaken after this date, if there were any. The search was undertaken at the Malay Documentation Centre and the Book Gallery, both located at the DBP, and also the National Library of Malaysia. Because the search at these sources was undertaken to find additional translated works, i.e. those not listed in the catalogues, the result of the search at these sources shown in Table 6.18 does not take into account translated works which have been previously mentioned.



Genre	Translations of foreign literary works into Malay	Translations of Malay literary works into English
Traditional / Classical Literature	0	0
Poetry	0	2
Short Story	0	0
Novel	22	2
Drama	0	1

**Table 6. 18** The number of translated literary works published by the DBP, located at the Malay Documentation Centre, the National Library of Malaysia, and the DBP Book Gallery

Details of the translated works found from these sources are listed in Table 6.19 and Table 6.20.

Writer	Title	Translator(s)	Year of Publication
Novel			
Massa M. Diabate	<i>Perhimpunan Griot</i> [ <i>L'Assemblée des Djinns</i> ]	Ruhanas Harus	1993
Renee Asgarally	<i>Selagi Angin Bertup</i> [ <i>Tant que Soufflera le Vent</i> ]	Mohd. Ridzuan Abd. Malek	1993
Herman Melville	<i>Moby Dick</i> atau <i>Ikan Paus Putih</i> [ <i>Moby Dick</i> ]	Khidmat Terjemahan Nusantara	1993
Fyodor Mikhail Dostoyevsky	<i>Balasan Dosa</i> [ <i>Crime and Punishment</i> ]	Mokhtar Ahmad	1994
Wole Soyinka	<i>Pertentangan</i> [ <i>The Interpreters</i> ]	Md. Salleh Parman, Marzuki Mohd. Johar	1993
Ngugi Wa Thiong'o	<i>Sebutir Gandum</i> [ <i>A Grain of Wheat</i> ]	Khamariah Ahamed, Melissa Wan Yit Fong	1995
Italo Calvino	<i>Warisan Kami</i> [ <i>Our Ancestors</i> ]	Ajikik, Siti Zaleha Hashim	1995

George Sand	<i>Si Fadet Kecil [La Petite Fadette]</i>	Yusniza Abdullah	1996
Naguib Mahfouz	<i>Bermula dan Berakhir [The Beginning and the End]</i>	Shamsuddin Jaafar	1993
Tariq Ali	<i>Bayangan Pohon Delima [Shadows of the Pomegranate Tree]</i>	Mansor Puteh	1997
Robert Louis Stevenson	<i>Doktor Jekyll dan Encik Hyde [Dr. Jekyll and Mr. Hyde]</i>	Normala Othman	1993
Louisa May Alcott	<i>Gadis Pingitan [Little Women]</i>	Mormala Abdullah	1995, 1997
Kazuo Ishiguro	<i>Penghujung Senja [The Remains of the Day]</i>	Hamdan Yahya, Shamsuddin Jaafar	1994, 1995
Oscar Wilde	<i>Potret Dorian Gray [The Picture of Dorian Gray]</i>	Siti Akmar Abu Samah, Sharifah Nor Ali, Norlin Ali	1996
Ba Jin	<i>Keluarga [Jia]</i>	Choo Puay Hin	1995
N.G. Narayan	<i>Jelatang Malgudi [The Man-Eater of Malgudi]</i>	Zaleha Abidin	1994, 1995
Mark Twain	<i>Pengembaraan Tom Sawyer [The Adventures of Tom Sawyer]</i>	Norwati Md. Yusof, Zaleha Abidin	1995
Natsume Soseki	<i>Kalbu [Kokoro]</i>	Thaiyibah Sulaiman	1996
Enchi Fumiko	<i>Tahun-tahun yang di Nanti [The Waiting Years]</i>	Ramlah Muhammad, Shamsuddin Jaafar	1994
Partick White	<i>Voss [Voss]</i>	Ajikik	1995
Inoue Yasushi	<i>Ibu Oh Ibu</i>	Fatimah Zainal	1994
Wang Anyi	<i>Baotown [Hsiang-paao-chuang]</i>	Ainon Abu Bakar	1995

**Table 6. 19** The translation of foreign literary works into Malay published by the DBP, located at other sources



Writer	Title	Translator(s)	Year of Publication
<b>Poetry</b>			
Usman Awang	<i>Greetings to the Continent [Salam Benua]*</i>	Adibah Amin, Muhammad Haji Salleh, Abdullah Majid	1986
-	<i>The Puppeteer's Wayang: A Selection of Modern Malaysian Poetry</i>	-	1992 (DBP with In Print, Brighton)
<b>Novel</b>			
S. Othman Kelantan	<i>Champion [Juara]</i>	Normah Mohd. Noor	1994
Shahnon Ahmad	<i>Stumps [Tunggul-tunggul Gerigis]</i>	Adibah Amin	1993
<b>Drama</b>			
Usman Awang	<i>Selected Plays by Usman Awang</i>	Adibah Amin, Solehah Ishak	1995

**Table 6. 20** The translation of Malay literary works into English published by the DBP, located at other sources

### Summary

An examination of the three catalogues mentioned above and other sources such as the book catalogues at the DBP Documentation Centre and the National Library of Malaysia, and also the DBP Book Gallery has revealed that since 1957, a total of 102 foreign literary works have been translated into Malay by the DBP. During this time, the DBP has also published a total of 38 Malay literary works in English translation. The total number of translated literary works published by the DBP is shown in Table 6.21.

Genre	Translations of foreign literary works into Malay	Translations of Malay literary works into English
Traditional / Classical Literature	7	0
Poetry	6	14
Short Story	20	6
Novel	67	12
Drama	2	6

**Table 6. 21** The total number of translated literary works published by the DBP from 1957 to 1999

### 6.1.3 Discussion

The first phase of the survey has been able to show the extent to which the DBP is involved in translation activities in Malaysia. To date, it has produced 140 translated literary works, both from other languages into Malay and from Malay into English. Out of this, 102 were translations from other languages into Malay, and 38 were translations from Malay into English.

Although the number of literary translations published by the DBP since 1957 can be determined on the basis of the data available here, it is more difficult to determine how exactly the DBP views the translation of literary works in relation to the translation of works in other fields. The lack of data means that comparison between the translation of literary works and the translation of works in other fields cannot be made. Out of the three catalogues consulted above, only the 1991 catalogue provided figures for the translation of works in other fields, allowing some conclusion to be made as to how the translation of literary works is perceived by the



DBP. As shown in Table 6.6, translation in the Literature section ranks second in terms of the number of translations produced by the DBP from 1986 to 1991, commanding more than 20% of the total number of translated works published by the DBP in the period mentioned above. Although the translation of literature comes second to the translation of pure science, this does not immediately indicate the importance given to the translation of literature. As seen in Table 6.6, works in the field of science as a whole command more than 60% of the total translations undertaken by the DBP during this period, and this to a certain extent points towards the emphasis given to the translation of science titles compared to the translation of literature. This seems to be supported by the figures shown in Table 6.11, where again more than 60% of the translations planned by the DBP are works in the field of science. Translation in the Literature section makes up less than 10% of the total number of translations planned by the DBP.

With regard to the translation of literary titles, we need to know the pattern concerning translation activities both from and into Malay. The figures in Table 6.21 seem to show that the translation of literary works by the DBP is clearly dominated by the translation of foreign literary works into Malay, commanding more than 70% of the total number of translations of literary works carried out by the DBP. The pattern of the translation activities of the DBP, in relation to the translation of literary works can be seen in Figure 6.1, where the translation of foreign literary works into Malay and the translation of Malay literary works into English are compared. The chart covers a period of forty-three years, starting from 1957, the year of the independence of Malaysia to 1999. The translation of Malay literary works into English, an effort which started only in the mid-1970s, accounts only for just 27% of the total number of translated literary works published by the DBP. As also seen in



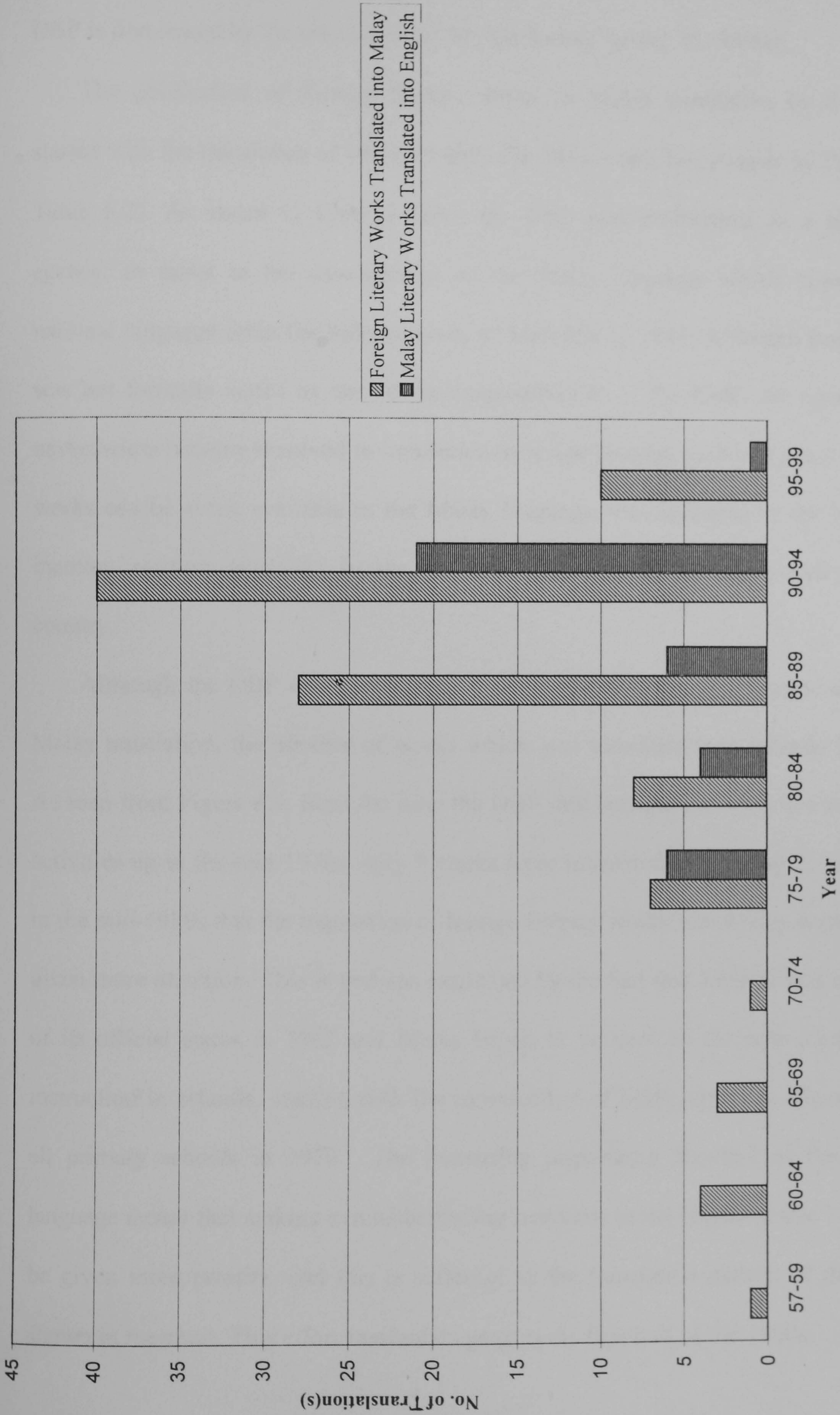


Figure 6. 1 - The total number of translated literary works published by the DBP from 1957 to 1999



Figure 6.1, in all the different periods of time, the translation of literary works by the DBP is dominated by the translation of foreign literary works into Malay.

The publication of foreign literary works in Malay translation by the DBP started with the translation of Mark Twain's *The Prince and The Pauper* in 1958 (see Table 6.2). As stated in Chapter Four, the DBP was established as a language agency, to assist in the development of the Malay language which became the national language upon the independence of Malaysia in 1957. Although translation was not formally stated as one of the responsibilities of the DBP, the agency has nevertheless become involved in translation as it was through translation that foreign works can be made available in the Malay language, thus assisting in the effort to increase reading materials in the national language of the newly-independent country.

Although the DBP was involved in making available foreign literary works in Malay translation, the number of works which was translated was initially limited. As seen from Figure 6.1, from the time the DBP first became involved in translation activities up to the mid-1970s, only 9 works were translated into Malay. It was only in the mid-1970s that the translation of foreign literary works into Malay began to be given more attention. This is perhaps explained by the fact that English was stripped of its official status in 1967 and Malay began to be used as the sole medium of instruction in schools, starting with the introduction of Malay-medium education in all primary schools in 1970. The increasing importance attached to the Malay language meant that making available reading materials in the language also began to be given more priority, and this is reflected in the translation pattern of the DBP shown in the chart. This effort reached its peak in the first half of the 1990s.

As seen from Figure 6.2, the novel is the most often translated genre, accounting for about 65% of the total number of literary works which were translated into Malay. Most of the works are translations of English originals, for example, *Datuk Bandar Casterbridge* from Thomas Hardy's *The Mayor of Casterbridge*, *Untuk Siapa Genta Bergema* from Ernest Hemingway's *For Whom the Bell Tolls*, and *Penghujung Senja* from Kazuo Ishiguro's *The Remains of the Day*. Some have been made from English translations of the original, for example, *Sumpah Tujuh Keturunan* from *One Hundred Years of Solitude*, the English translation of Gabriel Garcia Marquez's *Cien años de soldedad*, and *Deru Ombak* from *The Sound of Waves*, the English translation of Yukio Mishima's *Shiosai*. Some have been made from French originals, for example, *Musim* from Andre Maurois' *Climats*.

As seen from Figure 6.1, the number of the translations of foreign literary works into Malay from the mid 1990s onwards seems to have dropped by more than 50% when compared to the number of works translated from the early 1990s to the mid-1990s. The drastic drop in the number of works translated into Malay is believed to have stemmed from the economic crisis which hit Malaysia and other Southeast Asian countries towards the end of 1998, forcing many organisations to scale down their activities. This is supported by the fact many of the translations into Malay produced from 1995 to 1999 were published before 1997, as seen in Table 6.19.

The effort to translate Malay literary works into English started with the translation of A. Samad Said's *Salina* in 1975 (see Table 6.3). Compared to the translation of foreign literary works into Malay, the translation of Malay literary works into English had a late start. As explained above, translation into Malay was given emphasis because of the need to develop and enrich reading materials in Malay.



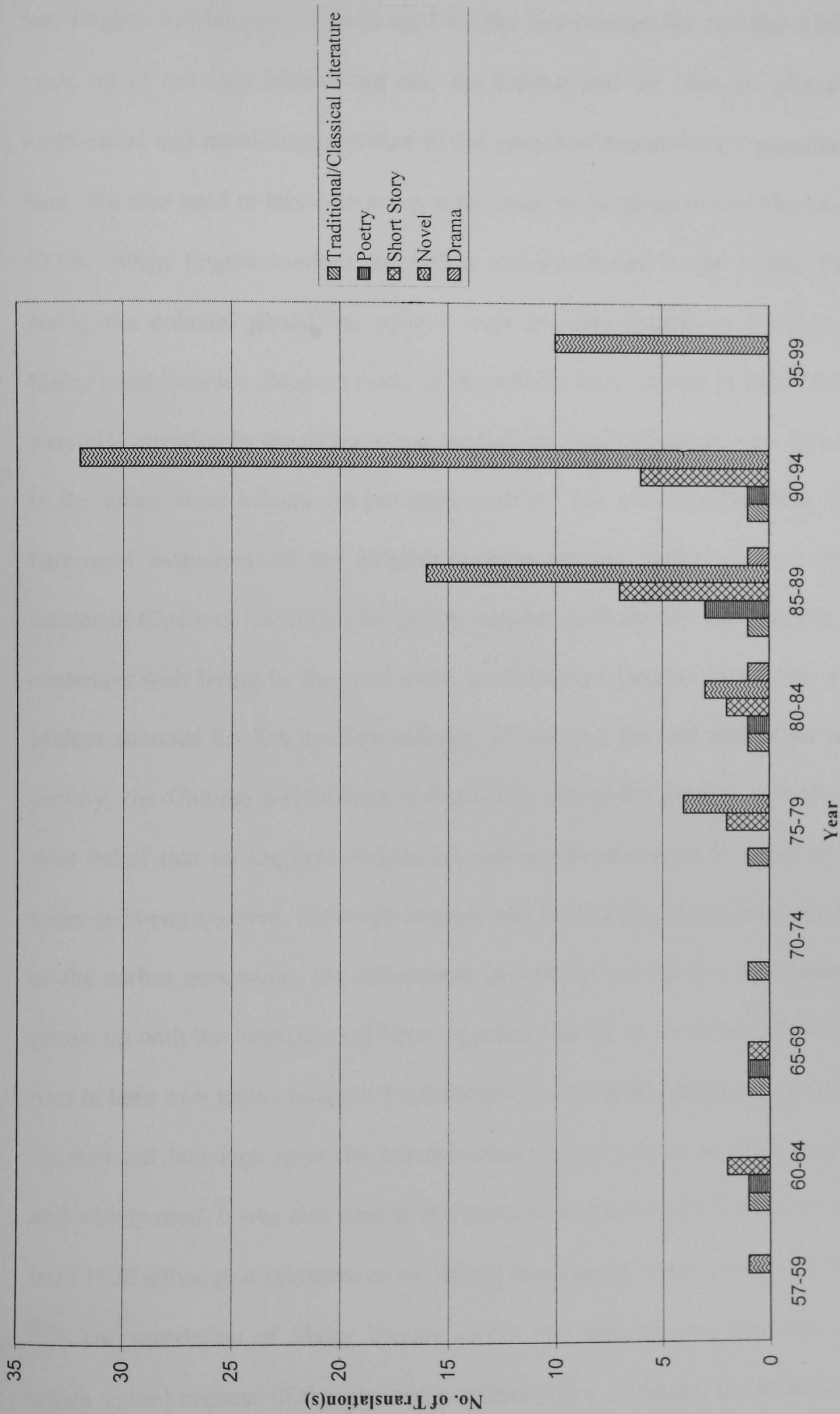


Figure 6. 2 - The translation of foreign literary works into Malay published by the DBP from 1957 to 1999



To fully understand the impetus behind the translation of Malay literary works into English in Malaysia, we will need to take into account the fact that Malaysia is made up of not only Malays but also the Indians and the Chinese. However, the multi-racial and multi-lingual nature of the people of Malaysia is a secondary issue here. We also need to take into account the issue of language use in Malaysia in the 1970s. When English-medium education was introduced in the Malay Peninsula during the colonial period the schools were attended mainly by members of the Malay royal families. Because many of the schools were located in urban areas, they were also attended by the Chinese and the Indians, many of whom were concentrated in the urban areas because of job opportunities. The Malays meanwhile had long harboured suspicions of the English-medium schools, believing that they were centres of Christian learning. This factor, together with the fact that the Malays were contented with living in the rural areas as traditional farmers meant that very few Malays attended English-medium schools. Throughout the first half of the twentieth century, the Chinese and Indians continued to attend the English schools, firm in their belief that an English-medium education was important in order to get into better-paid employment. Although English was learnt as a foreign language by some of the earlier generation, the subsequent generations of Chinese and Indians have grown up with the language and have regarded English as an adopted first language, next to their own native tongues. Furthermore, even though Malay was established as the national language upon the independence of the country in 1957, English was still widely used. It was also used as the medium of instruction in some schools even until 1970 although it remained as an official language in Malaya only until 1967.

The translation of Malay literary works into English was therefore an effort which started because of the situation outlined above. Although the Malays make up



the majority in Malaysia in the 1970s, there were also English-speaking Chinese and Indians, thus making the translation of Malay literary works a necessity, in line with the aim of the DBP of serving the different needs of the various groups in Malaysia, even though Malay was already established as the national language during this time. This is supported by Hasnah who mentions that Malay literary works were initially translated into English to serve the needs of non-speakers of Malay, with English being the target language as it was the common language among the intellectual elite.<sup>6</sup> As evident from Figure 6.1, early efforts to translate Malay literary works into English coincided with the time when the translation of foreign literary works into Malay began to be given more attention, compared to the previous years. The reason for this is clear from the discussion above. Both were undertaken to serve the different needs in the society - foreign literary works were translated into Malay with the aim of strengthening the Malay language, while Malay literary works were translated into English mainly for internal circulation with the aim of serving the needs of the English-speaking elite of Malaysia.

As seen in Figure 6.1, the translation of Malay literary works into English reached its peak in the early 1990s, around the same time which saw an increase in the number of foreign literary works which were translated into Malay. Translation into Malay during this time was important as it was the medium through which the great works in other languages and countries could be introduced to Malaysian readers.<sup>7</sup> The increase in the number of the translation of Malay literary works into English can perhaps be attributed to the fact that it was also during this time when such an effort was acknowledged as a way of promoting Malay literature to other

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<sup>6</sup> Hasnah binti Haji Ibrahim, 'Oh Babel! The Problems of Translating Malay Verse into English' (unpublished doctoral thesis, University of Warwick, 1992), p. 78.

<sup>7</sup> Haji A. Aziz Deraman 'Ke Arah Mengantarabangsakan Karya Negara Melalui Terjemahan', *Jurnal Penterjemah* (1997), 1-7 (p. 2).

countries. One of the best indications of the effort in introducing Malaysia to other countries is seen with the publication of the bilingual edition of Usman Awang's *Death of a Warrior* during the Malaysian Literature Week in London in September 1992.

The novel and the poetry genres are the most often translated into English, as evident in Figure 6.3. Many authors who were chosen for translation, for example, A. Samad Said, Arenawati, Khadijah Hashim, Shahnnon Ahmad, S. Othman Kelantan and Alias Ali, were those who rose to prominence in the 1960s, a period which is often hailed as the time when novel-writing in Malaysia was in full swing. Much of this is due to the establishment of the DBP and the adoption of the language policy upon the independence of Malaya in 1957. The development of novel-writing in Malaysia in the 1960 was also given a boost by the DBP. To assist in the growth of the Malay language and Malay literature, the DBP organised its first writing competition in 1958. This was later followed by two other writing competitions, in 1962 and 1967. The development of novel-writing was also aided by the transfer to Kuala Lumpur of part of the University of Malaya in Singapore in 1959. The transfer involved, among others, the Malay Studies Department, which played a major role in developing the Malay language and literature.<sup>8</sup> Another factor which stimulated interest in writing was the fact that many new publishing houses which specialise in the publication of novels began to appear during this time, not only in Kuala Lumpur but also in other parts of the country, giving added incentive for novelists to write. Of special importance was the transfer of the East Asian branch of the Oxford University Press to Kuala Lumpur in August 1958.

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<sup>8</sup> The University of Malaya in Singapore was originally established in 1949. Part of the university which remained in Singapore became the University of Singapore in 1962.



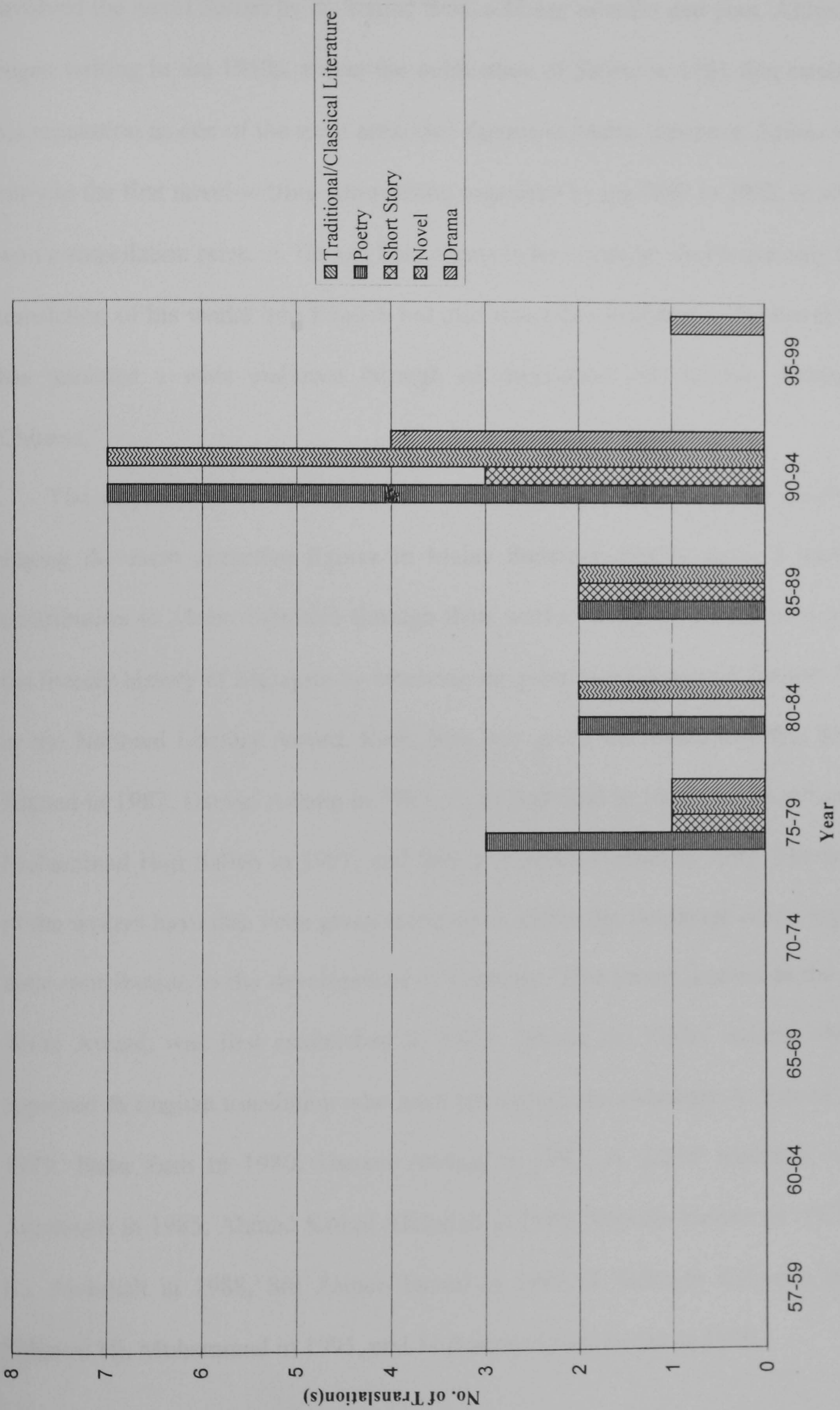


Figure 6. 3 - The translation of Malay literary works into English published by the DBP from 1957 to 1999



As mentioned above, the DBP's first translation project from Malay into English involved the novel *Salina* by A. Samad Said, a Malay novelist and poet. Although he began writing in the 1950s, it was the publication of *Salina* in 1961 that established his reputation as one of the most attractive figures in Malay literature. *Salina* was an entry in the first novel-writing competition organised by the DBP in 1958, in which it won a consolation prize. A. Samad Said seems to be a popular choice not only for the translation of his works into English but also into other languages. The novel *Salina* has attracted a wide audience through its translation into Korean, French and Chinese.<sup>9</sup>

The majority of the Malay writers who have been translated into English are among the most attractive figures in Malay literature, having made a significant contribution to Malay literature through their works. Many have secured a place in the literary history of Malaysia by receiving the prestigious Anugerah Sastera Negara or the National Literary Award. Keris Mas was given the award in 1981, Shanon Ahmad in 1982, Usman Awang in 1983, A. Samad Said in 1985, Arenawati in 1987, Muhammad Haji Salleh in 1991, and finally Noordin Hassan in 1993. The majority of the writers have also been given recognition within the Southeast Asian region for their contribution to the development of literature. This award, known as the S.E.A. Write Award, was first established in 1979. Among the Malay writers who have appeared in English translation who have been given the award are A. Samad Said in 1979, Baha Zain in 1980, Usman Awang in 1982, A. Latiff Mohidin in 1984, Arenawati in 1985, Ahmad Kamal Abdullah in 1986, Noordin Hassan in 1987, Azizi Hj. Abdullah in 1988, Siti Zainon Ismail in 1989, S. Othman Kelantan in 1990, Suhaimi Hj. Muhammad in 1995, and Muhammad Haji Salleh in 1996.

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<sup>9</sup> See Chapter Three for details of the translation of A. Samad Said's novel, *Salina*, into other languages.



The two main translators of Malay literary works into English are Harry Aveling and Adibah Amin. Adibah Amin is well-known for her lively journalistic life, and is particularly noted for her strength as a novelist in Malaysia. She was also a recipient of the S.E.A. Write Award in 1983. Harry Aveling, meanwhile, is currently a lecturer in Indonesian and Malay and holds the post of Associate Professor in Asian Studies at La Trobe University in Australia. A native of Australia, Aveling describes his early involvement in the translation of Malay and Indonesian works in the terms below:

I began translating very much in reaction to what I saw as a political act: virtually the only works of Indonesian literature available in English were those of Mochtar Lubis, and in each case they had been assisted by the Congress for Cultural Freedom. I wanted to bring a wider, and more complex, range of Indonesian (and later Malay) texts into English. My literary acts turned out, after all, to be equally political.<sup>10</sup>

Despite the fact that his main involvement in translation, as described above, was to bring Indonesian and Malay literature to a wider readership, the distribution of these translations are severely limited, and Aveling's disappointment at the state of affairs is clear from the following:

I have always seen my role as interpreting Southeast Asian society and culture to Australian audiences. But, apart from a few titles published by the University of Queensland Press, the most exciting and innovative of all publishers in Australia, my translations have been published and distributed almost exclusively in the Southeast Asian region itself (including Hong Kong). Heinemann Educational Books (Asia) Ltd. and Oxford University Press (East Asia) are regionally based publishers, and there is no requirement that other branches of Heinemann or OUP concern themselves with their books at all. So my translations were being predominantly read in the region itself. The

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<sup>10</sup> Harry Aveling, 'Flowers in the Sky: Reflections on Translating Indonesian and Malay Literature', in *The Writer's Sense of the Contemporary: Papers in Southeast Asian and Australian Literature*, ed. by Bruce Bennett, Ee Tiang Hong and Ron Shepherd (Western Australia: Centre for Studies in Australian Literature, University of Western Australia, 1982), pp. 55-58 (p. 57).



expectations I had of who my 'English readers' were, were inexact. Malays read my translations of Malay literature, so did Indians and Chinese from Malaysia and Singapore, and Chinese from Hong Kong. (p. 57)

It is believed that the same situation prevails with regard to the many translations of Malay literature which have been published by the DBP. Because of the problem of distribution, many English translations of Malay literary works by the DBP remain in Malaysia, thus confining Malay literature in translation to a Malaysian readership. As we have seen in Chapter Three, some of these translations are available in Britain; nevertheless, they are only available at the library of the School of Oriental and African Studies (SOAS) in London, the Sir Brynmor Jones Library at the University of Hull, and the British Library.<sup>11</sup> The location of these translations seems to indicate that they are only accessible to people within the academic circle. The only Malay literary work in English translation which is published outside Malaysia is a collection of Malay poetry entitled *The Puppeteer's Wayang: A Selection of Modern Malaysia Poetry*, co-published by In Print in Brighton and the DBP in 1992 (see Table 6.20).<sup>12</sup> In spite of the problem regarding the limited readership of Malay literature in English translation, both Adibah Amin and Harry Aveling have received awards for their contribution to the promotion of Malay literature abroad, through the Anugerah Pengembangan Sasatera ESSO-GAPENA 1991 or the 1991 ESSO-GAPENA Award for the Promotion and International Recognition of Literature.

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<sup>11</sup> See Chapter Three for a list of Malay literary works in English translation which are available in Britain.

<sup>12</sup> *The Puppeteer's Wayang: A Selection of Modern Malaysian Poetry*, ed. by Muhammad Haji Salleh (Brighton: In Print / DBP, 1992). This work is discussed in detail in Chapter Eight.



It must also be noted that although the translation of Malay literary works into English had started in the 1970s, the translation of Indonesian works into English during the same period fared much better where exposure to the international scene is concerned. This is evident in the 1978 catalogue, which shows that from 1963 to 1977 Indonesian literary works were already reaching international readers through the publication of their translations into English in London, New York and Australia, and into French in Paris.<sup>13</sup>

In the next section, we will further examine the role of the DBP in the translation of Malay literary works into English for international readers through the second phase of the survey.

## 6.2 Survey - Phase Two

### 6.2.1 Description of Survey

The aim of Phase Two of the survey at the source pole is to further examine the role of the translation organisation in the translation of Malay literature into English. To this end, officials from the DBP were contacted in order to obtain their

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<sup>13</sup> Some of the translations of Indonesian literature published outside Indonesia in the 1970s include:

1. Mochtar Lubis, *Twilight in Djakarta*, trans. by Claire Holt (London: Hutchinson, 1963).
2. Mochtar Lubis, *A Road with No End*, trans. by Anthony H. Johns (London: Hutchinson, 1968).
3. Chairil Anwar, *The Complete Poetry and Prose of Chairil Anwar*, trans. by Burton Raffel (New York: New York Press, 1970).
4. Pramoedya Ananta Toer, *A Heap of Ashes*, trans. by Harry Aveling (Queensland: University of Queensland Press, 1975).
5. Achdiat K. Mihadja, *Atheis*, trans. by R.J. Maguire (Queensland: University of Queensland Press, 1972).
6. Ramadhan K.H., *Spasmes d'une révolution*, trans. by Monique Zaini-Lajoubert (Paris: Puyraimond, 1977).

perspectives regarding the current state of the translation into English of Malay literature and the extent to which this activity is supported by the organisation. Because of the limited number of people who are involved in the second phase of the survey, this stage of data collection cannot properly be regarded as a survey, which normally involves breadth of information rather than depth.

The first person contacted in order to obtain a clearer picture of the translation activities of the DBP, with regard to the translation of Malay literary works into English, was Izzah Abdul Aziz, who is currently Head of the Section for the Publication of Literary Works at DBP. The interview with Izzah was held at the DBP on 24 November 1998. The second person contacted was Tuan Hj. A. Aziz Deraman, who is the current Director of the DBP. The interview with Tuan Hj. Aziz was held at the DBP on 25 November 1998.<sup>14</sup>

The main aim of the interview was to obtain information regarding the current state of the translation of Malay literary works into English for international consumption. Among the main questions asked were: Is there a clear policy on the translation of Malay literary works into English for international consumption? What are the main problems in such an undertaking? What can be done to increase the translation of Malay literary works to an international level? What can be done by other bodies to support the translation of Malay literary works into English?

### **6.2.2 Results of Survey**

During the interview with the Director of the DBP, Tuan Hj. A. Aziz Deraman, he acknowledged that the translation of Malay literary works into English, although

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<sup>14</sup> Transcripts of these interviews are in the possession of the author.



important as a way of widening the readership of Malay literature, is still insufficient. Tuan Hj. A. Aziz explained that there is no single policy on the translation of Malay literary works into English at the DBP, but it is implicit in the policy of the DBP to promote Malay literature. When asked about the very limited attention given to the translation of Malay literary works into English, he clarified this matter, saying that the nature of the establishment of the DBP has, to some extent, shaped and dictated the direction translation has taken in Malaysia. Because the DBP was established with the aim of developing and promoting the Malay language, its emphasis naturally would be on the translation of foreign works into Malay.

When asked about approaches that could be taken to introduce Malay literature to the outside world, he explained that the DBP has been engaged in efforts to do so. Tuan Hj. A. Aziz stressed that even within the context of Southeast Asia, Malay literature is known only to very few people. Therefore, the DBP has recognised the need to engage in the promotion of Malay literature at the regional level, as an initial effort. The establishment of Majlis Sastera Asia Tenggara (MASTERA) or the Literary Council of Southeast Asia is an effort towards addressing this matter. Tuan Hj. A. Aziz, however, highlighted the fact that MASTERA is an effort to promote Malay literature using the medium of Malay and that the promotion is confined to the Southeast Asian region, especially to places where the Malay language is used. Although it is a small step, according to Tuan Hj. A. Aziz, it is nevertheless believed to be an important one as the DBP acknowledges the importance of raising the profile of Malay writers within the region first, before venturing into the larger world. Besides through translation, the promotion of Malay literature through the medium of English has also been undertaken. Tuan Hj. A. Aziz gave the example of

the staging of the Commonwealth Writers' Festival during the Commonwealth Games in Malaysia in 1999 where writers came to discuss and promote their works.

Within the context of approach, Tuan Hj. A. Aziz saw two ways through which the publication of Malay literature in translation could materialise. In the first instance the effort to translate needed to be undertaken by people in Malaysia. Tuan Hj. A. Aziz, however, acknowledged the limitations of this first method, especially the limited distribution of the translations. In other words, there are great difficulties in finding distributors who are willing to be involved in works which are not guaranteed to be marketable. The second way to approach the problem is to co-operate with foreign institutions or publishers in the translation of Malay literary works into English. He explained that this too has been done by the DBP, giving the example of the translation and publication of *The Puppeteers's Wayang*, which was co-published by DBP and In Print, Brighton. Tuan Hj. A. Aziz, however, stressed that because of limited marketability, very few publishers abroad welcome the prospect of translating Malay literature into English.

When asked about whether the DBP received support or help from other organisations in the translation activities, Tuan Hj. A. Aziz mentioned that support is always welcomed but because the DBP is a government body, supported by the Ministry of Education in Malaysia, it is expected to undertake the task alone. Tuan Hj. A. Aziz explained that the DBP used to have a Translation Section but with restructuring in the early 1990s and with the establishment of Institut Terjemahan Negara Malaysia (ITNM) or the Malaysian National Institute of Translation, the Translation Section has been dissolved. He added that because the ITNM was established as a company, it focuses more on money-making ventures. The DBP therefore is still saddled with the responsibility of undertaking translations from



Malay into English, despite the absence of a department which specialises in translation.

Izzah Abdul Aziz, Head of the Section for the Publication of Literary Works at the DBP, agreed that the effort to translate Malay literary works into English is still lacking. Izzah stressed the fact that the situation is made worse by the financial crisis which hit Malaysia in 1998. Because of the crisis, according to Izzah, the Section for the Publication of Literary Works has had to severely reduce its activities. As a result of this, the translation of Malay literary works into English is neglected altogether, with attention given the small number of publications of foreign literary works in Malay translation.

When contacted again at the end of 2000, Izzah explained that the DBP has looked into the possibility of forming a panel which would be responsible for the translation activities of the DBP.<sup>15</sup> The formation of the panel, however, is still in the planning stages. Nevertheless, Izzah mentioned that the DBP is currently involved in the English translation of *Lantai T. Pinkie* by the Malay writer, A. Samad Said. She mentioned that the main problem faced by the DBP is that of distribution, but that it still engages in the translation of Malay literary works into English because of social responsibility. The DBP has also published in 1999 and 2000 Malay translations of foreign works by writers such as Sawako Ariyoshi, J.D. Salinger, and Leo Tolstoy, and is planning the translation of works by Mario Vargas Llosa.

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<sup>15</sup> Izzah Abdul Aziz, Personal correspondence, 12 December 2000.

### 6.2.3 Discussion

It seems clear from the discussion above that patronage for translation in Malaysia is restricted to works which are to be translated into Malay, in line with the aim of the Malaysian translation organisation to promote the use of the Malay language. Government patronage for the translation of Malay literary works into English in Malaysia is severely limited. It is believed that this state of affairs has its roots in the fact that a clear policy on the translation of Malay literary works into English is non-existent. This means any effort to translate Malay literary works into English is left to the whims of the organisation which, without support from other organisations, is likely to sideline such efforts in favour of the translation of foreign literary works into Malay where there is less resistance.

For Malay literature to be better represented in English translation, it is believed that such an effort would need to be part of a subsidised and well-planned programme. If subsidies are available, for example, to carry market research on the kinds of works which are likely to appeal to readers abroad, the translation of Malay literary works into English can be carried out in a more effective manner. Although the translation of Malay literary works into English suffers because of the lack of effort and direction, some positive initiatives by the DBP need to be lauded. The current initiative by the Malaysian translation organisation to set up a panel specifically for translation works is very much welcomed, as it may be able to steer the effort to translate and promote Malay literature in the right direction.

It is also clear that the Malaysian translation organisation needs the support of other organisations if it is to continue translating Malay literary works into English. With limited resources and expertise on the part of the translation organisation, other organisations established with the purpose of promoting and disseminating the



national culture of Malaysia must be willing to co-operate in such a venture. Other organisations therefore, need to intervene as patron, as the translation organisation seems to be failing in its duty as the patron of the translation of Malay literary works into English in Malaysia.

In short then, it can be said that the main factors that the translation of Malay literary works into English in Malaysia has to contend with are the lack of government patronage for such an effort, the lack of explicit guidelines and details for such a programme, and also the lack of support from other organisations. In the next chapter, I continue by looking at translation support schemes in both Britain and Malaysia, in order to discover avenues which can make possible an increase in the number of Malay literary works which are translated into English for international consumption.

## CHAPTER 7

### TRANSLATION SUPPORT SCHEMES IN BRITAIN AND MALAYSIA

Having explored in the previous chapters how publishers at the target end and the translation organisation at the source pole bear upon the publication of Malay literary works in English translation, it is clear that both parties seem to agree on one issue i.e. both would welcome more support and financial assistance from other organisations to enable them to undertake translation projects. As we have also seen in the previous chapters, there is a stark difference between the source pole and the target end where support for translation is concerned. At the target end, various publishers mention the important role played by the Arts Council of England in providing assistance in the translation of foreign literary works into English. At the source pole, however, there is no single body which can offer assistance in getting Malay literary works translated, as the DBP itself is a literary and translation organisation, and funding for translation is expected to come from within the organisation itself. Translation efforts in Malaysia, in other words, are left to the DBP.

In this chapter, I try to look more closely at translation support schemes which are available in Britain, looking specifically at the role played not only by the Arts Council of England but also by the British Council. We have seen in Chapter Three that there are publishers in Britain who have published works relating to Malaysia. We also therefore look into the kind of support that can be offered by these publishers in the publication of Malay literary works in English translation. In the absence of a specific organisation in Malaysia which can lend support to the DBP in



the translation of Malay literary works into English, I look at the role played by the Ministry of Culture, Arts and Tourism, as the body responsible for the promotion of Malay culture abroad, and also at the role played by the Ministry of Foreign Affairs of Malaysia, as the body which facilitates contact with other foreign countries.

## 7.1 The Arts Council of England

The Arts Council of England is one of the bodies through which funding for arts in the United Kingdom is made available.<sup>1</sup> Funding for translation is made through the Literature Department of the Arts Council. According to the *Literature Department Funding 2000/2001* booklet, which was supplied by Abigail Campbell, the Assistant Literature Officer at the Literature Department of the Arts Council, the development of and support for arts in England is made possible through money provided by the government, and that there are regular grants as well as one-off grants to support arts in England.<sup>2</sup> The main role of the Literature Department itself is working towards 'developing and delivering the Arts Council policy for literature throughout England', and it 'works in collaboration with Regional Arts Boards,

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<sup>1</sup> The other funding bodies for arts in the United Kingdom are the Arts Council of Wales, the Arts Council of Scotland, and the Arts Council of Northern Ireland. These organisations will not be considered here as they offer support mainly to writers based in Wales, Scotland and Northern Ireland. This is clear from the letters received by the author from these organisations. In a letter to the author dated 24 January 2001 from Gareth Jones from the Arts Council of Wales, who wrote on behalf of Tony Bianchi, the Literature Director of the Arts Council of Wales, there is a Translation Fund within the Literature Department of the Arts Council of Wales and that 'we welcome applications from publishers for financial support towards the cost of commissioning translations of literary works by Welsh writers'. With regard to the role of the Arts Council of Northern Ireland, the Literary Arts Officer, John Brown, in a letter to the author dated 16 January 2001, mentions that although there is no Translation Fund with the Arts Council of Northern Ireland, it nevertheless supports works of translation. He further states that funds are available to support works of arts in general and that 'organisations which produce translations of creative works of literature (of benefit to writers and arts from/in Northern Ireland) are eligible to apply for funding'. Both statements make it clear that support is given to local writers and works for translation into other languages. These organisations therefore will have little relevance in our discussion on support for the translation of foreign authors into English. Letters from Gareth Jones and John Brown are in my possession.

<sup>2</sup> *Literature Department Funding 2000/2001* (London: The Arts Council of England, 2000), p. 2.



literature organisations and other partners to promote access to reading and writing' (p. 2).<sup>3</sup> According to the booklet, for the year 2000 and 2001 'the total budget for Literature is £1.51 million of which £923,000 provides subsidy to literature organisations receiving regular and fixed-term funding (p. 2). Among publishers who are said to be regularly funded by the Literature Department of the Arts Council of England are Anvil Press Poetry and Carcanet Press (pp. 14-18).

The Literature Department provides support to various bodies and organisations related to literature. For example, it gives support to writers through the Writers Awards (p. 4). In addition to that, it also provides assistance for the development of literature by working with educational institutions and libraries throughout England (p. 9). It is also in charge of managing prizes for literary works, for example, the Raymond Williams Community Publishing Prizes and also the David Cohen British Literature Prize (p. 10). Most significant to our discussion here is the support given by the Literature Department to publishers. Assistance is given to publishers involved in the publication of magazines (p. 7), to small and independent publishers (p. 8), and finally to translation projects (p. 8). In the booklet, mention is made of the main purpose of the Translation Fund and some of the conditions imposed by the fund. It is mentioned that

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<sup>3</sup> There are altogether ten Regional Arts Boards in England and they work together with the Arts Council of England to provide funding for the arts, including translation. They are the Eastern Arts Board, East Midlands Arts Board, London Arts Board, Northern Arts Board, North West Arts Board, Southern Arts Board, South East Arts Board, West Midlands Arts Board, and Yorkshire Arts. These Regional Arts Boards will not be considered here as they work for the development of arts in specific regions in England. Debjani Chatterjee, one of the members of the Translation Advisory Group of the Translation Fund of the Literature Department, mentions that community publishers such as Sheffield Libraries and the BWSG are among publishers which are able to publish translations because of help from one of the Regional Arts Boards. Chatterjee gives the example of *Songs in Exile*, a bilingual translation of a Bengali poetry collection which she herself translated, and *Sweet & Sour*, a bilingual anthology for which Chatterjee is an editor, as examples of works which have been funded by one of the Regional Arts Boards. The former, for example, is a work by a Sheffield-based writer, and the translation itself is supported by the Yorkshire Arts Board. Clearly, the Regional Arts Boards in England are of little significance to our discussion on the support for the translation of foreign works, i.e. works which are not from British-based writers; as such they will not be considered. Letter from Debjani Chatterjee dated 31 January 2000 is in the possession of the author.



we wish to encourage an awareness of and access to international literature. The Translation Fund enables publishers to bring out work in translation where it would not normally be commercially viable to do so. Applications to support publications must be made by the publisher whose main office should be based in England, and the titles must be translations of poetry, fiction or literary writing to be published and distributed in the United Kingdom. In addition to funding publications, we will also consider applications for projects which promote literature in translation in other ways. (p. 8)

In order to obtain details of the Translation Fund of the Literature Department, I wrote to Jilly Paver, the Literature Officer of the Arts Council of England, asking about the existence of the fund and how it is made known to publishers, applications to the fund, the evaluation of applications, and other projects supported by the Translation Fund. A letter was again sent in December 2000 to Amanda Hopkinson, who took over the post as Literature Officer from Jilly Paver, asking for details on the Translation Fund. A reply was received in the second instance from Abigail Campbell, the Assistant Literature Officer.

According to Paver, advertising is the most important means through which the existence of the Translation Fund is made known to publishers.<sup>4</sup> Advertisements are placed in publications such as the London Review of Books, the Bookseller, and other publications by the Arts Council of England. In addition to that, guidelines on funding by the Literature Department are also given out to publishers. Paver adds that the work of the Translation Fund is also made known through word of mouth and by speaking at conferences. Campbell meanwhile explains that information on the Translation Fund is first of all available on the website of the Arts Council of England.<sup>5</sup> Notices are also placed in bulletins of other organisations which work together with the Translation Department, for example, the British Centre for

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<sup>4</sup> Jilly Paver, Personal correspondence, 1 September 1999.

<sup>5</sup> Abigail Campbell, Personal correspondence, 13 February 2001.



Literary Translation, the British Council, and the Translators Association. The existence of the Translation Fund is also personally promoted by literature officers at conferences and literary events. Finally, according to Campbell, the Literature Department also regularly sends out information to publishers of translations.

With regard to the number of applicants to the Translation Fund, Paver mentions that there were thirty-six applications for 1998, and fifty-eight applications for 1999. Campbell, meanwhile, estimates that there is on average fifty publishers who apply to the Translation Fund each year. With regard to evaluation, Campbell mentions that the Translation Fund has a Translation Advisory Group which is responsible for assessing all the applications. This panel is made up of translators, writers, publishers, and also other people involved in the publication of translation. Campbell explains that

they take a month to assess each application (comprising an application form, guidelines, a contract, samples of the original and translation) to the fund individually and then meet as a group to discuss all the applications and make their final assessments. A representative from the Translators Association scrutinises the translators' contracts and shares her findings with the rest of the group to inform their decisions.

When asked about the extent to which the Translation Fund has influenced the publication of translations in the United Kingdom, Paver stresses that the fund has helped quite a number of publishers 'to publish works they could not have afforded to risk publishing'. Paver adds that the Translation Fund has also been beneficial to translators as the fund also takes into consideration fees for translators for applications which are successful. This view is echoed by Campbell, who mentions that the Translation Fund 'exists to raise the profile of literary translations and the status of literary translators in England, and to encourage publishers to take more risks with publishing translations'. Campbell adds that the Translation Fund has made



possible translation projects from big publishing companies such as Penguin, and also from small publishing houses such as Arcadia. Campbell also echoes the views of Paver in stressing the importance of the Translation Fund to translators. Campbell mentions that

all the funding agreements are made according to certain conditions, such as minimum rate of payment (£65 per 1,000 words), fair royalty and copyright arrangements for the translator, and full and effective marketing and distribution plans. Even the largest publishing houses have been willing to do substantial work revising their contracts with translators in order to retain the Arts Council grant.

In response to the question regarding other projects by the Translation Fund to promote literature in translation, Paver mentions that the fund also lends its support to conferences. Paver adds that the Translation Fund also works closely with bookshops to promote literature in translation, giving the example of the promotion of French literature with Waterstones. It also provides bursaries for translators and marketing grants for small publishing houses. Campbell, however, mentions that the involvement of the Translation Fund in other activities is now rather limited as it is no longer supported by the Independent Initiatives Board, which now gives support mainly to the various Regional Arts Boards across England. Campbell also states that within the Literature Department, there is also the National Touring programme which provides funding towards the cost of tours which are aimed at promoting the arts, which include literature in translation.

As we can see from the above, the Translation Fund of the Literature Department of the Arts Council of England does indeed play a crucial role in getting more foreign literary works published in English translation. It is thought, however, that the translation of foreign literary works into English is still constrained by the fact that applications to the Translation Fund need to be made by the publishers

themselves. If interest on the part of the publishers is lacking and they continually refuse to invest in unknown writers, there is little chance that Malay literature in translation can gain entry into the British book market, despite the presence of a Translation Fund which can assist publishers in the translation of new works.

## 7.2 The British Council

According to the *Literature Department Funding 2000/2001* booklet, the Literature Department of the Arts Council of England works closely with the British Council to promote literary translation in England (p. 8). It was thought, therefore, that there was a need to make enquiries to the British Council regarding its role in the translation of foreign literary works in Britain.

First of all, effort was made to consult the British Council website to gather information about its support for literature in general, and for translation, specifically.<sup>6</sup> Where literature and the arts are concerned, the work of the British Council revolves around the theme 'Arts and Culture for Development'. On the website it was also stated that 'literature lends itself to building exciting new partnerships for the British Council and addressing contemporary concerns in host countries. Translating British writers into local languages and local literature into English can open new doors to foreign writers, cultures and perceptions'.

Because of the lack of information on the website, effort was then made to contact the Literature Department of the British Council to gain more information regarding the role of the British Council in the translation of foreign literature into English in Britain. A leaflet provided by the Literature Department states that 'the

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<sup>6</sup> For the British Council website, see <http://www.britishcouncil.org>.



main aim of the British Council's work in literature is to further the appreciation of British and Commonwealth literature, particularly the work of contemporary writers. Encouragement of translation is becoming an important aspect of literary policy'. To reach its aim, the British Council is involved in giving seminars, teaching literature and also sponsoring literature events overseas, which include 'reading tours, lecture tours, festivals, conferences, seminars, workshops and writer-in-residence scheme'.<sup>7</sup> The leaflet, however, made no mention of any effort to promote overseas writers in Britain.

Effort was then made to contact the Literature Officer at the British Council, Catriona Ferguson, to learn more about the support of the British Council for the translation of foreign literary works into English in Britain. Ferguson explains that the British Council does lend support for the translation of foreign literary works into English but adds that the real focus of the Literature Department is to promote the works of British writers and that because of this, its resources are almost always allocated to the latter.<sup>8</sup> Ferguson, however, emphasises that

we view the role of the translator as that of somebody involved with creative writing, so it is within our remit to support translators who are translating into English in a similar way that we would support a novelist or poet. Also, we believe that the translation of writing from other languages into English enriches the writing in Britain and it is therefore appropriate for us to explore ways in which this can be developed further.

Ferguson then explains that for this purpose, it is involved with the British Centre for Literary Translation at the University of East Anglia in Norwich in giving support for the translation of foreign works into English, for example by featuring translation

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<sup>7</sup> One of the literature tours supported by the British Council involves Malaysia, where a writer-in-residence programme which is organised by the British Council in Malaysia will be held at the National University of Malaysia in early 2001.

<sup>8</sup> Catriona Ferguson, Personal correspondence, 27 January 2001.

workshops on the website which it produced together with the centre.<sup>9</sup> The website also promotes translation by featuring information on various aspects of translation, for example, works in translation which are put forth for recommended reading, the Translators Association, organisations in Britain and throughout the world which are involved in translation, publishers of translations in Britain, translation prizes, and also events relating to translation.

Ferguson adds that the promotion of foreign literature in Britain is also made possible by creating links at both overseas and UK-based seminars. She adds that within the British Council, the Visiting Arts Programme also helps to promote the works of writers and artists from abroad in Britain.<sup>10</sup>

The role of the British Council in the translation of foreign literary works into English in Britain is therefore a small one, as it sees its role mainly in the promotion of works and writers in English in other countries. Although together with the British Centre for Literary Translation, it shows support for translation by giving out information on various aspects of translation in Britain, there seems to be very little that the British Council is doing specifically to support the publication of foreign literatures in English translation in Britain.

### **7.3 Publishers of Works relating to Malaysia in Britain**

Besides looking at the role of the Arts Council of England and the British Council in the translation of foreign literary works into English in Britain, it was also

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<sup>9</sup> For the website produced by the Literature Department of the British Council and the British Centre for Literary Translation, see <http://www.literarytranslation.com>.

<sup>10</sup> As we have seen in Chapter Three, Visiting Arts, together with other UK-based organisations, were instrumental in the setting up of various programmes to celebrate the arts and culture of Asia to coincide with the Asia-Europe Meeting in London in April 1998. See Chapter Three for details on cultural events relating to Malaysia which were staged during the Asia-Europe Meeting.



felt necessary to consult publishers in Britain who have published works on or relating to Malaysia. The aim was to inquire whether the publishers are planning to publish more works from Malaysia and whether they would consider the publication of literary fiction in translation from Malaysia as a way of expanding their publications on Malaysia. Caroline Westmore from John Murray explains that

at present we have no forthcoming books specifically relating to Malaysia, though Isabella Bird, the Victorian traveller, has connections with Malaysia and we expect to publish a selection of her letters next spring followed by a full biography a couple of years later'.<sup>11</sup>

Regarding the possibility of publishing Malay literature in English translation, Westmore explains that 'we are a non-fiction house so would not consider any'. Rosemary Taylorson, the editorial administrator from Zed Books, meanwhile gives details of two books on Malaysia which the publishing company plans on publishing: *Malaysian Eclipse: Economic Crisis and Recovery* by K.S. Jomo, and *Malaysia: Mahathirism, Hegemony and the New Opposition* by John Hilley.<sup>12</sup> With regard to the second question, Taylorson states that 'we do not publish any fiction at all, in any area'.

Another publisher on Malaysia which was contacted was I.B. Tauris. In the short reply from the publishing company, it was stated that 'we do not publish literary fiction and we are not publishing any more books on Malaysia'.<sup>13</sup> The reply from Curzon Press, however, was more positive. The editor, Rachel Saunders, explains that 'we are always willing to consider suitable proposals on or from Malaysia. We do not though publish literary fiction; our focus is academic works'.<sup>14</sup>

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<sup>11</sup> Caroline Westmore, Personal correspondence, 18 January 2001.

<sup>12</sup> Rosemary Taylorson, Personal correspondence, 18 January, 2001.

<sup>13</sup> Anja Heindel, Personal correspondence, 24 January 2001.

<sup>14</sup> Rachel Saunders, Personal correspondence, 5 February 2001.

The other two publishers which were contacted were academic presses - Cambridge University Press and Oxford University Press. Richard Fisher, the Publishing Development Director for Humanities and Social Sciences at Cambridge University Press mentions that

we do publish books on Malaysian themes in history, politics and anthropology from time to time (perhaps one every two or three years), and will continue to do so, not least as we now have an important marketing and sales office in Singapore, but as a general principle Cambridge does not publish contemporary fiction of any kind.<sup>15</sup>

Ivon Asquith from Oxford University Press, meanwhile, explains that that 'we would not be interested in publishing in Oxford quality literary fiction relating to Malaysia. We do not have a publishing programme in Malaysian studies at Oxford'.<sup>16</sup>

Letters of inquiry to three other publishers on Malaysia - Athlone, C. Hurst, and Reaktion Books - received no reply. However, judging from the responses of the other publishers on Malaysia, it is believed that the possibility of these publishers publishing translations from Malay is very slim as they are generally not involved in the publication of fictional works.

In short then, similar to the British Council, the role that can be played by publishers who have produced books on or relating to Malaysia is a small one indeed. As seen from the discussion above, the lack of support from these publishers is due to the fact that the general programme of their publishing houses does not include the publication of literary fiction.

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<sup>15</sup> Richard Fisher, personal correspondence, 18 January 2001.

<sup>16</sup> Ivon Asquith, personal correspondence, 23 January 2001.



#### 7.4 The Ministry of Culture, Arts and Tourism of Malaysia

In Malaysia, Kementerian Kebudayaan, Kesenian dan Pelancongan Malaysia or the Ministry of Culture, Arts and Tourism of Malaysia is a government body which is responsible for the preservation, development and promotion of the culture of Malaysia. The two main divisions are the Tourism Division and the Culture Division. The Tourism Division undertakes the promotion and development of the Malaysian tourism industry, and it does this with the help of another body which is also governed by the Ministry of Culture, Arts and Tourism, which is Lembaga Penggalakan Pelancongan Malaysia or the Tourist Development Corporation of Malaysia (TDC).

Here, we are concerned mainly with the Culture Division, which is the section of the ministry which is responsible for the promotion of the culture of Malaysia. The Culture Division is further divided into four smaller sections - the International Cultural Relations Section, the Cultural Planning and Co-ordination Section, the Cultural Promotion Section, and finally the Cultural Preservation Section. It was thought that the International Cultural Relations Section was the most relevant part of the Culture Division for the purpose of this research. However, a request for an interview with the officials within the department was refused on the ground that the ministry does not deal with literary arts.<sup>17</sup> The range of activities which the Culture Division is involved in and which receive regular support from the ministry is evident if we consider the various bodies which have been established within the ministry itself to assist in the promotion of the culture and arts of Malaysia. There is, for example, Jabatan Muzium dan Antiquiti or the Museum and Antiquity

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<sup>17</sup> The request for the interview was made to the International Cultural Relations Section on 2 December 1998.

Department, Jabatan Arkib Negara or the National Archives Department. Jabatan Balai Seni Lukis Negara or the National Art Gallery Department. Akedemi Seni Kebangsaan or the National Arts Academy. Jabatan Perpustakaan Negara Malaysia or the National Library of Malaysia Department, and finally Panggung Negara or the National Theatre. As evident from the above, most of the departments within Malaysia's Ministry of Culture, Arts and Tourism seem to be involved more in the promotion of Malaysia's performing arts and its visual arts, i.e. those works which can be readily promoted without the medium of language. The only department that seems to deal with literary works seems to be the National Library. However, due to the nature of its establishment, it deals mainly with the collection of reading materials and it functions mainly to serve the reading public in Malaysia. Its role in the translation of Malay literary works into English is minimal or absent altogether.

As mentioned in the *Asia Pacific Arts Directory*,<sup>18</sup> the promotion of the culture of Malaysia is also undertaken by three other ministries. First, the Ministry of Education is involved in the promotion of the Malay language and literature through its literary arm, Dewan Bahasa dan Pustaka (DBP) or the Language and Literary Agency. Secondly, the Ministry of Information is involved in the production, promotion and distribution of Malaysian films through Filem Negara Malaysia or the National Film Agency of Malaysia, and finally Jabatan Perdana Menteri or the Prime Minister's Department is engaged in the promotion of Malaysia's handicraft through the Malaysian Handicraft Development Corporation. This explanation makes clear the fact that the responsibility for the development and promotion of Malay culture

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<sup>18</sup> *Asia Pacific Arts Directory* (London: Visiting Arts / UNESCO, 1996), p. 261.



which is related to the literary arts falls solely on the Ministry of Education, and specifically on the DBP.

### **7.5 The Ministry of Foreign Affairs of Malaysia**

It was also felt necessary to look into the support that can be offered by the Ministry of Foreign Affairs of Malaysia as the government body which is responsible for handling Malaysia's foreign relations. For this purpose, an interview was held with Dato' M. Santhanaban, who is the Under Secretary for Europe and Central Asia at the ministry on 30 November 1998.<sup>19</sup>

When asked about the support which the ministry offers for the promotion of Malay literary works in English translation in Britain, Dato' Santha first made it clear that the ministry's role in terms of foreign relations with Europe in general is more observable in the fields of economy, politics, trade, commerce and defence. He added that although the External Information Division is given the responsibility of promoting Malaysia abroad, this is confined to information regarding Malaysia in general, or specific information relating to politics, economy, trade, commerce and defence with the aim of enhancing growth in these fields. Dato' Santha mentioned that the External Information Division is sometimes involved in the dissemination of information regarding the culture of Malaysia, but added that this is mainly done in relation to the fields previously mentioned. He stressed that the promotion of the culture of Malaysia is clearly the responsibility of the Ministry of Culture, Arts and Tourism, adding that responsibility for the development and promotion of Malay literature in translation falls onto the DBP as the sole language and literary agency in

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<sup>19</sup> Transcripts of the interview with Dato' Santhanaban is in the possession of the author.

Malaysia. Dato' Santha agreed that in many cases, the Ministry of Foreign Affairs is responsible for establishing linkages with other countries but emphasises that it is up to the DBP itself to carry out any programme relating to the promotion of Malay literature. The ministry, according to Dato' Santha, merely acts as a facilitator and as a conduit.

When asked about the role of Malaysia's diplomatic mission in Britain in the promotion of Malay culture and specifically Malay literature, Dato' Santha explained that the Malaysian High Commission in London derives its role from the Ministry of Foreign Affairs, and therefore has little role to play in terms of promoting Malay culture and Malay literature in Britain. The Malaysian High Commission also does not have a Cultural Attaché, and as such, ongoing cultural promotion relating to Malaysia in Britain does not exist. Dato' Santha added that if the ministry's diplomatic mission in Britain is to play any role at all in the promotion of Malay literature in Britain, there needs to be a proactive member of the mission with a keen interest in Malay literature and who has a good knowledge of the Malaysian literary scene. At the moment, with the absence of such a person, it is difficult, according to Dato' Santha, for the mission to represent Malaysia adequately in Britain in the field of literary promotion.

As shown in this chapter, support for the publication of translation in Britain is provided mainly by the Arts Council of England through its Translation Fund. It is believed that the assistance provided through the availability of such a fund is crucial in the effort to get more foreign literary works published in English translation. However, such an assistance can only materialise if efforts are made on the part of the publishers to apply to the fund. As we have seen in Chapter Two, the number of applications to the Translation Fund is small, and although the Arts Council of



England is keen to get more literary works published in English translation. such an effort is largely constrained by the fact that publishers do not take advantage of the help offered by the fund. The translation support scheme offered by the Arts Council of England, therefore, is merely able to offer assistance. It is not able to influence publishers to take on certain translation projects. In this sense then, although the help offered by the Translation Fund is thought to be important in the translation of foreign literature in Britain, the future of Malay literary works in English translation, in the final analysis, rests on publishers of translation who make the final decision regarding the kind of translation projects they are keen to develop and get assistance for.

We have also seen in this chapter that the help offered by the British Council in the publication of foreign literary works in English translation is a minimal one. The limited role of the British Council in such an undertaking, however, is understandable considering that its main aim is the outward promotion of British culture, and not the inward promotion of foreign writers.

In discussing translation support schemes in Britain, we have also looked at the role that can be played by British publishers who have produced works on or relating to Malaysia. It is shown that there is very little that these publishers can do to get more Malay literary works published in English translation, as the tradition of the publishing houses dictate that they publish only academic-related works and no fiction at all. Despite the absence of support from these publishers, it is believed that they are contributing to the visibility of Malaysia in Britain through their publications on Malaysia.

In Malaysia, the role that can be played by the Ministry of Culture, Arts and Tourism of Malaysia and also the Ministry of Foreign Affairs in supporting the

translation of Malay literary works into English, as we have seen, is also restricted. Although the Ministry of Foreign Affairs is able to establish links with other countries, its activities are focused mainly in the spheres of politics, economy, trade and defence. Similarly, the Ministry of Culture, Arts and Tourism of Malaysia has its own agenda, which does not encompass the promotion of literary arts. The responsibility for undertaking the translation of Malay literary works into English falls solely onto the DBP. Although it is managed by the Ministry of Education in Malaysia and receives funding from the government, there is a lack of funds within the DBP itself to help specifically in the publication of Malay literary works in English translation.



## CHAPTER 8

### ENGLISH TRANSLATIONS OF MALAY LITERATURE: AN ANALYSIS

In Chapter Three, I tried to examine the extent to which Malay literary works are represented in English translation in Britain by trying to determine the availability of English translations of Malay literary works through various sources. A total of thirty-five translations of Malay literary works into English were found, and they are located mainly at the British Library and at institutions where Malay Studies or Southeast Asian Studies are being taught. Out of the thirty-five translations, only one, *The Puppeteer's Wayang*, a poetry anthology, was published in Britain. Another work, *Death of a Warrior (Jebat)*, although published by the DBP, was produced to coincide with the Malaysian Literature Week in London in September 1992.

Because these two translations represent early attempts at specifically presenting Malay literature to English-speaking readers outside Malaysia, it is believed that an examination of the translations is necessary, in order to assess the suitability of their construction and presentation to an audience whose previous encounter with such literatures is assumed to be severely limited. In addition to that, an examination of other English translations of Malay literature, i.e. those which were published in Malaysia but are available in Britain, is also deemed to be necessary as they are also a representative sample of Malay literature in Britain. A closer look at these translations is believed to be useful so as to serve as a point of comparison with Malay literature in English translation which is published in Britain.

The function of the translation of Malay literary works into English in Malaysia has been discussed in an earlier chapter. Although Malay is already established as the national language of Malaysia, translations into English are essential since they are able to address the needs of the English-speaking groups in Malaysia. Translations of literature which are made for a foreign readership also assume various roles and function in various ways. Roberts defines the functions of the translations of literary texts as 'the applications or uses which they are intended to have in the context of the target situation'.<sup>1</sup> He explains some of the ways in which translations of literary texts may function in the target end, and adds that some translations may assume more than one function (p. 8). According to Roberts, translations of literary texts may be a way of presenting the thematic content of the original, or of introducing to the potential readers the point of view and style of the writer. They may also function as a way of exposing the readers to new and different cultural elements, or of introducing new literary forms or new linguistic forms to the target end. Finally they may also be produced for the purpose of aiding the reader in understanding the original or with the aim of penetrating the target literature and becoming a part of it (p. 8). According to Roberts, most Asian and African literary works are often translated with the third aim, that is, to introduce new cultural elements to the target readers (p. 9). These translations, according to Roberts, are almost always accompanied by introductions and footnotes, which are used to introduce and explain culture-related elements in the works (p. 9).

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<sup>1</sup> Roda P. Roberts, 'The Concept of the Function of Translation and its Application to Literary Texts', *Target* 4:1 (1992), 1-16 (p. 8).



## 8.1 *The Puppeteer's Wayang*

*The Puppeteer's Wayang: A Selection of Modern Malaysian Poetry* was co-published by In Print in Brighton and DBP in Malaysia in 1992. Because this anthology is considered a pioneering work of Malay literature in translation by a British publisher, it was thought necessary to trace the history behind the publication of the anthology by contacting the publisher. In a reply to a letter of inquiry from the author, John Edmonson, the director of the publishing company first clarifies that the 'In Print' book programme was sold to another publisher in 1997.<sup>2</sup> As a result of this, the publishing company now has a new name, IP Publishing, and concentrates mostly on academic journals. Edmonson gives his own opinion regarding the market for translated literature in Britain, which he says is very small. He explains that

aside from internationally known authors like Allende and Garcia Marquez, for example, print runs for contemporary fiction in translation are relatively tiny and there are few publishing houses which specialize in it. [...] This applies even to literatures which are culturally close to that of the UK - France, Spain, Italy. Outside major classic authors (like Flaubert, Balzac, Cervantes, Dante etc.), it is hard to find a substantial market.

Mr. Edmonson is right in stating that interest on the part of publishers in the publication of translated fiction is small. As seen in Chapter Five, publishers who seem to have an on-going and deeper commitment to the publication of translation make up only about 5% to 6% of the total number of publishers of literary fiction in Britain as a whole. With regard to translated fiction from Southeast Asia specifically, Edmonson describes the market for such works in the following terms:

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<sup>2</sup> John Edmonson. Personal correspondence, 9 September 1998.

In the case of Southeast Asia, the market is a very small one, comprising mainly specialists who are knowledgeable about South-east Asian culture. Very few authors from the region are known to the general reading public in the UK and therefore publishers find it hard to make money on translations of their works - considerably more exposure of major authors from the region would be needed for demand to increase. There was, for example, a growth of interest in the UK in Latin American literature when authors like Garcia Marquez, Isabel Allende, and Vargas Llosa received recognition and exposure through press review / interviews, etc. Before that, the literature of the region was largely unknown to the non-specialist.

Again, Edmonson's opinion with regard to the problems surrounding the publication in English translation of literatures which are largely unknown to target readers echoes that of many of the publishers, as seen in Chapter Five. The publication of translated works, as with the publication of other books, is essentially a business activity, and publishers at the target end cannot take the risk of publishing works from unknown authors which cannot guarantee to make a profit.

Following this reply from Mr. Edmonson, an enquiry was made to the new publisher, known as In Print Publishing, which was now in charge of the 'In Print' book programme. Sarie Forster, from In Print Publishing, was however unable to give much information, explaining that *The Puppeteer's Wayang* was published when it was under the old administration.<sup>3</sup> Ms. Forster, however, explains that the idea behind the publication of the anthology came from the original publishing company, 'deriving from the personal interest in South-East Asia of one of the original directors'. This statement is particularly important to the issue of the lack of the translation of Malay literary works into English as it points to one of the ways through which works in languages which are little-known can be represented in English translation. The presence of an individual at the target end who can

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<sup>3</sup> Sarie Forster, Personal correspondence, 23 September 1998.



significantly influence the decision whether or not to take on a translation project involving literatures which are relatively unknown is of immense importance to literatures which are trying to secure a representation at the target end.<sup>4</sup>

*The Puppeteer's Wayang* is a monolingual anthology. It begins with a short preface, which is then followed by an introduction to modern Malaysian poetry by the editor, Muhammad Haji Salleh. This is followed by the collection of translated literary texts which make up the anthology. At the end of the anthology is a list of other English translations of Malay titles, i.e. those which have been published by the DBP in Malaysia. The list contains thirteen titles of literary works in translation and two titles of the translation of works relating to the history of Malay literature. The final page of the anthology also lists other publications by In Print, which includes titles under its Traveller's Literary Companion Series. A short paragraph is dedicated to the *Traveller's Literary Companion to South-east Asia*. The strategy of including at the end of the anthology lists of works which are related to Malay literature is thought to be important since it enables readers who are interested in literary works relating to Malaysia to follow-up their readings with the titles which have been listed.

The title of the anthology, *The Puppeteer's Wayang* is taken from the title of one of the poems included in the anthology. *Wayang*, in Malay, is a general term for a theatre performance, and the most popular *wayang* is *wayang kulit*, a shadow-play theatre performance which involves the use of puppets made from *kulit* or leather. In a *wayang kulit* performance, the movements of the puppets are controlled by a

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<sup>4</sup> In Print also published in 1994 a collection of literary works from Southeast Asia under its Traveller's Literary Companion Series. The work, entitled, *Traveller's Literary Companion to South-east Asia*, includes a section relating to Malaysia. This section contains information of the literary history of Malaysia and also examples of literary works relating to Malaysia, in the form of translations and also works originally in English. See Chapter Three - Malaysia and Britain: Relations and Representations for more information on this publication.



*dalang* or puppeteer, who sits behind a cloth screen, and the audience follows the show by looking at the shadows of the puppets which are cast on the other side of the screen. The front cover of the anthology depicts a *wayang kulit* puppet, the choice of which may not be an arbitrary one altogether. Although the image of the *wayang kulit* puppet may have been used to complement the title of the anthology, the title and the image may also have been used as they are one of the most popular and most identifiable forms of Malay and also Southeast Asian arts and culture. Swettenham, in his book *British Malaya*, made a mention of the *wayang kulit* performance in a chapter in which he describes the Malays and their customs and culture. In describing how the Malay treat their guests, Swettenham explains that often after a meal ends, 'the guests would leave the house and visit all the various entertainments prepared for their amusement. These would usually consist of Malay theatrical performances, shadow play, chess, or gambling in one form or another'.<sup>5</sup> It must nevertheless be said that the *wayang kulit* itself is not an original Malay creation but was adapted from the Javanese *wayang kulit*.<sup>6</sup>

As stated in the preface, the main aim of the anthology was 'to introduce and promote important poems by Malaysian poets to an international audience' (p. viii). It does this by first introducing the readers to some of the specific characteristics of modern Malaysia poetry. The editor, Muhammad Haji Salleh, in his introduction, first mentions the significance of poetry to the Malay culture. Some of the more important themes of modern Malaysia poetry are also discussed, focusing on the themes which have been adopted by some of the poets in the anthology. This strategy

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<sup>5</sup> Frank Swettenham, *British Malaya: An Account of the origin and Progress of British Influence in Malaya* (London: John Lane, 1907), p. 149.

<sup>6</sup> In addition to the *wayang kulit*, there are two other main forms of theatre in Malaysia: the Chinese theatre and the *bangsawan*. The Chinese theatre, known more popularly as the Chinese opera, was brought to Malaysia by Chinese immigrants, but it has never influenced other forms of Malay theatre. The *bangsawan* is a form of play which incorporates songs and dances and is thought to be Malay in origin.



is also particularly important for readers who are unfamiliar with Malay literature, since it is able to situate the poems within the tradition of Malay literature, thus providing a context through which the readers are able to achieve a better understanding of modern Malaysian poetry.

As evident from the title, only works by Malaysian poets are represented in the anthology. It does not therefore include any Indonesian poets although, as seen in Chapter Three, the practice of grouping together Indonesian and Malaysian literary works and writers is a common practice in many works describing Malay literature because of the close affinity between the source languages, Malay and Indonesian. The anthology was compiled by an editor, Muhammad Haji Salleh, and features a total of one hundred and twenty-one translations of poetry by nineteen poets. The approach taken in compiling this anthology therefore was to include as many poets as possible and to present a few poems from each. This approach seems appropriate, as it is able to convey a much clearer picture of the nature and range of works of Malay poetry. It is possible to criticise the presentation of anthology on the basis that it is presenting too many examples of Malay poetry to an audience who may not be familiar with the culture altogether, thus making the anthology too overwhelming to the audience. Nevertheless, it is thought that the strategy adopted is appropriate. Considering the fact that Malay literature gets very few opportunities to get published in English translation, any publication relating to Malay literature needs to include as many examples as possible of the range of Malay literary works. It is, however, thought that the strategy of promoting a wide range of Malay poets or writers in a single publication can indeed be complemented by an effort to promote individual writers and their works, so as to provide a deeper understanding of the range of works by some of the more prominent figures in Malay literature.

The works contained in this anthology are set out according to the alphabetical ordering of the first name of the poets, following the Malay convention. Out of the nineteen poets who are represented in this collection, two are poets who started writing in the 1950s, five started writing in the 1960s, while the rest are those who started establishing themselves in the Malaysian literary scene in the 1970s. The more prominent of these are A. Samad Said, Baha Zain, Kemala. A. Latiff Mohidin, Muhammad Haji Salleh, Siti Zainon Ismail, and Usman Awang, who have all won prestigious awards within the context of Malaysia, for example, the National Literary Award, or within the larger context of Southeast Asia, for example, the S.E.A Write Award.

Only six translators are involved in the translation of the poems, the main translator being the editor, Muhammad Haji Salleh himself. The other translators are Harry Aveling, Adibah Amin, Nor Aini Osman, Ahmad Kamal Abdullah, and Barclay M. Newman. As can be seen here, only two of the translators are involved in what Song describes as 'inbound translation', i.e. translating from a language into one's mother-tongue.<sup>7</sup> The rest of the translators are Malays, and translate from their mother-tongue into English, or what Song describes as 'outbound translation'. Out of the one hundred and twenty-one poems in the anthology, only one poem, entitled 'Letter from the Bird Community to the Mayor' by the poet Usman Awang and which was translated by Adibah Amin, was footnoted. The Malay names of birds mentioned in the poem were given their English equivalents; thus, *belatuk* was translated as wood pecker, *merbuk* as turtle dove, *pipit* as sparrow, and *punai* as wood pigeon (p. 103). Other translators have left words which are culture-bound, for example, *kenanga*, *sarong*, *jin*, *Tuah*, *Jebat*, *rambutan*, *durian*, *kedondong*, *jambu*.

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<sup>7</sup> Yo-In Song, 'Remarks on Cultural Transfer from LLD', *TTR*, 4:1 (1991), 63-79 (p. 65).



*langsat*, *duku*, *songket*, *baju*, *pandan*, *makcik*, *dodol*, *cencaluk*, *terubuk*, and *ikan parang* untranslated. Most of the translators give little clue as to the meaning of the words which they have left in the original Malay, as seen in the examples below:

`together, together let us march, my brothers  
like *Tuah* and *Jebat* of old <sup>8</sup>  
we have named our sacred land  
we ourselves will guard the shores  
come then, you busy policemen of the world!' (p. 41)

`the mangoes of air lilih are as sweet as muar's *rambutan*  
the *durian* of durian daun are red as polished copper  
the *kedondong* of jugra are brittle on teeth of girls waiting  
for the wedding.  
all along the way *jambu* falls into their shadows,  
*dukus* turn purple on tress, tubers fill into the hill-sides.  
in the night bananas are shared with birds and foxes,  
*Sentuls* rot between their branches, the *langsat* is wasted.' (p. 72) <sup>9</sup>

`at the southern end of the market *abang* nadim sat before nis *cencaluk*,  
his vase clean, his *baju* the colour of the bay[...].' (p. 73) <sup>10</sup>

`at the edge of the village a young man plucks his *kecapi*,  
accompanying the sad song of a broken-hearted singer.  
From between the knotted sounds of the bazaar  
The drums beat out a *dondang sayang* [...]' (p. 74) <sup>11</sup>

Although it can be argued that detailed notes on the untranslated words could create a distraction in reading the poems, it is believed that some form of footnotes is still

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<sup>8</sup> *Tuah* and *Jebat* are Malay historical figures.

<sup>9</sup> All the Malay words which have been left untranslated here are names of fruits commonly found in Malaysia.

<sup>10</sup> *Abang* literally means 'elder brother'. The expression is also used in Malay before the name of a male person to show respect or to indicate politeness. *Cencaluk* is a Malay delicacy made from salted prawns. *Baju* is literally 'item of clothing'.

<sup>11</sup> *Kecapi* is a stringed musical instrument, while *dondang sayang* is a Malay form of entertainment involving two singers singing the Malay verse form, *pantun*, accompanied by music.

necessary, as some of the poems cannot be fully understood without the presence of footnotes to explain the meaning of words which are culture-bound.

## 8.2 *Death of a Warrior (Jebat)*

Another English translation of Malay literature which will be discussed here is *Death of A Warrior (Jebat)*, by one of Malaysia's dramatists, Usman Awang, who is known more exclusively in Malaysia as a poet. In contrast to the anthology of modern Malaysian poetry discussed earlier, this translation of a Malay drama was published solely by the DBP in 1992, in conjunction with the Minggu Sastera Malaysia or the Malaysian Literature Week in London from 14 to 19 September 1992. The work, translated by the Malay translator Rahmah Bujang, is bilingual in nature, and is divided into two major parts. The first part is the Malay section of the work. It is further divided into two sub-sections. The first sub-section entitled 'Matinya Seorang Pahlawan atau Hiduplah Feudalisme' is a commentary on the drama by a leading academic and also translator of Malay drama, Solehah Ishak. The second sub-section entitled *Matinya Seorang Pahlawan (Jebat)* contains the drama itself in Malay. The second major part is an English translation of the first part. The first sub-section in the second part is entitled 'Death of a Warrior or Long Live Feudalism' and contains a commentary on the drama in English by Solehah Ishak, while the second sub-section in the second part entitled *Death of a Warrior (Jebat)* contains the English translation of the drama.

The front cover of the translation depicts the name of the Malay dramatist, Usman Awang, together with the Malay title of the drama, *Matinya Seorang*



*Pahlawan (Jebat)*, and the English translation of the title, *Death of a Warrior (Jebat)*. The front cover also depicts the picture of a *kris* / *keris*, the Malay dagger popularly used in traditional Malay societies. Similar to the *wayang kulit*, the *kris* is also an image by which the Malays are often identified, and it was also mentioned by Swettenham in his work. For example, in describing the uniqueness of Malay metalwork and silversmiths, Swettenham mentions that 'the smiths were notably makers of spears, *kris*es, all sorts of daggers [...]' (p. 139). Swettenham later explains in great detail the value and the significance of the *kris* to the Malay:

If a Malay is wearing a weapon, it is not the custom to ask to be allowed to look at it, and if this imprudence is committed and the owner hands you the *kris*, or whatever it is, you must not unsheath it without first asking for permission to do so, and then you must draw the blade very slowly indeed and sheath it in the same way. Thirty years ago a Malay never moved without his *kris*, when he bathed he took it with him and when he slept it lay by his hand. He gave it more attention than his wife, and probably put a higher value upon it. If it was a famous blade, of Bugis make, and perfect in all measurements and every other tests, no money would buy it; a common saying was, 'money will buy gold, but it will not buy a lucky *kris*.' The owner of the 'lucky' dagger was supposed to get home on his adversary before the latter could touch him. Therefore for a stranger to try the point of the weapon on the wall, or the floor, was a grave insult to the owner. (p. 146)

The use of the image of the *kris* on the cover of the translation is thus thought to be particularly meaningful because of its association with Malay culture.

The commentary which is included in the translation is believed to be important in understanding the drama as a whole. It contains an introduction to the various works of Usman Awang, a short commentary of the drama itself, followed by a short discussion of the drama in the context of other drama based on *Tuah* and *Jebat*, who are the main historical characters in the play, and finally, a brief discussion of the drama in the context of modern Malay theatre. The information given in the commentary is thought to be important since it provides the readers not only with a



better understanding of the play but also with an awareness of how the play fits into the context of modern Malay literature. Although these aspects of the translation deserve merit, some form of criticism can still be levelled at the presentation of the translation. Similar to the anthology discussed earlier, the translation of the play does not include footnotes or glossaries to explain culture-bound terms and concepts, thus limiting the understanding of the translation, especially that of the reader who may not be familiar with the Malay language and Malay literature.

Other translations which will also be discussed in this chapter are English translations of Malay novels which were published by the DBP in Malaysia, but are all available at the library of the School of Oriental and African Studies in London.<sup>12</sup> All these translations are monolingual in nature.

### 8.3 *Salina*

*Salina* is one of the most important Malay novels to emerge in the 1960s. It must be mentioned that the 1960s itself was a period when novel-writing was flourishing in Malaysia.<sup>13</sup> Many of the novels during this time touched upon the issues of modernising the country upon its independence, and also issues which

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<sup>12</sup> See Chapter Three - Britain and Malaysia: Relations and Representations for the exact location of these translations at the library of the School of Oriental and African Studies.

<sup>13</sup> This was due to several reasons. First of all, the formation of the DBP in the 1950s meant that writing was given support by the government. Writers were further motivated by the transfer of the organisation from Johor Bahru to Kuala Lumpur, the capital of the Federation of Malaya, in July 1957 in view of the independence of Malaya in August 1957. This meant that the publication of novels was made much easier. In 1958, the DBP organised its first novel-writing competition, which was in line with its aim 'to develop literary talent, particularly in the national language'. Support for writers and their writings also came from the Malay Studies Department of the University of Malaya, which was transferred from Singapore to Kuala Lumpur in 1959. In addition to that, many new publishing houses which specialise in the publication of novels began to appear during this time, not only in Kuala Lumpur but also in other parts of the country, giving added incentive for novelists to write. The DBP also played its part in encouraging people to write in the 1960s by organising the second novel-writing competition in 1962, and the third competition in 1967 to commemorate ten years of independence.



emerged as a result of the changes in the political scene of the country. For some other Malay writers in the 1960s, their novels were served by their interest in the war. *Salina*, written by A. Samad Said in 1961, is one of the most important war novels of the 1960s.<sup>14</sup> The reputation of A. Samad Said as a novelist has always rested on *Salina*, a novel which not only depicts the aftermath of the war but also brings up other issues such as poverty, unemployment, injustice, prostitution and the oppression of the poor. The title of the novel is taken from the name of one of the characters of the novel, Siti Salina who is a prostitute. The novel on the whole tells the story of Salina and the people of a squatter community in Kampung Kambing, a small village in Singapore. It relates the difficulties of Siti Salina and the people of Kampung Kambing as victims of World War Two. The novel, in general, is a depiction of the fight for survival in the face of extreme difficulties after the war.

Two translations of the novel *Salina* are available. The first was translated by Harry Aveling and published by the DBP in 1975. The translation begins with an introduction by Prof. A Teeuw, a scholar of Malay studies, who explains among other things the reasons behind his enjoyment of the work. He mentions, for example, that he finds the novel appealing because of 'its richness as a source of information about Malays, how they behave towards each other and how they think. [...] The book presents very typical Malay people and that is why it is of value to all human beings' (p. x-xi). The introduction is followed by the 'Translators Note', in which Aveling explains his approach in translating the novel. He explains that his aim has been 'to find a plain English style which would adequately reflect A. Samad Said's plain colloquial Malay' (p. xiii). Although some words have been left untranslated, neither footnotes nor a glossary was provided to make the translation more accessible by foreign readers.

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<sup>14</sup> This novel was written for the Novel-writing Competition organised by DBP in 1958.

The second translation was published in 1991, this time translated by Hawa Abdullah, a Malay translator. This translation contains the same introduction as that of the first translation of the novel by Harry Aveling as described above. It, however, differs from the first translation in two ways. First, it does not contain a 'Translator's Note'. Secondly, in contrast to the first translation, the second translation provides a glossary at the end, explaining the meaning of some words in the text which have been left untranslated. The glossary is set out according to the chapters of the translation. Excerpts from the 1991 translation of *Salina*, and their glossary entries are shown below.

"[...] Think he's a detective," interrupted a tall slim young lady with a pretty face. She was wearing a green 'baju kurung' that had big red flowers and a dark yellow 'batik' sarong with dark brownish flowers.' (p. 9)

'Her 'sarong' was tied round her bust, her shoulder covered by a small bath-towel [...].' (p. 34)

'[...] the kids were butting at the nanny-goat's udders which were hanging heavily. They hung on to it and seemed truly hungry. At their feet, lying scattered about were their sticky dung, round, small like 'makjun' pills.' (p. 35)

"Oho, Musa...and the one who dance the 'joget' most?" (p. 85)

baju kurung panjang	= women's long blouse (p. 529)
batik	= fabric in which parts to be dyed are covered with wax (p. 529)
sarong	= draped, skirt-like garment worn by men, women (p. 529)
makjun	= herbal health tablets, pills (p. 529)
joget	= modern Malay dance (fast tempo) (p. 530)



The following excerpts show how Aveling dealt with the culture-bound items in the first publication of the translation in 1975:

"[...] You'd think he was a policeman," mocked an attractive women, dressed in a long green Malay blouse with red flowers, and a skirt of yellow batik with dark-brown flowers. (p. 6)

'Her sarung was tied above her breasts and her shoulders were covered with a small towel.' (p. 24)

'[...] the kids butted at her heavy hanging swaying teats. It seemed that they were always hungry. Small round balls of dung were scattered around.' (p. 24)

"Oh, Musa. Who danced with her most of the time?" (p. 53)

Clearly, Aveling made use of various strategies in dealing with cultural elements in the novel. The words *baju kurung*, *makjun* and *joget* were omitted altogether, while the word *sarung*, which remains in Aveling's translation, was not footnoted, nor its meaning explained. It is believed that the meaning of some Malay words such as *batik* and *sarong* need not be explained by the translator as many English readers are assumed to be familiar with these words due to the popularity of these items in the target culture. Some other Malay words such as *baju kurung*, *makjun*, and *joget* need to be defined or explained by the translator as they are items which readers at the target end are less familiar with.

#### 8.4 *The Morning Post*

*The Morning Post* is the English translation of the Malay novel *Hujan Pagi*, also by A. Samad Said. The novel was first published in its original Malay in 1957. The

novel finds a centre in the character of a journalist, who finds himself unable to accept and adapt to the changes around him. *The Morning Post* is translated by Hawa Abdullah and was published by the DBP in 1990. The translation includes neither an introduction nor a 'Translator's Note'. It does, however, contain a glossary at the end, this time set out not according to the chapters of the text, but instead according to categories of Malay culture set out by the translator. These categories include 'Literature', 'Folklore', 'The Supernatural', 'Culture, Customs and Tradition', 'Sweetmeats and Savouries', 'Newspaper', 'Flowers', and finally 'Musical Instruments', and each category is made up of related words in the text which were left in the original Malay. In spite of this, it is thought that the glossary has been inadequately presented, as the words which are listed in each of the categories are not explained. For example, under the category 'Culture, Customs and Tradition' are listed ten items - *Baju Kurung*, *Sarong*, *Samping*, *Kris*, *Bangsawan*, *Haji*, *Hari Raya*, *bunga manggar*, *bomoh*, and *Nek Selampit*. These words have been left without any description or explanation as to their meanings. Apart from words such as *sarong* and perhaps *kris*, which have made it into English usage, all the other words cannot be fully understood by the readers even though they have been placed under the appropriate category. Although a reader's understanding and appreciation of the novel as a whole is believed not to be affected by the way the glossary is presented, it is believed that a glossary must serve its purpose, that is, to explain the meaning of words.



## 8.5 *Jungle of Hope*

*Jungle of Hope* is a translation of the novel *Rimba Harapan* by the Malay novelist Kamaluddin Muhammad, who writes under the pen-name Keris Mas. He first emerged on the Malayan literary scene in the 1940s. His association with the literary world is also evident in his involvement in the DBP. When the DBP was first set up in Johor Bahru in 1956 under the name of Balai Pustaka, Keris Mas was chosen to hold the post of General Editor. When the Balai Pustaka later became Dewan Bahasa dan Pustaka (DBP) and was transferred to Kuala Lumpur, Keris Mas became the Editor-in-Chief.

His novel, *Rimba Harapan*, was first published by the DBP in 1988. The novel, set in Malaya in the late 1920s, is a depiction of the struggle of traditional Malay farmers who, due to economic pressures and the occurrence of natural disasters, were forced to sell their farmland and open up a new farming area deep in the jungle. The translation of the novel, *Jungle of Hope*, translated by the Malay translator, Adibah Amin, was published by the DBP in 1990.

The translation begins with a foreword by the translator, who explains some of the more impressive characteristics of the novel. She mentions, for example, that 'the characters, though thoroughly believable as individuals, are on another level representatives of salient attitudes in rural Malay society' (vii-viii). She ends the foreword by claiming that the novel is 'a mature work of one of Malaysia's most perceptive writers, [...] worth reading not only for its literary excellence but also its sociological insight' (p. viiii). Neither footnotes nor glossaries were provided in the translation, although many untranslated Malay words were found throughout the translation itself. The fact that some words have been left untranslated, however,

does not hinder the understanding of the novel, as the meaning of the untranslated words are incorporated within the text itself. This is evident from the examples below, taken from *Jungle of Hope*:

'In her imagination she saw *sepat* and *puyu* fish frolicking in the water.' (p. 4)

'In the little town the land was higher, planted with coconut, durian, mangosteen, *langsat*, *jering* and other trees.' (p. 4)

'He ventured into wholesale supplying of jungle produce such as rattan, *bertam* and bamboo to contractors engaged in the construction or repair of government buildings.' (pp. 5-6)

'Now the new settlers from Lebu and Janda Baik filled the weekly market, selling bananas, pumpkin, wax-gourd, *maman* and all sorts of other produce from their land.' (p. 7)

'Aman gingerly carried a dead bird, a *merbah*.' (p. 51)

'First it was a young jungle, with large *resam* ferns, *bemban* shrubs, wild ginger plants, giant *paku* ferns and other kinds of undergrowth.' (p. 76)

'In the garden of her house there were jasmines, and *kenanga* flowers, on a tree as big as a *langsat* tree in her father's orchard. On a fence by the river, there were climbing plants called *tongkeng*.' (p. 192)

'In the afternoons, after having lunch and tidying the kitchen, Rahimah relaxed by playing *congkak*, a game using cowrie shells.' (p. 193)

The inclusion of words in the text to explain the meaning of the untranslated words clearly helps the readers in understanding the text. In the final example, the translator has added the phrase 'a game using cowrie shells' to explain the meaning of the word *congkak*. Here, the translator made use of the strategy of addition, as the phrase does not appear in the original Malay text.



## 8.6 *Stumps*

The final translation is *Stumps* by Shahnnon Ahmad, which was also translated by Adibah Amin. Like A. Samad Said, Shahnnon Ahmad was also one of the most popular literary figures in the 1960s. *Stumps* is a translation of the Malay novel, *Tunggul-tunggul Gerigis*, which was first published by the DBP in 1988. It tells the story of a rural Malay community, whose village faces ruin and destruction because of the attitudes of its people. The translation was published by the DBP in 1993. This final translation differs significantly from the rest of the translations mentioned above in that it contains only the translation of the Malay text. There is neither an introduction nor a foreword by the translator. Footnotes and glossaries are also not provided in the translation. However, similar to the case discussed above, the presence of untranslated Malay words and the absence of a glossary do not significantly affect the understanding of the novel, as the translator made the effort to build information into the text itself to make it more intelligible. The following examples, taken from *Stumps*, illustrate this point.

'I will return too, sooner or later. Do not grieve. Also this *medang* tree. It has grown old.' (p. 1)

'A thunder-bolt savagely struck her as she was scooping *puyu* fish from the rice-field.' (p. 10)

'It overflowed and flooded the grounds of the Poseng mosque. The grounds were *wakaf* land, given to the mosque under Islamic law.' (p. 62)

'At Mahmud's request, Ustaz Lahadi himself chanted the *kamat*, the call to prayer, into the baby girl's ear.' (p. 91)

'If he is not mistaken, tonight is the night for interpreting verses from the Quran, or maybe the *hadis*, the traditions of the Prophet' (p. 102)

'But during the rainy season meetings in Mahmud's house sometimes begin in the afternoons, cut across *Maghrib* and *Isyak* prayers and go on till midnight.' (p. 136)

"Their women are just as bad. Always talking about veins, *urat*." Kak Yon, the late Yahud's young widow, chips in.

"Not *urat*, Kak Yon, *aurat*. Not veins, but parts of themselves that must be covered with veils and what not [...]." (p. 155)

In the examples above, the inclusion of the word 'tree' after *medang*, 'fish' after *puyu* and 'prayers' after *Maghrib* and *Isyak* clarifies the meaning of the Malay words to the readers. The strategy of addition has also been used by the translator here. In the examples above, the phrases 'given to the mosque under Islamic law' in the third example, the phrase 'the call to prayer' in the fourth example, the phrase 'the traditions of the Prophet' in the fifth example, and the phrase 'not veins, but parts of themselves that must be covered with veils and what not' in the final example were not in the original work. Without resorting to footnotes, the translator has successfully conveyed the meaning of the untranslated words to the readers.

Several points can be made regarding the English translations of Malay literature which are discussed above. First, there is a marked difference between the translation which has been produced specifically for the British market and those which are published in Malaysia but which have been able to penetrate the British market. *The Puppeteer's Wayang*, for example, seems to display a wider range of information for the readers when compared to the final five translations which were published in Malaysia.

Secondly, based on the difference among each of the translations discussed, we can gather that the translations which are published in Malaysia do not seem to



adhere to a specific convention. Some translations begin with a foreword while some others do not. Similarly, the way a translator deals with the texts also differ. In many cases, the translator has to choose between changing the cultural elements into their equivalents or what are believed to be close equivalents in the target language, or leaving the cultural elements in their original form, and glossing these words in footnotes. Although these translations are published in Malaysia, they are also aimed at the English-language market. Thus, effort must be made not only to standardise the way the translations are presented, but also to include more information in the translation which may be of use to readers who are not familiar with Malay cultural elements. Because Malay literary works are little known in Britain, readers can benefit from detailed information on some aspects of Malay literature, for example, details of the life of the Malay author in the case of an English translation of a Malay novel.

As explained in Chapter Three, many other English translations of Malay literary works which are available in Britain can be found in specialist libraries such as the library of the School of Oriental and African Studies in London, and the Sir Brynmor Jones Library at the University of Hull. Although the translations, as seen above, can be criticised on various grounds, one of which is the haphazard nature of the way the translations are presented, they nevertheless represent pioneering steps in the representation of Malay literature in Britain. These translations are believed to be successful in the sense that they have been able to introduce Malay literature to Britain. In addition to that, although *The Puppeteer's Wayang*, the only translation of Malay literature by a British publisher, has not made an observable impact in Britain and has not led to a demand from the British reading public for more Malay literary works in English translation, it is especially significant, particularly from the point of

view of the source pole, as the publication of the anthology creates a precedent in the translation of Malay literary works into English by a British publisher. It represents an effort at bestowing recognition on Malay literature by a British publisher for the first time. Although this is small step for Malay literature in English translation in Britain, it is nevertheless a significant one. The effort undoubtedly needs to be complemented by more exposure to prominent authors from Malaysia.



## CHAPTER 9

### CONCLUSION

In this study, I have tried to address the issue of the under-representation in English translation of literary works in one LLD, namely, the Malay language. This study has tried to investigate where the publication of Malay literary works in English translation stands today, and also why and how this is the case. The investigation involved examining the forces involved in the publication of translations, specifically, publishers at the target end and the translation organisation at the source pole, in order to see how they bear upon the publication of Malay literature in English translation. In examining the role of publishers at the target end and the translation organisation at the source pole in the translation of Malay literature into English, two main strategies - survey and case studies - have been employed. In this chapter, I will try to draw the discussion to a close by first recapitulating what has been done in this study. I will then go on to present an overview of the significant findings of the study, and to point out their implications on the publication of Malay literary works in English translation. I will also try to consider the implication of this study on the general area of Translation Studies, and put forth some recommendations for further study of this area of research.

#### **9.1 Summary of the Study**

In trying to examine how publishers at the target end and the translation organisation at the source pole influence the publication of Malay literature in

English translation, I began by looking at how this study fits into the general area of Translation Studies. It is shown in Chapter Two that the issue of the publication of translations has emerged constantly within the field of Translation Studies. In-depth studies on the publication of translations, however, are few in number, thus clearly establishing the need for more studies on the publication of literary works in translation. In Chapter Two, I also presented an overview of the various judgements and opinion which have been voiced with regard to the role of publishers at the target end and organisations at the source pole in the translation process. Following this, I tried to examine the place of translation within the publishing industry, and also the selection process with regard to translated works. I also tried to look at the range of activities carried out or managed by some organisations in order to get their literary works published in English translation. This overview allowed me to demonstrate the importance of the involvement of both publishers at the target end and organisations at the source pole in the publication of literary works in English translation.

In Chapter Three, I turned to a discussion on the history of the translation of Malay works into English in Britain, taking into account the development of the relationship between Malaysia and Britain, the image of Malaysia in Britain from the pre-colonial era to the present day, and also the kind of works relating to Malaysia which have been published in Britain. This chapter has been able to show that except for the few aspects of Malaysia which have made it into the British media, Malaysia is still largely unknown in Britain. This is reflected in the small number of British publications on or relating to Malaysia. Malay literature, specifically, has been given little attention in Britain. Beyond the confines of centres of Southeast Asian Studies, awareness of Malay literature in Britain is minimal or absent altogether.



Although the problem regarding the lack of Malay literary works in English translation seemed to be influenced by factors which are rooted at the target end, it was thought that there was also a need to look at the place of translation in Malaysia itself in order to see ways through which the source pole may influence the translation of Malay literature into English. This is taken up in Chapter Four. In this chapter, I looked specifically at the development of translation in Malaysia, examining how the publication of Malay literary works in English translation is perceived within the Malay translation tradition. In this chapter I have been able to demonstrate that the marginalisation of Malay literature in English translation in Britain is not surprising considering the fact that the effort to get Malay literature to be published in English translation is also marginalised at home.

In Chapter Five, I turned to an analysis of the role of publishers of translations in Britain in the publication of literatures in LLD in English translation. Chapter Six more specifically addressed the role of the translation organisation in Malaysia, the DBP, in the publication of Malay literary works in English translation.

In trying to understand how publishers at the target end and the translation organisation at the source pole affect the publication of Malay literary works in English translation, there was also a need to understand the support and assistance which are offered to these parties in such a venture. In Chapter Seven, therefore, I tried to look at the role played by five different groups in terms of their support for the publication of Malay literary works in English translation. At the target end, the role played by three groups - the Arts Council of England, the British Council, and publishers on Malaysia - were discussed. Meanwhile, at the source pole, I looked at the support given by Malaysia's Ministry of Culture, Arts and Tourism and also the Ministry of Foreign Affairs. What is clear from the discussion is that the only real

support in terms of funding that is offered at the target end comes from the Arts Council of England through its Translation Fund. Nevertheless, the support can only materialise if the publishers themselves apply to the fund. The fund itself can do little to help the publication of literatures in LLD in English translation if the publishers themselves do not take advantage of the support offered to them. The situation is made worse by the fact that assistance to the DBP for the publication of Malay literary works in English translation is absent altogether.

Finally, considering the relatively few publications of Malay literary works in English translation in Britain, it was felt that the study also needed to look at some specific examples of Malay literary works which have been published in English translation. In Chapter Eight, these translations were discussed in order to see how they have been presented to an audience whose contact with Malay literature is considered to be severely limited. This chapter has shown that effort can be made to improve the presentation of those translated works which have been published by the Malaysian translation organisation so as to make them more accessible to foreign readers.

## **9.2 Overview of Significant Findings**

The central concern of this study was the role of publishers of translation in Britain, and the role of the Malaysian translation organisation in the translation of Malay literary works into English for international consumption. The main question guiding this study was: In what way do publishers at the target end and the translation organisation at the source pole affect the publication of Malay literature in



English translation? The way each of the parties influence the publication of Malay literary works in English translation will be considered below.

### Publishers at the Target End

It is believed that publishers at the target end affect the publication of Malay literary works in English translation by continually giving priority to works in languages which they have worked with, especially European languages. The emphasis on the economic aspect of publishing seems to be one of the main factors influencing this decision. Although to many of the publishers the specific element of language itself does not seem to constitute a problem in translating, it is believed that the language element still creates a barrier in translating. Generally, editors and translators who are proficient in languages of limited diffusion are few in number, and this affects the number of works from these languages which are translated into English. The language factor clearly makes it difficult for Malay literature to make its way into English translation.

### The Translation Organisation at the Source Pole

Although the reluctance of publishers at the target end to publish Malay literary works in English translation seems to be a major factor contributing to the invisibility of Malay literature in translation in Britain, it is believed that the situation has been exacerbated by the lack of effort from the source pole, especially by the organisation which is in charge of translation. In other words, Malay literature in translation is not only marginalised at the target end but perhaps also more importantly at home. The

Malaysian government, through its official literary and translation organisation, Dewan Bahasa dan Pustaka (DBP), has done very little to penetrate other cultures using its literary riches. It is nevertheless thought that the DBP cannot be solely accountable for the current situation regarding the lack of the publication of Malay literary works in English translation. The DBP itself started life as a language agency, and today functions mainly to assist in the development of the Malay language and Malay literature in Malaysia. In addition to that, it is thought that the problem regarding the lack of the publication of Malay literary works in English translation is not merely a problem of translation. It is also a problem of the prevailing image of Malaysia in other countries. The image of Malaysia as a popular Far Eastern tourist destination needs to be complemented by its image as a country of rich literary arts, and for this help from organisations other than the DBP is vital.

What then are the implications of the points above on the publication of Malay literary works in English translation? Generally, they seem to point to a bleak future for the publication of Malay literary works in English translation. However, on a more positive note, they also indicate the state that the translation of Malay literary works into English is in at present. Implicit in this point is the need to step up the effort to get more Malay literary works to be published in English translation.

Ensuring the involvement of both publishers at the target end and organisations at the source pole would seem to be the most direct way one can achieve the goal of getting more literatures in LLD to be translated. In the case of Malay literature, it seems that little can be done at the target end itself. The emphasis on the publication of translations as an economic activity means that publishers who are involved in such an activity will try to ensure that their investments in any foreign work will be repaid. Literary works from languages which have always been in the mainstream of



translation activities will always be at an advantage, at the expense of languages and works which are not generally well-known. Very little can be done to change the situation at the target end to get publishers to invest in literatures which the audience at the target end know very little about.

Because of this, the source pole needs to adopt a more proactive approach to popularising Malay literature beyond the national boundaries. First of all, more needs to be done by the Malaysian literary and translation organisation, the DBP, to ensure that Malay literature is made known to a wider public. It is believed that the anthology of Malay poetry which was published by In Print, in co-operation with the DBP, is a step in that direction. Current efforts by the DBP to promote Malay literary works in English translation are, however, clearly inadequate. Any effort towards the continued representation of Malay literature in English translation will require a more concerted effort on the part of the DBP. For example, there needs to be a more effective chain of distribution to disseminate English translations of Malay literature which are published by the DBP. In addition to that, specific funding should also be allocated to support such a venture, for instance, to pay translators for their effort to translate Malay literature, or to help foreign publishers in the cost of publishing Malay literary works in English translation.

In addition to that, there also needs to be more commitment at the national level to support the translation of Malay literary works into English as a way of promoting Malay literary riches. In the absence of a national organisation which can lend support to the promotion of Malay literary riches, any efforts to do so are left to the DBP. Clearly, the DBP, which is saddled with other responsibilities, cannot be expected to undertake such a venture alone. Government intervention, therefore, is thought to be vital. It is believed that the effort to get more Malay literary work to be

published in English translation can be more successful if it is able to secure more government patronage, for example, by being a part of a government-subsidised programme.

### **9.3 Implications**

It must be emphasised that studies on publishing and translation are very rarely integrated. Research in publishing rarely touches on the special problems involved in the publication of translations, and similarly, research in the field of Translation Studies has largely been taken in isolation from mainstream publishing issues. By making the issue of the publication of translations more visible, this study hopes not only to highlight the vital role of publishers at the target end and the translation organisation at the source pole in the publication of translations, but also to contribute to a more complete picture of the wide range of issues involved in the field of Translation Studies.

It is believed that this study may also be able to suggest areas that can be further explored within the general field of Translation Studies. These are set out below.

### **9.4 Recommendations**

As mentioned in Chapter One, this study clearly has its limitations. It tries to examine the translation of literary works in only one LLD, that is, the Malay language. This study is also concerned with translations into one of the world's major languages, English. The current description regarding the extent to which publishers at the target end and the translation organisation at the source pole influence the



publication of Malay literature in translation can be complemented by research involving other translation contexts. For example, it would be useful to look into the conditions governing the publication in English translation of some other literary works in LLD, perhaps starting with those literatures in the Southeast Asian region, in order to see how other countries cope with the situation and also how publishers of translations respond to these literatures.

It must be emphasised that although this study developed out of a real practical problem, i.e, the lack of the translation of literary works in one LLD, Malay, in English translation, this research does not claim to solve the problem itself. It has tried, however, to examine how publishers at the target end and how the literary and translation organisation at the source pole affect the publication of Malay literary works in English translation. Although the study has raised the issue of policy and does to some extent look at the policies of the parties involved, it does not claim to be a policy research that can help to immediately offer solutions to the problem of the lack of Malay literary works in English translation. It is, therefore, believed that this study can be further complemented by a proper policy research which can produce findings that would be useful to organisations or individuals who are involved in decisions regarding the policy of publishing Malay works in English translation for international consumption. In addition to that, a strict policy research which is action-oriented would also be able to put forth detailed recommendations which can be implemented to change the current situation regarding the under-representation of Malay literary works in English translation.

The point above leads directly to the final recommendation. This study, through the use of surveys and case studies, has tried to make sense of the present state of affairs involving the translation of Malay literary works into English. The data

collected and the findings presented, therefore, only have limited validity as they relate only to the period of time when this study was undertaken. It is believed, therefore, that this research can be complemented by studies which focus on the same subjects but which are carried out at regular intervals. It would be particularly interesting, for instance, if there were changes in the circumstances surrounding the publication of Malay literary works in English translation in between the intervals. Future studies, therefore, could examine the nature of the changes, for example, by studying what the changes are, why the changes have taken place, and also perhaps how specifically the changes affect the publication of Malay literary works in English translation.

It is hoped that this study has been able to highlight the importance of research into the area of the publication of foreign literary works in English translation. Further research into the area will undoubtedly be important in the effort to ensure that the publication of translations in English also takes into account literatures in LLD. Because of limitations in our linguistic capabilities, translation remains one of the most important means by which we can begin to learn about literary works in LLD or in any other language. Because not all literatures are represented in translation, concerted efforts to study the lack of the publication of translations in English, especially from languages which are less known, need to be stepped up. We need to know what people who can do most to get foreign literatures translated are doing towards that effort so that we can get a clearly defined picture of what is happening. Once we know what the current situation is like, we will perhaps be in a position to take the necessary steps to ensure that literatures in languages which are less known are also represented where translation into English is concerned.



## APPENDIX A: A MALAY CLOCK-STORY: WHO KILLED THE OTTER'S BABIES?

The Otter said to the Mouse-deer, "Friend Mouse-deer, will you be so good as to take charge of the children till I come back? I am going down to the river to catch fish, and when I come back I'll share the takings with you. The Mouse-deer replied, "Very well! go along, and I'll look after the children." So the Otter went down to the river to catch fish.

(Here the story of What the Otter did stops and the story of What happened when the Woodpecker sounded the war-gong commences.) The Mouse-deer was Chief Dancer of the War-dance, and as he danced, he trod on the Otter's Babies and crushed them flat. Presently, the Otter returned home, bringing a string of fish with him. On arriving he saw that his children had been killed, and exclaimed, "How comes it, Friend Mouse-deer, that my Babies have died?" The Mouse-deer replied, "The Wood-pecker came and sounded the war-gong, and I, being Chief War-Dancer, danced; and forgetting about your children I trod upon them and crushed them flat."

On hearing this the Otter went and made complaint unto King Solomon, prostrating himself and saying, "Your Majesty's most humble slave craves pardon for presuming to address your Majesty, but Friend Mouse-deer has murdered your slave's children, and your slave desires to learn whether he is guilty or not according to the Law of the Land." Kong Solomon replied, saying, "If the Mouse-deer hath done this thing wittingly, assuredly he is guilty of death." Then he summoned the Mouse-deer before him.

And when the Mouse-deer came into the presence of the King, the King enquired of the Otter, "What is your charge against him?" The Otter replied, "Your slave accuses him of the murder of your slave's children: your slave would hear the Law of the Land." Then the King said unto the Mouse-deer, "Was it your doing that the Otter's children were killed?" The Mouse-deer replied, "Assuredly it was, but I crave pardon for doing so." "How was it then," said the King, "that you came to kill them?" The Mouse-deer replied, "Your slave came to kill them because the Woodpecker appeared and sounded the war-gong. Your slave, as your Majesty is aware, is Chief Dancer of the War-dance, therefore your slave danced, and forgetting about the Otter's children, your slave trod upon them and crushed them flat." Here the King sent for the Woodpecker also, and the Woodpecker came before him. "Was it you, Woodpecker," said the King, "who sounded the war-gong?" "Assuredly it was," said the Woodpecker,- forasmuch as your slave saw the Great Lizard wearing his sword." The King replied, "If that is the case, there is no fault to be found in the Woodpecker" (for the Woodpecker was the Chief Beater of the War-gong). Then the King commanded the Great Lizard to be summoned, and when he arrived, the King enquired, "Was it you, Lizard, who were wearing your sword?" The Great Lizard replied, "Assuredly it was, your Majesty." "And why were you wearing your sword?" The Great Lizard replied, "Your slave wore it forasmuch as your slave saw that the Tortoise had donned his coat of mail." So the Tortoise was summoned likewise. "Why did you, Tortoise, don your coat of mail?" The Tortoise replied, "Your slave donned it forasmuch as your slave saw the King-crab trailing his three-edged pike." The King-crab was sent for. "Why were you King-crab, trailing your three-edged pike?" "Because your slave saw that the Crayfish had shouldered his lance." Then the King sent for the Crayfish and said, "Was it you, Crayfish, who were shouldering



your lance?" And the Crayfish replied, "Assuredly it was, your Majesty." "And why did you shoulder it?" "Because your slave saw the Otter coming down to devour your slave's own children." "Oh," said King Solomon, "if that is the case, you, Otter, are the guilty party and your complaint of your children's death cannot be sustained against the Mouse-deer by the Law of the Land."

[Source: Walter Skeat, *Fables and Folk-Tales from an Eastern Forest* (Cambridge: Cambridge University Press, 1901), p. 9-12]

## APPENDIX B: THE MALAY *PANTUN* AND THE ENGLISH TRANSLATIONS

Nyior tinggi chondong ka-kota,  
Kain solok di-makan api.  
Abnag datang men-dapat kita  
Ke-mana nak di-tolak lagi ?

A lofty cocoanut palm leans towards the fort ;  
The cloth of Solok make is burned in the fire.  
If my beloved comes to see me,  
How can I send him away ?

Senudoh kayu di rimba,  
Banang karap ber-simpul puleh.  
Sunggoh dudok ber-tindeh riba,  
Jangan di-harap kata-kan boleh.

The senudok bush grows in the forest  
The strings of the loom are in a tangled knot.  
It is true that I sit on your knee,  
But do not hope for any further advantage.

[Source: Frank Swettenham, *British Malaya: An Account of the Origin and Progress of British Influence in Malaya* (London: John Lane, 1907), p. 168]

Kerengga di-dalam buloh  
Serahi berisi ayer mawar;  
Sampai hasrat di-dalam tuboh  
Tuan sa-orang jadi penawar.

Large ants in the bamboo-cane,  
A flasket filled with rose-water;  
When the passion of love seizes my frame,  
From you alone I can expect the cure.

Red-ants in a bamboo! The passion  
That tortures my frame is like you;  
But like flask of rose-water in fashion  
Is the cure my dear flame can bestow.

[Source: Richard Winstedt, *The Malays: A Cultural History*. rev. edn (London: Routledge & Kegan Paul, 1950), p. 158]



**APPENDIX C: ADVANCE NOTICE TO PUBLISHERS**

Haslina Haroon (Mrs.)  
Centre for British and Comparative Cultural Studies  
University of Warwick  
Coventry CV4 7AL

[date]

Dear \_\_\_\_\_,

I recently contacted [name of publisher] to ask for help in a survey which will be conducted among publishers who are involved in the translation of foreign fiction into English in the United Kingdom. I was informed that I should be writing to you for this purpose.

This survey is part of a study undertaken to explore the process involved in the translation into English of foreign fiction, especially those in minor languages. This study is important because it is believed that it may contribute to our understanding of the process of publishing translation, and also the events or constraints which may account for the lack of the translation into English of fictional works in minor languages.

In a few days you will be receiving a questionnaire, which I am asking you to fill in. This will take only a few minutes of your time. Your answers are extremely valuable, even if the imprint publishes very few translations, because they will be the basis upon which inferences will be made regarding the present state of the translation into English of foreign fiction, especially those in minor languages.

Thank you. Your help and co-operation is highly appreciated.

Yours sincerely,

Haslina Haroon

**APPENDIX D: COVER LETTER FOR QUESTIONNAIRE**

Haslina Haroon (Mrs.)  
Centre for British and Comparative Cultural Studies  
University of Warwick  
Coventry CV4 7AL

[date]

Dear ,

**SURVEY AMONG U.K. PUBLISHERS ON THE TRANSLATION OF FOREIGN FICTION INTO ENGLISH**

I am a doctoral student at the Centre for British and Comparative Cultural Studies at the University of Warwick. I am at present conducting a study which looks into the translation into English of foreign fiction, especially those in minor languages / languages which are less known. This survey is part of the study mentioned above. This survey, as well as the study, is important because it may contribute to our understanding of the process of publishing translations, and also the events or constraints which may account for the lack of the translation into English of fictional works in minor languages.

I am writing to ask for your help in filling in the enclosed questionnaire. The name of your organisation / company appeared in the *Directory of Publishers / the Writers' and Artists' Yearbook*, and it is believed that your company is involved to a certain degree with the translation of foreign fiction into English. Your answers will therefore be useful in that they will be able to provide insights into the process and procedures involved in translating foreign fiction into English. In addition to that, your answers will also be useful in that they may contribute to an understanding of how different publishers operate with regard to the translation into English of foreign fiction.



I am therefore asking you to fill in the enclosed questionnaire. This will take only a few minutes of your time. Even if the imprint publishes very few translations, your answers are still valuable because they will be the basis upon which inferences will be made regarding the present state of the translation of foreign fiction into English.

As mentioned before, this study hopes to achieve an understanding of how different publishers operate with regard to the translation of foreign fiction into English. These differences reflect the different requirements of each publishing house. As such, they need to be emphasised. To do this, it may be necessary to quote the name of your organisation in my report. If, however, you would like your responses to be confidential, please indicate at the end of the questionnaire. I need to stress that this survey will not harm you or your organisation in any way. To ensure that the information offered will be not used in a harmful way, you may want to verify statements in the report when the research is in draft form. Again, please indicate at the end of the questionnaire. If you have any questions, I can be reached at the **Centre for British and Comparative Cultural Studies, University of Warwick, Coventry CV4 7AL (01203-523655) or at 84 Cambridge Street, Coventry CV1 5HW (01203-721438).**

Please do include in the questionnaire any additional information which you think would be relevant to this survey and this research as a whole. Please return the completed questionnaire at your earliest convenience, using the stamped reply envelope provided. Your participation in this study will be very much appreciated. Please accept my thanks for your help.

Yours sincerely,

Haslina Haroon

P.S. The enclosed card is just a token of my appreciation.

## APPENDIX E: QUESTIONNAIRE SENT TO PUBLISHERS

### SURVEY AMONG U.K. PUBLISHERS ON THE TRANSLATION OF FOREIGN FICTION INTO ENGLISH

This survey is part of a study undertaken to explore the process involved in the translation into English of foreign fiction. In addition to that, the study also aims to explain the lack of the translation into English of foreign fiction in minor languages / languages which are less known. In order to explore the above, I would like you to fill in the questionnaire, which is divided into **six** sections. In filling out the questionnaire, please follow the instructions given in each of the sections.

#### ▪ **SECTION 1 - TRANSLATION PROCESS**

The questions in this section are related to the process and procedures involved in getting a book to be translated. Please answer **all** the questions in this section.

1. How does foreign fiction for translation come to the attention of the publishing house? (Tick where applicable)
  - Works are offered by foreign publishers
  - Works are offered by authors
  - Works are offered by translators
  - Works are offered by literary agents
  - Works are recommended by certain people known to the publisher
  - Works are offered by certain organisations (Please specify  
.....)
  - Works are searched for by the editor
  - Other (Please describe below)
  
2. What are the criteria in choosing foreign fiction for translation? (Tick where applicable)
  - Universal theme of the work
  - Language of the original
  - High status of work / author in the original language
  - Reputation of the work / author among readers in the UK
  - Personal interest of the editor
  - Fit into the general programme of the publishing company
  - Availability of translator
  - The ease with which it can be promoted
  - Marketability of the translation
  - Other (Please specify below. Please also use the space to elaborate on your answer(s) given above)



3. Who are the people involved in selecting books for translation? (Tick where applicable)

- Acquisition Editor/ Editorial Director
- Rights Manager
- Sales / Marketing Director
- Publicity Director
- Director of publishing house
- Other (Please specify. Please also use the space to elaborate on your answer(s) given above)

4. A. Do you think there are problems in undertaking translations of foreign fiction into English?

- No (Please go to **Section 2**)
- Yes

B. What, in your opinion, are the problems in publishing translations?

- Translators not available
- High fees involved in buying translation rights
- Expensive to produce
- Translations not saleable
- Other (Please specify below. Please also use the space to elaborate on your answer(s) given above)

▪ **SECTION 2 - TRANSLATION OF FICTION INTO ENGLISH FROM FOREIGN LANGUAGES**

The questions below are concerned with the languages from which the translations are made. Please answer **all** the questions in this section.

1. A. What languages are most of the translations often translated from? (Tick where applicable)

- French
- Spanish
- German
- Italian
- Other (Please specify below)

B. Why do you choose to translate fictional works from the languages above?

2. Do you undertake translations into English of foreign fiction in minor languages / languages which are less known?
- No (Please elaborate on your answer below. Next, please go to **Question 4**)
  - Yes (Please specify the languages and please explain your interest in works from these languages)
3. A. Do you think there are more problems in translating into English foreign fiction in minor languages / languages which are less known, compared to, for example, translating from major European languages?
- No (Please go to **Question 4**)
  - Yes
- B. What do you think are the main problems of translating foreign fiction in minor languages into English? (Tick where applicable)
- Editors not being able to read the original languages
  - Translators not available
  - No demand for translation from languages which are not widely known
  - Other (Please specify below. Please also use the space to elaborate on your answer(s) given above)
4. Would you consider translating works from minor languages / languages which are less known in the future?
- No (Please elaborate on your answer in the space below)
  - Yes (Please elaborate on your answer in the space below)





6. What do you think about the commercial prospects / potential profitability of translations?
7. Have any translated text from your publishing house won awards in translation?
- No
  - Yes (Please specify below)

▪ **SECTION 4 - TRANSLATION PROGRAM IN GENERAL**

The questions in this section are concerned with the translation program of the publishing house under which translations are undertaken.

1. A. Is there a specific program dedicated to translation at your publishing company?
- No (Please go to **Question 2**)
  - Yes
- B. When was the translation program inaugurated?
- C. What is the aim of the translation program of the publishing house?
2. A. Do you know of subsidies / grants offered to help in the publication of translation?
- No (Please go to **Question 3**)
  - Yes (Please elaborate on your answer below)
- B. In translating foreign literary works and getting them published, do you receive any subsidy / grant?
- No
  - Yes (Please elaborate on your answer below)



3. Approximately how many new translation titles do you bring out each year?
  - 1-10
  - 11-20
  - more than 20
  
4. Approximately how many percent of titles published in your publishing company are translations of fiction?
  
5. How many titles of fiction in translation do you have in your backlist?
  - Less than 20
  - 20-40
  - more than 40
  
6. Is there a certain number of translations that you expect / are expected to publish in any year?
  - No
  - Yes
  
7. What is your advice to translators / foreign publishers / authors interested in getting their work published in English translation in the United Kingdom?

▪ **SECTION 5 - BACKGROUND**

1. When was the publishing house established?
  
2. What are its main focus in publishing?
  
3. Besides book publishing, what are some other services provided by the publishing house? (for example, distributor of imported books)

4. Approximately how many books (translation and non-translation) are published each year by the publishing house in
  - Hardcover?
  - Paperback (including reprints)?
  
5. How would you describe the publishing house? (Tick one)
  - Corporate-owned publisher
  - Independent publisher
  - Small Press
  - Other (Please specify below)

▪ **SECTION 6 - OTHER INFORMATION**

1. Please write in the space provided below any additional information, ideas, and/or comments which you think would be relevant to this survey and this study as a whole.

2. Please tick the relevant boxes.

- I would like all information to be treated with the strictest confidentiality.
- I would like the opportunity to verify statements when the research is in draft form.

**Thank you for your help in completing the questionnaire. Please return the completed questionnaire using the stamped reply envelope provided. Your co-operation is highly appreciated.**

Code:



## Bibliography

**Note:** This thesis is presented mainly in accordance with the MHRA Style Book: Notes for Authors, Editors, and Writers of Theses, 5<sup>th</sup> edn (London: Modern Humanities Research Association, 1996). With regard to Malay authors, the first name is followed by the last name, in accordance with the Malay convention.

### I. Translated Literary Works

A. Samad Said, *Salina*, trans. by Harry Aveling (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1975)

\_\_\_\_\_. *Salina*, trans. by Hawa Abdullah (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1991)

\_\_\_\_\_. *The Morning Post*, trans. by Hawa Abdullah (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1990)

Keris Mas, *Jungle of Hope*, trans. by Adibah Amin (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1990)

Shahnon Ahmad, *Stumps*, trans. by Adibah Amin (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1993)

*The Puppeteer's Wayang: A Selection of Modern Malaysian Poetry*, ed. by Muhammad Haji Salleh (Brighton: In Print and Dewan Bahasa dan Pustaka, 1992)

Usman Awang, *Matinya Seorang Pahlawan (Jebat) / Death of a Warrior (Jebat)*, trans. by Rahmah Bujang (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1992)

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