Application of Skopos Theory in Evaluation of Readability and Cohesion in English to Malay Translation of Four Selected Children Fables

Nik Adriana Daud
nikadriana@gmail.com
UCSI University, Malaysia

Pavithra Devi
pavithradevi0408@gmail.com
UCSI University, Malaysia

Mansour Amini*
mansouramini96@gmail.com
Universiti Sains Malaysia

Bita Naghmeh Abbaspour
bitana@usm.my
Universiti Sains Malaysia

ABSTRACT

Past studies on children's literary translation suggest that there is still a debate on whether children's literature should be source text oriented or transfer the purpose of the translation in the target text, while in children's literary translation, faithfulness to the author is often deemed problematic. The Skopos theory was adopted into this study to discover the outcome in translating the "purpose" in children's literary text. In this descriptive qualitative study, four stories were selected from English and Malay collections of children's fables and were analyzed taking paragraphs as the unit of translation. The strategies used in the translation of English children's fables to Malay were explored using Vinay and Darbelnet's (1995) translation procedures. The cohesion of the translated text was then analyzed using Halliday and Hasan's (1976) cohesive devices. The results showed that 33 translation procedures under the oblique method were used to translate the English fables into Malay and 58 cohesive devices were found in the English fables. These findings, discussed in relation to the Skopos theory and readability, revealed that the translation procedures used resulted in a cohesive translation, thus increasing readability of the stories for the target text receiver, i.e., children.

Keywords: cohesion; cohesive devices; readability, Skopos theory

INTRODUCTION

In a multicultural and multilingual society like Malaysia, there are many kinds of literature available for children. Malaysian children's literature originated from Malay folklore as well as those that have been passed down by the British colonists. Animal fables are particularly popular in the Malay folklore and are very much enjoyed by Malaysian children (Chew & Ishak, 2010). Animal fables are made up of animal characters who speak and think like humans. The purpose of these fables is to deliver a simple moral lesson to children (Ibrahim-

Bell, 2008). To encourage critical thinking, fables often display examples of good and bad behavior and attitudes (Yap, Adeela Abu Bakar, Amini, & Rafik-Galea, 2018).

Animal fables in Malay folklore are like Aesop's fables. They both contain talking animals who carry human traits with a moral value stated explicitly at the end of every story (Ibrahim-Bell, 2008). Many literary scholars argue that folktales have been developed in one country and spread to another through travelers, merchants, scholars, and missionaries resulting in the presence of fables in all human societies. Hence, this accounts for the slight variations between fables from different places and societies since it is difficult to determine which source contains the original fables (Ibrahim-Bell, 2008).

Children's literature, including fables, is necessary for language learning as they are made to guide children towards the development of their literary skills as well as their understanding of the world (Irawati, Naban, Santosa& Kristina, 2019). Thus, an educating content and message tend to appear in the stories (Noerjanah, 2017). To motivate children to process and take in the moral lessons and values implied in the stories, the content of the stories must be pleasurable and interesting (Irawati et al., 2019). In this regard, the language use in children's stories plays an important role in readability (Alavi, Chow, & Amini, 2015). Readability is defined as "the level of ease or difficulty at which a text can be comprehended by the readers" (Ismail, Yusof & Yunus, 2016, p. 214). Children's literature demands direct and simple language as children need to understand what they are reading without too much difficulty (Ma, 2014). Simplicity in the language of children's stories enables children to understand the information in the text and connect it with the ideas and knowledge that already exist in their minds (Ma, 2014). If the readability of the text is beyond the children's comprehension, it will be deemed as too difficult and may demotivate them (Ismail et al., 2016).

In the present study, the researchers analyzed the translation of children's fables using the Skopos theory. The Skopos theory has significant implications in children's literature (Xeni, 2011). The theory revolves around the purpose or *skopos* as the most important criterion in translation. The purpose depends on the requirements and expectations of the target readers (Xeni, 2011), children in this context. The theory provides translators the freedom to make decisions as a bilingual and bicultural expert (Sas, 2010).

Translation of children's literature from English to Malay is important to develop the Malay language, produce more Malay literature, and to make foreign stories more accessible to Malay readers (Priska, 2019). As a multicultural country, it is important that children's literature in Malaysia are culturally diverse so that children are encouraged to learn more about other cultures in developing their understanding of a diverse world (Chew & Ishak, 2010). Moreover, translation of children's literature enhances international understanding among children, develops their values at an early age, and exposes them to differences and similarities of people from other cultures (Thomson-Wohlgemuth, 1998).

When translating children's literature, cultural differences must be recognized (Oittinen, 1993). It is more difficult to translate languages that have a big cultural difference than those which are similar (Thomson-Wohlgemuth, 1998). English and Malay arefrom different language families, and they are made up of different grammatical systems (Salleh et al., 2019). Previous studies on Malay to the English translations have highlighted that there were problems in terms of uncanny words/phrases during literal translation (Amini, Amini, Alavi, & Esfandiari, 2017; Abu Bakar et al., 2019). Children's stories are expected to be less wordy, written in simple word, phrases, and sentences. Hence, the question of equivalence arises when the source text (ST) does not correspond to the translated version of the stories (Yaqubi, Tahir, &Amini, 2018). Malay text is often perceived to be wordy due to the number of words to construct sentences, influenced by the vast number of morphemes

(Mustapa, 2013). Therefore, translating English-Malay text despite the difficulties triggers the translators to question whether one should translate the ST accurately, or achieving the purpose or the intended function will suffice. Furthermore, functional equivalence has been deemed as a problem in translating children's literature (Ibrahim-Bell, 2008). This is because faithfulness to the ST in children's literature leads to foreignness in the target text (TT) (Oitinnen, 1993). This is problematic as children have more difficulty dealing with foreignness in literature compared to adults. Foreignness in the TT would make children uncomfortable reading the text (Amini, Zahabi, Amini, & Hosseini, 2020; Lathey, 2006). Therefore, children, as the target audience, should be given priority over ST producers (Oitinnen, 1993). The Skopos theory allows translators to adapt a text according to the target-side purpose (Pym, 2010). Hence, the Skopos theory was adopted in the analysis of the present study as it prioritizes children, as the target text receiver, for whom the purpose of translating children's fables from English to Malay should serve (Hassanvandi et al., 2015).

Furthermore, analyzing cohesion of the TT in this study highlights the readability of Malay children's literature. Readability is important to ensure that the text is not too easy, yet not too difficult for the children to read, thus increasing their motivation to read their understanding of the text as well (Ismail et al., 2016; Moini & Kheirkhah, 2016). Cohesion is an important indicator in measuring text difficulty, also known as the readability (McNamara et al., 2011, as cited in Ismail & Yusof, 2016). Lack of referential coherence, i.e., the overlap of ideas in a text, can disrupt the flow of ideas as well as narrativity. Thus, this could also affect readability, especially among children, due to their poor ability of making inferences bearing in mind that children may have poor background knowledge, or they may be weak in recalling the relevant information even if they are aware of the content (Schwanenflugel, & Knapp, 2016). It is noted that Malaysian children's literature is unappealing, quality-lacking, unsystematic, not classified according to different ages, and not up to national development (Chew& Ishak, 2010). Therefore, analyzing a text using cohesive devices could help to uncover how a text is organized, and whether it is well-written (Ebrahimi, 2012, as cited in Moini & Kheirkhah, 2016). In children's literature, cohesion plays a crucial role in connecting texts to produce a meaningful outcome and overall, a text that makes sense and is readable (Irawati et al., 2019). Thus, without cohesion in children's literature, interpretation and understanding of the text will be difficult (Moini & Kheirkhah, 2016; Ng, & Amini, 2019).

With the function of meeting children's expectations, as the purpose (*skopos*) of translating children's literature (Ivanković, 2016), this study aimed to identity the strategies used in the translation of English to Malay children's fables using Vinay and Darbelnet's (1995) procedures. The findings were discussed through the perspective of the Skopos theory. Finally, Halliday and Hasan's (1976) cohesive devices were adopted in analyzing the cohesion of the Malay translation of children's fables. The following research questions were formulated: 1) What strategies are used in English to Malay translation of children's literature? 2) To what extent is the English to Malay translation of children's literature cohesive?

LITERATURE REVIEW

The main purpose of fables is to implement values in young children. Hence, a good translation is one that "makes principal choices between the available words and stylistic conventions to represent the story in a way which is deemed to be naturally acceptable and appropriate to the receiving culture" (Ibrahim-Bell, 2008, p. 11).

Faithfulness to the ST in children's literature is problematic (Wong, Tan, & Amini, 2019) due to foreignness that the target children would have to deal with (Oittinen, 1993). In adult literary translation, "foreignness" (Tan, Amini, & Lee, 2021) can be expected. Thus, every translation needs to be adapted according to the culture and language of the translator. Instead of remaining faithful to the ST, the translator should have loyalty to the children: "Adaptations are produced out of love for children and their literature, not out of respect for them and their limited abilities" (Oitinnen, 1993, p. 40). Lathey (2006) argues that children are not familiar with foreign cultures, languages, and geography the way adults are and they cannot be expected to. Too much foreignness in a text would make a child feel alienated which is why the translation of children's literature requires much more adaptation. compared to adults.

Vinay and Darbelnet (1995) distinguished two methods of translating, direct translation, and oblique translation. Direct translation consists of three procedures: 'borrowing', 'calque', and 'literal translation'; and oblique translation has four procedures: 'transposition', 'modulation', 'equivalence' and 'adaptation'. Direct translation can be used to produce an acceptable translation. But for instances where direct translation results in an unacceptable translation, translators would resort to oblique translation.

Vinay and Darbelnet (1995) proposed seven translation procedures:

Borrowing: Procedure that uses similar words or phrases in the SL to the TL without translating and is usually written in italics.

Calque: A special kind of borrowing where literal translation is used in transferring the expression or structure of SL.

Literal translation: Known as the word-for-word translation or as direct transfer, in which the ST word is translated without changing the style.

Transposition: Changing one part of the speech or the grammatical category without changing the sense.

Modulation: Similar ideas is conveyed despite using different phrases of ST and TT.

Equivalence: Describing the ST situation in a different structural and stylistic method to produce an equivalence in the TT.

Adaptation: Replacing the cultural element with a term in the target culture.

Han J Vermeer developed the Skopos theory which prioritizes the translating purpose of the target text in which similar text can be translated into multiple versions when there is a different purpose (Pym, 2010). Besides, understanding the reason for translating an ST and its function is important for the translator when it comes to the Skopos theory. Also, the choice of strategies and method of translating is determined by the intention of the TT (Nord, 2006 as cited in Nunez, 2012). This theory can be considered in different ways that are, as a process in translating, as a translatum or target text and lastly as the translation mode and purpose. However, a criticism towards Skopos is that the stylistic and expressive writing of literary and religious text can hardly be justified by the Skopos (Trisnawati, 2014). These claims may be inaccurate as literary texts are directed towards a specific notion that is towards an economic, social, or political deterioration (Jabak & Syed Abdullah, 2017). In children's literary text, the purpose of translation would be to provide a captivating story that can enhance the young reader's vocabulary and knowledge of the ST culture (Alsabbagh, 2014). Therefore, the TT translator would be able to make necessary changes by adding or removing to the ST to cater the TT readers (Yap,&Amini, 2020).

Moreover, cohesion was introduced by Halliday and Hasan (1976). Cohesion looks at how sentences are connected in a text, and it is important in enhancing readability. Information must be used accurately in a text to convey clear meaning to increase readability

and improve overall quality of the text (Kanapathy, 2020). Cohesion can be analyzed using the following cohesive devices (Wong, 1996):

Reference: Referring to an element in the text by using another element. For example:

Substitution: The replacement of an element such as nouns, verbs, or clauses with another element.

Ellipsis: The omission of a word, group or clause that was presented previously in the text.

Conjunction: The word used to relate a what will be said with what has been said earlier in the text.

Lexical cohesion: Referred to cohesiveness that is achieved through vocabulary choices which consists of reiteration and collocation.

Reiteration: repetition of the same item or a synonym or near-synonym in the context of reference

Collocation: the association of a word with another word in the preceding text.

Readability can be analyzed qualitatively and quantitatively. Previous studies have mostly analyzed readability quantitatively using various formulas. For example, the formulas designed to determine readability in Malay text are Kebolehbacaan Khadijah Rohani (FKKR) proposed by Md Yunus (1982, as cited in Hamidet al., 2020), and Sistem Kebolehbacaan Bahasa Melayu (SPIKE) was formed by Hazawawi et al. (2016, as cited in Hamid et al., 2020). However, readability has seldom been evaluated qualitatively. This study was an attempt to fill in this methodological gap in this regard.

METHOD

This study uses a descriptive qualitative design. Qualitative research helps to explore specific meaning and behavior that is experienced by a specific social situation through the individual experiences of participants (Palmer & Bolderston, 2006). Analysis of translation "strategies" (James, Tan, & Amini, 2018). and cohesive devices, as well as interpretation of the patterns based on the frequency of the concepts, followed further argumentation in line with the Skopos theory. Besides, the descriptive qualitative design allows to collect in-depth information about a certain situation and describe it extensively (Noerjanah, 2017). Hence, the study will be an induction exploration as it refers to the "identification of recurring themes or concepts before describing as well as interpreting the data" (Nassaji, 2015, p. 130).

Purposive sampling was used for this study in line with the aim of the study. One collection of children's fables was chosen in both Malay and English language. Four stories from each collection were selected. The selection of the stories was based on the title similarity of the stories in both versions. The first collection contains English stories from The Aesop for Children by the Library of Congress. The second collection contains Malay stories from Koleksi Buku Cerita Kanak-Kanak published by Mind to Mind (M). The four selected stories are The Hare & the Tortoise (*Sang Arnab dan Sang Kura-Kura*), The Crow & the Pitcher (*Gagak yang Haus*), The Lion & the Mouse (*Sang Singa dan Sang Tikus*), and The Dog & His Reflection (*Sang Anjing yang Tamak*).

The steps taken to conduct the data analysis are shown in Figure 1. Paragraphs were the unit of translation to establish equivalence between the English and Malay texts. Vinay and Darbelnet's (1995) taxonomy of translation procedures was to analyze the translation of English to Malay children's literature. Furthermore, to validate cohesion, back-translation was provided for the TT which was analyzed using the five cohesive devices proposed by Halliday and Hassan (1976). Finally, the analysis was discussed in relations to the Skopos theory.
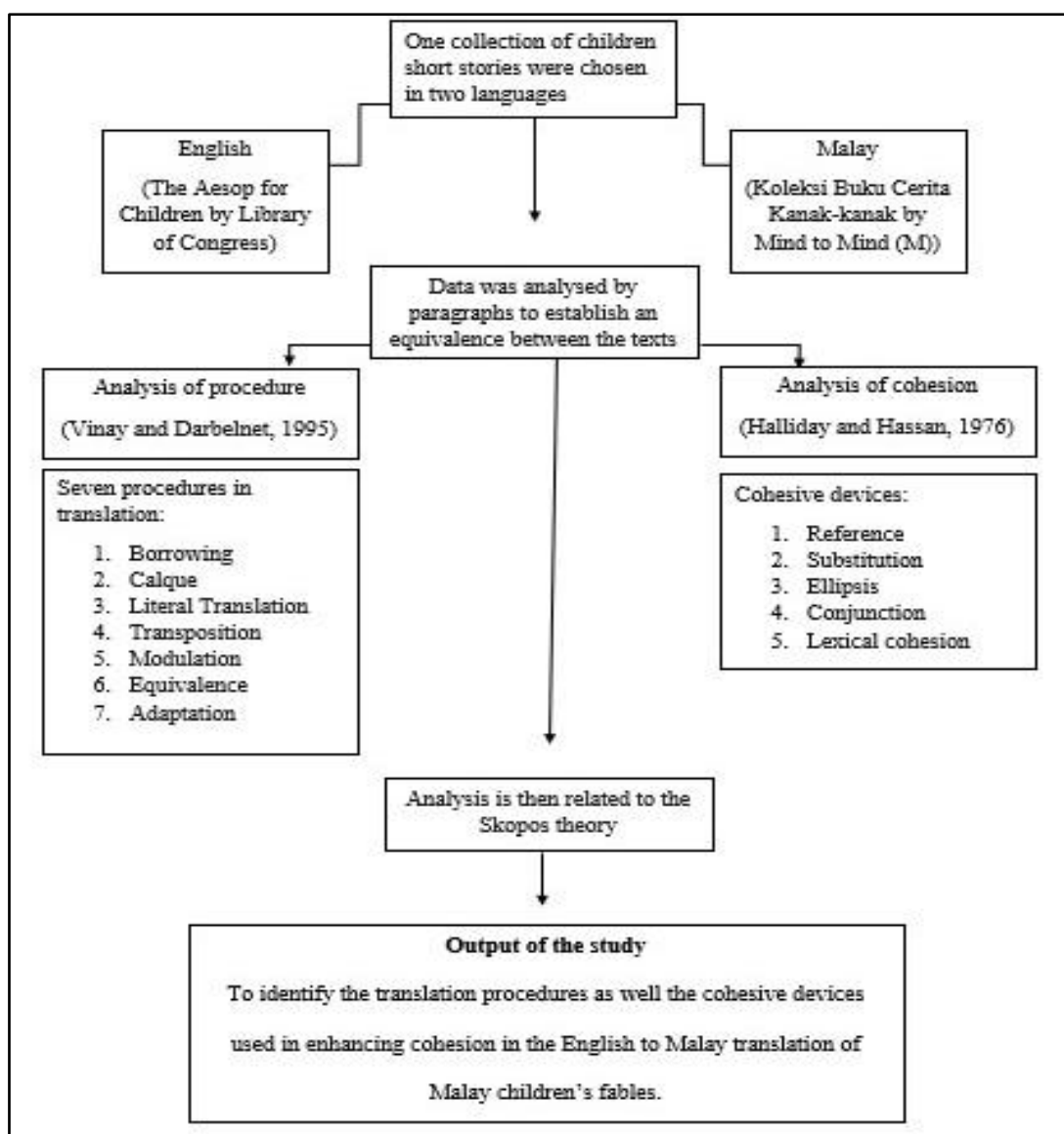
FIGURE 1. Flowchart of data analysis procedure

ANALYSIS

Translation Procedures

Modulation

Modulation "changes the semantics and point of view of the SL" (Munday, 2016, p. 90). This procedure is carried out when a text through literal translation results in an unsuitable, unidiomatic, or unnatural in the TL (Munday, 2016).

EXTRACT 1 (The Hare & the Tortoise)

ST	TT	Back-translation

| "Do you ever get anywhere?" he asked with a mocking laugh. | *Entah bila kamu akan tiba ke destinasi," ejek Sang Arnab.* | I don't know when you will ever reach your destination," mocked the Hare. |

Here, the ST and TT imply the same meaning, which is the Hare mocking the Tortoise of his slowness.

EXTRACT 2 (The Hare & the Tortoise)

ST	TT	Back-translation
The fox, who had consented to act as the judge, marked the distance and started the runners off.	*Semua haiwan dating menyaksikan perlumbaan itu.*	all the animals came to watch the race.

The purpose here is to describe the beginning of the race of the Hare and the Tortoise. This sentence contains too many verbs such as *bersetuju*, *bertindak*, *menanda*dan *memulakan* which can be overwhelming for children to read. Thus, thesentence is reduced to a shorter one that contains less verbs (*dating* and *menyaksikan*).

EXTRACT 3 (The Crow & the Pitcher)

ST	TT	Back-translation
But the pitcher was high and had a narrow neck, and no matter how he tried, the Crow could not reach the water.	*Malangnya, air di dalam tembikar itu hanya separuh. Gagak tidak dapat minum kerana paruhnya pendek.*	Unfortunately, the water in the pitcher was only half. The crow could not drink the water due to its short beak.

The ST and TT highlight the difficulty the Crow faced when it was unable to drink the water from the Pitcher. In the ST, the problem was the Pitcher's high and narrow neck whereas in the TT, the problem was the Crow's short break '*paruhnya pendek*'. The purpose of these paragraphs was to highlight a problem in the story.

EXTRACT 4 (The Lion & The Mouse)

ST	TT	Back-translation
Running to one of the great ropes that bound him, she gnawed it until it parted, and soon the Lion was free.	*Sang Tikus pun memutuskan jarring itu dengan giginya.*	The Mouse cut the net using its teeth.

The ST and the TT narrate that the mouse went and helped the lion by gnawing on the net he was trapped in. However, in ST, the lion was bound in rope whereas in the TT, the lion was trapped in a hunter's net. Regardless of the differences in the word used, the intention of the author was achieved in showing the readers that the lion wastrapped by a hunter.

EXTRACT 5 (The Dog & His Reflection)

ST	TT	Back-translation
As he crossed a narrow footbridge	*"Sang Anjing melintas di sebuah jambatan yang merentasi sungai."*	The Dog crossed a bridge that is over a river

The context implies that the dog crossed over a bridge. However, in the TT, *'jambatan yang merentasi sungai'* were mentioned instead of mentioning just the bridge. This is because the footbridge in the ST refers to a bridge that is designed for crossing over water. The same cannot be applied in TT because *'jambatan'* is a general term and would not have conveyed the author's idea. Therefore, a clearer explanation was needed in the TT to allow the children reader to understand the context better.

EXTRACT 6 (The Dog & His Reflection)

ST	TT	Back-translation
He realized what a stupid Dog he had been.	*Sang Anjing merasa kesal kerana bersikap tamak*	The Dog regretted its greediness

Here, the idea is the Dog had regretted its decision. However, different terms were used in ST and TT to emphasize the dog's regret. In the ST, the dog felt stupid whereas in the TT it is translated as the dog regretted for being greedy. The reason for employing different choices of words regardless of describing a similar situation is to make it "appropriate" to the readers. Describing the dog as stupid in TT, that is by using the word '*bodoh*', would seem harsh and degrading if it is used by the young readers in real life context.

Adaptation

Adaptation involves the process of "changing the cultural reference when a situation in the source culture does not exist in the target culture" (Munday, 2016, p. 91).

EXTRACT 7(The Hare & the Tortoise)

ST	TT	Back-translation
The race is not always to the swift.	*Jangan sombong dengan kelebihan yang kita ada.*	Don't be arrogant with the advantages we have.

Both texts convey different moral lessons for children. The English version is an idiom that means that even though one may not have the best of abilities, they may still succeed. As there is no equivalent of this idiom in the TL, the text is adapted into a "sensible" translation that contains a moral lesson for the young readers.

EXTRACT 8 (The Crow & the Pitcher)

ST	TT	Back-translation
In a pinch a good use of our wits may help us out.	*Rajin dan usaha tangga kejayaan.*	Hard work and effort lead to success.

The moral lessons for The Crow & the Pitcher also differ in the ST and TT. The English text adopts an idiom 'in a pinch' and puts importance on one's intelligence as the moral lesson. On the other hand, the Malay text does not contain any idioms and instead emphasizes hard work (*rajin*) and effort (*usaha*) in the moral lesson. It may be difficult for the TT author to translate the ST to the TT as close as possible without resulting in some awkwardness. For example, '*Penggunaan akal yang baik amat membantu kita apabila diperlukan.*' Malaysian culture very much places importance on hard work and effort, rather than intelligence. Hence, the moral lesson chosen for the TT could be suitable for Malaysian children.

EXTRACT 9 (The Lion & The Mouse)

ST	TT	Back-translation
"Now see that even a Mouse can help a Lion."	*Sang Singa dan Sang Tikus menjadi kawan baik*	The Lion and the Mouse became good friends.

The ST is in a dialogue form and implies that even if the Mouse is tiny and was once laughed at by the Lion, it could still be of help. However, in TT, both the Lion and the Mouse had become good friends. Despite the differences in the idea, both texts highlighted that the animal then had a good relationship and was not in a prey-predator situation.

EXTRACT 10 (The Dog & His Reflection)

ST	TT	Back-translation
It is foolish to be greedy	*Sikap tamak merugikan diri sendiri*	Greedy behaviour is detrimental to oneself.

The above extract shows the moral values in The Dog & His Reflection that had different word usage in both ST and TT, emphasizing the greediness of the character, and that it brings a negative implication towards one. However, different terms were used to explain the negativity where the ST author mentioned it is "foolish", while the TT author mentioned that being greedy brings someone a loss, to avoid use of the negative word by young readers as they may imitate the word in their daily life.

Transposition

Transposition refers to "a change of one part of speech for another (e.g., noun for verb) without changing the sense" (Munday, 2016).

EXTRACT 11 (The Hare & the Tortoise)

ST	TT	Back-translation
I'll run you a <u>race</u> and prove it.	*Mari kita <u>lumba lari</u>,*	let's race,

The noun 'race' in the ST is changed into the verb *'lumba lari'* in the TT. To maintain 'race' as a noun in the TT, the phrase 'run a race' can be translated as '*menjalankan <u>perlumbaan</u>.*' This translation is less natural, as '*menjalankan perlumbaan*' is not a common phrase used in Malay. Hence, 'race' in Malay tends to be used as a verb, and not a noun.

EXTRACT 12 (The Hare & the Tortoise)

ST	TT	Back-translation
he lay down beside the course to take a <u>nap</u>	*Sang Arnab <u>tertidur</u>.*	the Hare fell asleep.

The noun 'nap' in the ST is changed into the verb 'tertidur' in the TT. When the phrase 'take a nap' is translated literally, the outcome is 'mengambil tidur'. While 'take a nap' is a common phrase used in the English Language, it is unnatural in the Malay language as the word 'tidur' is commonly used as a verb. Thus, transposition was used to produce a natural phrase while maintaining its meaning.

Cohesive Devices

Reference

EXTRACT 13 (fables with references)

Gagak yang Haus	Back-translation
Gagak tidak dapat minum kerana paruhnya pendek.	The crow could not drink the water due to its short beak.
Sang Singa & Sang Tikus	Back-translation
Sang Tikus pun memutuskan jarring itu dengan giginya.	The Mouse cut the net using *its* teeth.
Sikap Anjing yang Tamak	Back-translation
Sang Anjing tidak sedar itu adalah bayang-bayangnya sendiri.	The Dog did not realize that it was his own shadow.
Sebaik-baik sahaja Sang Anjing buka mulut, roti di mulutnya jatuh ke dalam sungai.	Right after the Dog opened its mouth, the bread in its mouth fell into the river.

The same type of reference is used, whereby the pronoun *-nya*is used to replace the characters in the story. The pronoun *-nya*is usually placed at the end of a word instead of 'dia' (he/she). The reference appears after the named expression, making this an anaphoric reference (Halliday & Hasan, 1976). Another reference is the use of '*itu*' which appears before the named item '*bayang-bayangnya*', making this a cataphoric reference (Halliday & Hasan, 1976).

Substitution

EXTRACT 14 (fables with substitution)

Sang Singa& Sang Tikus	Back-translation
Sejak peristiwa itu, Sang Singa dan Sang Tikus menjadi kawan baik.	Since that incident, the Lion and the Mouse became good friends.

The phrase *'peristiwa itu'* substituted the incident of the Lion getting caught in the net and the Mouse saving the Lion. Rather than repeating the entire incident, the word '*peristiwa itu*' (that incident) was used as a substitution.

Ellipsis

EXTRACT 15 (fables with ellipsis)

Sang Arnab & Sang Kura-kura	Back-translation
Sang Arnab menerima cabaran itu kerana [E] yakin [E] akan menang.	The Hare accepted the challenge because [it] was confident that [it] would win.

Ellipsis occurred whereby the subject was omitted before *'yakin'* and '*akan menang*'. In Malay, this is grammatically correct, and it is also clear that the entire sentence refers to the Hare.

Conjunction

Additive

EXTRACT 16 (fables with additive conjunctions)

Gagak yang Haus	Back-translation
Namun, semua kolam, sungai dan tasik menjadi kering disebabkan oleh musim kemarau yang berpanjangan.	However, all the ponds, rivers and lakes were dried up due to a prolonged drought.
Gagak pun segera mengutip dan mengumpul batu-batu yang ada berhampirannya	The crow immediately picked up and collected stones that were nearby.
Rajin dan usaha tangga kejayaan.	Hard work and effort lead to success.
Sang Singa& Sang Tikus	Back-translation
Sang Singa berasa sangat marah lantas menerkam Sang Tikus	The lion was very angry and attacked the Mouse.
Sejak peristiwa itu, Sang Singa dan Sang Tikus menjadi kawan baik.	Since that incident, the Lion and the Mouse became good friends.
Jangan memandang rendah pada orang lain kerana masing-masing ada kekuatan dan kelemahan	Don't look down upon others because everyone has their own strengths and weaknesses.
Sikap Anjing yang Tamak	Back-translation
Sang Anjing terus menggonggong roti itu dan pergi dari situ.	The Dog picked up the bread in its mouth and left.

Additive conjunction refers to the conjunction that is used to add on an activity or argument to a sentence or phrase, such as 'and', 'anyhow' and 'furthermore' (Irawati, Nababan, Santosa, & Kristina, 2019). The additive 'and' was identified in three out of four short stories analyzed. The additive 'and' in the TT have two different forms, '*lantas*' and the most common '*dan*'.

Adversative

EXTRACT 17 (fables with adversative conjunctions)

Gagak yang Haus	Back-translation
Namun, semua kolam, sungai dan tasik menjadi kering disebabkan oleh musim kemarau yang berpanjangan	However, all the ponds, rivers and lakes were dried up due to a prolonged drought.
Sang Singa& Sang Tikus	Back-translation
Namun, Sang Singa tetap melepaskan Sang Tikus.	However, the Lion let the Mouse go.
Sikap Anjing yang Tamak	Back-translation
Sebenarnya, Sang Anjing tidak sedar itu adalah bayang-bayangnya sendiri.	In fact, the Dog did not realize that it was his own shadow.

Adversative is used to convey contrast to a certain expectation to show disagreement with the exceeding statement (Fatmahwati, 2016). Adversative can be seen in a sentence that conveys arguments or disagreements. Some common adversatives are 'but', 'as a matter of fact' and 'anyhow'. The adversatives identified here are '*namun*' and '*sebenarnya*', used to show a contradicting situation.

Causal

EXTRACT 18 (fables with causal conjunctions)

Sang Arnab & Sang Kura-kura	Back-translation
Sang Arnab menerima cabaran itu <u>kerana</u> yakin akan menang.	The Hare accepted the challenge <u>because</u> it was confident that it would win.
Sang Arnab terpaksa pergi dari situ <u>kerana</u> malu.	The Hare had to leave <u>because</u> it was embarrassed.
Gagak yang Haus	Back-translation
Gagak tidak dapat minum <u>kerana</u> paruhnya pendek.	The crow could not drink the water <u>due</u> to its short beak.
Sang Singa & Sang Tikus	Back-translation
Sang Singa tertawa <u>kerana</u> tidak yakin dengan kata-kata Sang Tikus.	The Lion laughed <u>because</u> he was not convinced with the Mouse's words.
Jangan memandang rendah pada orang lain <u>kerana</u> masing-masing ada kekuatan dan kelemahan.	Don't look down upon others <u>because</u> everyone has their own strengths and weaknesses.
Sikap Anjing yang Tamak	Back-translation
Sang Anjing merasa kesal <u>kerana</u> bersikap tamak	The Dog regretted <u>for</u> being greedy

Causal conjunctions are classified as elements that have a common meaning, such as 'because' or 'therefore', or elements that have specific meaning conveying results or purpose (Moini, &Kheirkhah, 2016). Here, the conjunction *'kerana'* in the TT can represent the meaning of 'because', 'due to', or 'for'.

Temporal

EXTRACT 19 (fables with temporal conjunctions)

Sang Arnab & Sang Kura-kura	Back-translation
<u>*Pada suatu hari*</u>*, Sang Arnab ternampak Sang Kura-kura.*	<u>One day</u>, the Hare saw the Tortoise.
<u>*Keesokan harinya*</u>*, semua haiwan dating menyaksikan perlumbaan itu.*	<u>The next day</u>, all the animals came to watch the race.
<u>*Apabila*</u> *perlumbaan bermula, Sang Arnab pun berlari dengan pantas meninggalkan*	<u>Once</u> the race started, the Hare ran quickly,

Sang Kura-kura.	leaving the Tortoise.
<u>*Tidak lama kemudian*</u>*, Sang Arnab berhenti berehat di bawah sebatang pokok.*	
<u>*Lama-kelamaan*</u>*, Sang Arnab tertidur*	<u>Not long after</u>, the Hare stopped to rest under a tree.
Sang Arnab terjaga <u>apabila</u> terdengar suara sorakan.	<u>Eventually</u>, the Hare fell asleep.
	The Hare woke up <u>after</u> hearing cheering.

Gagak yang Haus	Back-translation
<u>*Pada zaman dahulu*</u>*, ada seekor gagak yang haus terbang kesana dan kesini mencari air.*	<u>Once upon a time</u>, there was a thirsty crow flying here and there to find water.
<u>*Tidak lama kemudian*</u>*, gagak mendapat buah fikiran.*	<u>Soon</u>, he thought of an idea.
<u>*Kemudian*</u>*, gagak pun mengisi batu-batu itu ke dalam tembikar.*	<u>Then</u>, the crow filled the pitcher with pebbles.
<u>*Lama-kelamaan*</u>*, air di dalam tembikar itu pun semakin banyak.*	<u>Eventually</u>, the water in the pitcher increased.
<u>*Akhirnya*</u>*, gagak dapat minum air itu dengan sepuas-puasnya*	<u>Finally</u>, the crow was able to drink the water to its heart's content.

Sang Singa& Sang Tikus	Back-translation
<u>*Ketika*</u> *Sang Singa tidur, tiba-tiba melintas di depan Sang Singa sec sengaja.*	<u>While</u> the Lion was asleep, suddenly a Mouse passed in front of the Lion by accident.
<u>*Tiga hari kemudian*</u>*, Sang Tikus Sang Singa mengaum meronta-ronta.*	<u>Three days later</u>, the Mouse heard the Lion roaring and thrashing.
<u>*Sejak peristiwa itu*</u>*, Sang Singa Tikus menjadi kawan baik.*	<u>Since</u> that incident, the Lion and the Mouse became good friends.

Sikap Anjing yang Tamak	Back-translation

Pada suatu hari, Sang Anjing terjumpa sekeping roti	<u>One day</u>, a Dog found a slice of bread.
Tidak lama kemudian, Sang Anjing melintas di sebuah jambatan yang merentangi sungai.	<u>Not long after that</u>, the Dog crossed a bridge that was over a river.
Sebaik-baik sahaja Sang Anjing buka mulut, roti di mulutnya jatuh ke dalam sungai.	<u>Right after</u> the Dog opened its mouth, the bread in its mouth fell into the river.
Akhirnya, Sang Anjing pulang ke rumah Dengan perut yang lapar	<u>At last</u>, the Dog went home with an empty stomach

The temporal conjunction can be used to explain one after another (Halliday & Hasan, 1976). Here, the conjunctions are used to explain the order of time an event had occurred in the stories. For example, in *Sang Arnab dan Sang Kura-kura* the sequence of events from the beginning until the end of the race are shown using temporal conjunctions.

Lexical Cohesion

Collocation

EXTRACT 20 (fables with collocations)

Gagak yang Haus	Back-translation
Pada zaman dahulu, ada seekor gagak yang haus terbang <u>kesana dan kesini</u> mencari air. *<u>Rajin dan usaha</u> tangga kejayaan.*	Once upon a time, there was a thirsty crow flying <u>here and there</u> to find water. <u>Hard work and effort</u> lead to success.

Sang Singa& Sang Tikus	Back-translation
Jangan memandang rendah pada orang lain kerana masing-masing ada <u>kekuatan dan kelemahan</u>.	Don't look down upon others because everyone has their own <u>strengths and weaknesses.</u>

Collocation refers to two or more words that can go together or a word that is somehow related to the other word that precedes it (Halliday, & Hasan, 1976). For example, '*kekuatan dan kelemahan*' (strengths and weaknesses), are collocations as they have contrasting meanings and are commonly used together.

Reiteration

EXTRACT 21 (fables with reiteration)

Sang Arnab & Sang Kura-kura	Back-translation

Pada suatu hari, Sang Arnab ternampak Sang Kura-kura, "Hai, Sang Kura-kura! Kasihan kamu. Jalan pun lambat. Entah bila kamu akan tiba ke destinasi," ejek Sang Arnab.	One day, the Hare saw the Tortoise. "Hi, tortoise! Pity you. You walk so slowly. I don't know when you will ever reach your destination," mocked the Hare.
Apabila perlumbaan bermula, Sang Arnab pun berlari dengan pantas meninggalkan Sang Kura-kura. Tidak lama kemudian, Sang Arnab berhenti berehat di bawah sebatang pokok. Lama-kelamaan, Sang Arnab tertidur.	Once the race started, the Hare ran quickly, leaving the Tortoise. Not long after, the Hare stopped to rest under a tree. Eventually, the Hare fell asleep.
Sang Arnab pun lari ke garisan penamat. Rupa-rupanya, Sang Kura-kura telah memenangi perlumbaan itu. Semua haiwan mentertawakan kekalahan Sang Arnab. Sang Arnab terpaksa pergi dari situ kerana malu.	The Hare ran to the finish line. It turns out that the Tortoise had won the race. All the animals laughed at the Hare's loss. The Hare had to leave because it was embarrassed.
Gagak yang Haus	Back-translation
Pada zaman dahulu, ada seekor gagak yang haus terbang kesana dan kesini mencari air. Namun, semua kolam, sungai dan tasik menjadi kering disebabkan oleh musim kemarau yang berpanjangan. Tiba-tiba, gagak itu terjumpa sebuah tembikar berisi air.	Once upon a time, there was a thirsty crow flying here and there to find water. However, all the ponds, rivers and lakes were dried up due to a prolonged drought. Suddenly, the crow found a pitcher with water in it.
Gagak pun segera mengutip dan mengumpul batu-batu yang ada berhampirannya. Kemudian, gagak pun mengisi batu-batu itu ke dalam tembikar.	The crow immediately picked up and collected stones that were nearby. Then, the crow filled the pitcher with pebbles.
Lama-kelamaan, air di dalam tembikar itu pun semakin banyak. Akhirnya, gagak dapat minum air itu dengan sepuas-puasnya.	Eventually, the water in the pitcher increased. Finally, the crow was able to drink the water to its heart's content.
Sang Singa & Sang Tikus	Back-translation

Ketika Sang Singa tidur, tiba-tiba Sang Tikus melintas di depan Sang Singa secara tidak sengaja.	While the Lion was asleep, suddenly a Mouse passed in front of the Lion by accident.
Sang Singa tertawa kerana tidak yakin dengan kata-kata Sang Tikus. Namun, Sang Singa tetap melepaskan Sang Tikus.	The Lion laughed because he was not convinced with the Mouse's words. However, the Lion let the Mouse go.
Tiga hari kemudian, Sang Tikus terdengar Sang Singa mengaum meronta-ronta. Rupa-rupanya, Sang Singa terperangkap dalam jaring yang dipasang oleh pemburu.	Three days later, the Mouse heard the Lion roaring and thrashing. It turns out that the Lion was caught in a net set up by the hunters. "Thank you, Mouse. If you did not help me earlier, I would have surely been killed by the hunters," said the Lion.
"Terima kasih, Sang Tikus. Jika kamu tidak tolong tadi, saya pasti akan dibunuh oleh pemburu," kata Sang Singa. Sejak peristiwa itu, Sang Singa dan Sang Tikus menjadi kawan baik.	Since that incident, the Lion and the Mouse became good friends.

Sikap Anjing yang Tamak	Back-Translation
Pada suatu hari, Sang Anjing terjumpa sekeping roti. Sang Anjing terus menggonggong roti itu dan pergi dari situ.	One day, a Dog found a slice of bread. The Dog picked up the bread in its mouth and left.
Tidak lama kemudian, Sang Anjing melintas di sebuah jambatan yang merentangi sungai. Sang Anjing pun melihat ke dalam sungai. *Tidak lama kemudian, Sang Anjing melintas di sebuah jambatan yang merentangi sungai. Sang Anjing pun melihat ke dalam sungai.* *"Aku mesti rebut roti itu daripada anjing itu!" kata Sang Anjing. Sebaik-baik sahaja Sang Anjing buka mulut, roti di mulutnya jatuh ke dalam sungai.* *"Aku mesti rebut roti itu daripada anjing itu!" kata Sang Anjing. Sebaik-baik sahaja Sang Anjing buka mulut, roti di mulutnya jatuh ke dalam sungai.*	Not long after that, the Dog crossed a bridge that was over a river. The Dog looked in the river. Not long after that, the Dog crossed a bridge that was over a river. The Dog looked in the river. "I must snatch the bread from that dog!" said the Dog. Right after the Dog opened its mouth, the bread in its mouth fell into the river. "I must snatch the bread from that dog!" said the Dog. Right after the Dog opened its mouth, the bread in its mouth fell into the river.
Sang Anjing merasa kesal kerana bersikap tamak. Akhirnya, Sang Anjing pulang ke rumah dengan perut yang lapar.	The Dog regretted for being greedy. At last, the Dog went home with an empty stomach.

Reiteration or repetition is when a lexical item such as a word or phrase is repeated in a text (Halliday, & Hasan, 1976). Among the common reiteration identified were the repetition of proper names. For example, the characters' names such as *Sang Singa* and *Sang Tikus* can be seen to be repeated in the extract above.

Summary of findings

The findings show that modulation was the most frequently used procedure in the translation of English children's fables to Malay at 67%. Other translation procedures used were adaptation at 21% and transposition at 4%. Only oblique translation was used (modulation, adaptation, and transposition), and direct translation was not used at all. Oblique translation is usually opted for in contexts where direct translation is incompatible in producing a natural TT (Munday, 2016). However, there are also instances where modulation is optional. Direct translation ties the ST and TT closely, whereas oblique translation allows the translator to transfer the content and sense of the ST based on the communicative purpose (Walinski, 2015). It can be concluded that the translator's priority was to render the stories naturally as much as possible in the target language and culture based on their own interpretation of the story, while still maintaining the main elements of the ST. Thus, by adopting oblique translation techniques, the translator aimed to produce a text that is target oriented. This is in line with Oitinnen (199) and Lathey's (2006) views that the translation of children's literature should be target-oriented to avoid too much foreignness in a text.

TABLE 1. Frequency and percentage of translation procedures used in English to Malay Translation of Children's Fables

Translation procedures	Frequency	Percentage
Modulation	22	67%
Adaptation	7	21%
Transposition	4	12%
Total	33	100%

Table 2 shows that most frequently used cohesive devices in the Malay translation of children's fables were conjunctions (58%). The second most used cohesive device was lexical cohesion (18%). Other cohesive devices were reference (7%), substitution (2%) and ellipsis (2%). Reference, substitution, and ellipsis were used infrequently in the Malay text as the lexical items, such as character names, tend to be repeated, resulting in a higher frequency of lexical cohesion. A high frequency of reference, substitution and ellipsis may affect readability as some children may be poor in remembering relevant information (Schwanenflugel, & Knapp, 2016). As the TT stories are meant to be read by younger children, certain words were understandably repeated as children require direct and simple language to understand the text (Ma, 2014), thus, enhancing the readability of the text (Ismail et al., 2016). Furthermore, conjunctions, namely temporal conjunctions, were mostly used in all stories to connect ideas in the TT. Temporal conjunctions specifically indicated the sequence of events in the stories (Irawati et al., 2019). This enables readers to comprehend the text better, and link information to the knowledge already present in their minds (Ma, 2014).

TABLE 2. Frequency and percentage of cohesive devices used in English to Malay Translation of Children's Fables

Cohesive devices	Frequency	Percentage
Reference	4	7%
Substitution	1	2%
Ellipsis	1	2%

Conjunction	34	58%
Lexical cohesion	18	31%
Total	58	100%

DISCUSSION

Firstly, there were no literal or equivalent strategies found in the analysis of this study as the translators of the stories adapted and rendered the meaning of the ST to the TT. Translating directly from ST or remaining faithful to the author can often result in a TT that is less natural and could make less sense to the readers. A similar approach was seen in Alsabbagh (2014) where translators tried to simplify the meaning, while maintaining the original meaning to convey the intended message of the ST author.

Moreover, it can be concluded that the inclusion of Skopos theory in children literary text enables the translators to produce a text that is more interesting, captivating, and understandable for the TT reader, namely children. This can be seen in the present study as the TT version of the selected stories were in a much simpler version, in terms of sentence structure and lexicon compared to those of the ST. Adopting the Skopos theory in translating children's literary texts could produces successful translations of children's literature (Snell-Hornby, 1990 as cited in Alsabbagh, 2014), as it allows translators to be creative and practical because of dependence on the translators' choice, as the "expert" (Trisnawati, 2014).

Cohesive devices were identified extensively in this study, with the most frequently used being conjunctions, and the least being substitution and ellipsis. The presence of cohesive devices in a text would aid readers to comprehend the text effectively (Ma, 2014). The high use of cohesive devices in the stories shows that the TT readers, children, would be able to understand the text better. The use of lexical cohesion such as the repetition of a word shows the author's goal to express the text like that of a child's because children usually emphasize and repeat something that they admire or desire (Alsabbagh, 2014). The use of conjunctions in the text for the author's intention of clarifying, objecting, or sequencing the story in a way that would enhance the children's reading comprehension was observed.

Finally, it is hoped that this study could shed light onto the current problems in translating children's literature in Malay as well as the importance of cohesion in enhancing readability in children's stories. It is also recommended for future researchers to extend the study of Skopos theory in literary translation by comparing the translations done in adult and children's literary translations. Next, more research should be conducted on children's literary translation by adopting other translation strategies for children's literary texts and on a larger corpus. Moreover, as the "quality of Malaysian" (Amini, Ibrahim-González, Ayob, & Amini, 2015) literature for children requires much improvement, more studies on other factors affecting readability, in addition to cohesive device could be conducted in Malaysia.

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About the authors

Nik Adriana is a student BA in English Language and Communication. She has conducted several translation projects.

Pavithra Devi is a student in English Language and Communication. She has conducted several translation projects.

Assistant Professor Dr Mansour Amini is a researcher in Translation Studies and Conference Interpreting. His PhD thesis was the first research in Malaysia to address Conference Interpreting Quality in the country. He has published over 40 peer-reviewed articles (Scopus and other indexed) in the scope of Translation and ELT.

Bita Naghmeh-Abbaspour (Dr.), is a senior lecturer at the School of Languages, Literacies and translation, Universiti Sains Malaysia (USM). Her main areas of research are Multiculturalism and Cultural Studies in Translation (Gender Studies, Post/Colonial Studies, etc.) as well as Translation and Discourse Studies. She is a member of the European Society of Translation, as well as the International Association for Translation and Intercultural Studies.