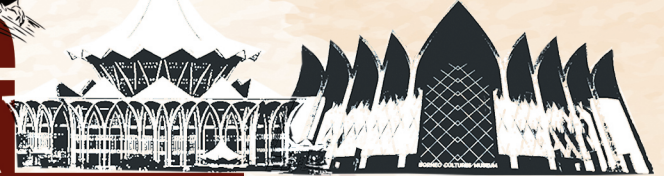




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INCLUSIVITY AND SUSTAINABILITY

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- Professor Dr Su-Hie Ting -

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Disclosure:- Translation from Conversational Register to Psychotherapeutic Register

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Abstract

“You didn’t hear what I said”. This is what patients can sometimes be thinking when they disclose something heavy on their hearts and minds to therapists. Then they may be feeling misunderstood, some gaps in acknowledging issues may be due to register differences. Misunderstandings occur when people communicate in different registers. Jokes use this as we are led to assume one thing and then the comedian reveals a surprise outcome, making us laugh. A much more troubling subject, the mismatch of communication may be used as people attempt to excuse themselves from accusations of sexual assault. So, we see that register is an important aspect of communication deserving close attention. The study examines mismatches in conversational register and psychotherapeutic register in the context of disclosure. The study involved one participant who made disclosures and personal statements during an interview. The interview was audio recorded and transcribed. In a follow-up interview the transcript from the initial interview was reviewed together to reveal mismatches in meaning between conversational register and psychotherapeutic register. Reviewing these mismatches, and highlighted by the interviewer skilled in psychotherapeutic register, enabled the participant to gain insight into personal meaning, identifying shortcomings, strengths, and achievements previously obscure to them, and so to develop further psychologically. The study shows the importance of the skill to translate registers on the part of the therapist to be able to connect to the discloser and enable them to progress.

Keywords: disclosure, translation, conversational register, psychotherapeutic register

Introduction

“You didn’t hear what I said”. Patients may be thinking something like this when they disclose something of personal emotional significance to their therapist, in which case they may be feeling misunderstood. The gaps between the two may be due to register differences. Misunderstandings occur when people communicate in different registers, without a translation process being achieved. Register refers to the level of formality or style of language used in different contexts, and is influenced by the relationship between speakers, the topic, and the setting of communication.

A British comedy duo from the 1970s recorded a song “We heard what she said but we knew what she meant” is a light-hearted illustration of this gap. Jokes play on this gap in meaning comprehension as we assume something and then the comedian reveals a surprise outcome to make us laugh. In comedy, for a joke to work just two elements are required. First, a set-up or premise is needed – a scenario everyone understands. Second, a punchline or payoff, which acts as a counterpoint to the first part and may be a misdirect, wordplay or analogy, but comes as a surprise end to the story. On a much more troubling subject, the mismatch of communication may be used

as people attempt to excuse themselves from accusations of sexual assault. So, we see that register is an important aspect of communication and deserves close attention.

Register has been of interest to researchers, with acknowledgement of context in language patterns and that language use varies between relationships and circumstances (Goulart et al., 2020). Many register studies compare two or more registers to assist understanding of communication and choices in language (Goulart et al., 2020). A study on nurses' use of language registers (Staples, 2015, as cited in Goulart et al., 2020) highlights how situational factors shape communication. Nurses often focus on delivering necessary information, without adequate attention to whether patients can understand them. In contrast, therapists often adjust the register to support the patient's learning and self-awareness. This is because a key goal in therapy is to help the patient function more fully and authentically after the therapeutic relationship ends. Academic writing provides another analogy worth considering (Goulart, 2020) and the translation of register depends on the audience. Writing meant for the lay public means that a register change is needed as information is passed from an expert to a non-expert. On the other hand, writing journal articles requires accurate use of the register as the information is exchanged with an expert audience (Goulart et al., 2020). The examples highlighted on the communication of nurses with patients and academics with their audience are reflective of two situational registers.

In their review article of linguistic register papers Goulart et al. (2020) note that spoken registers are less studied and less well understood than written registers and hope for research to explore more of spoken register characteristics. Thus far, the translation from psychotherapeutic register to informal or conversational register, and vice versa, has not been studied.

The interviewer with a psychotherapy training would be using psychotherapeutic register while an interview participant would be using conversational register. Such studies are less about register choice and more about the translation, transposition, and interpretation of different registers in a particular setting such as an interview with a psychotherapeutic slant. Following Goulart et al.'s (2020) cluster analysis, different information features may be identified from their interaction. The informational features are not distinct and found in only one conversation. Instead, the informational features are combined and the separation of informational features breaks down as a person becomes encultured into a register new to them. Intraregister variation is discussed by Goulart et al. (2020) for conversational variation, but this paper focuses on inter-register communication between two (or more) people who have different approaches for their communication purposes within certain situational contexts.

The study examines mismatches in conversational register and psychotherapeutic register in the context of disclosure during an interview.

Literature Review

Translation between conversational register and the lexicon of psychotherapeutic register

This section deals with the issue of whether moving between conversational register and the lexicon of psychotherapeutic register is considered translation. Mohajer and Zolnikov (2024) consider register as a containing boundary in therapy, like time, space, consistency and confidentiality, amongst others. When considering boundaries, one may think about the transition between the two areas. A door or portal is a useful analogy in this aspect. The Roman God Janus is usually depicted as a head with two faces and is the God of boundaries, doors and transitions, and looks both in and out, backwards and forwards at the same time. This capacity to maintain

and hold a two-way attention is apposite to a therapist working between the emotional states of themselves and their patient and, in this case the two linguistic registers, and translating them simultaneously. The therapist holds the boundary, guards it and negotiates what may pass between the two realms.

Real-time translation may be achieved as the conversational and psychotherapeutic registers interact. The translation between conversational register and the lexicon of psychotherapeutic register in real time requires training, skill and practice. Psychodynamic psychotherapy training requires a thorough understanding of countertransference. This is a technique to access and comprehend the internal emotional state of others. Countertransference is identifying feelings within oneself but understanding that they did not originate in oneself. They come from the other person in an unconscious process where they are expelled as that person struggles to cope with or understand that feeling. A psychotherapist needs to have great self-awareness, openness, and the ability to process feelings in real time to accurately identify, process, understand and utilise countertransferential feelings. Reflection and clinical supervision also aid the process for later encounters of the patients with the psychotherapist.

Translation to connect my “I” and your “I”

Another form of boundary is how we distinguish between me and you. Ogden (1946) introduced the concept of the Autistic-Contiguous Position where he postulated that it is the most primitive or early process where human babies begin to differentiate the self from the rest of the world by understanding that the skin is a barrier between the internal and external worlds. We have an internal world that seeks communication to an outside world.

My “I” wants to connect to your “I” even though there may be different meanings attached as we find ourselves using different registers that require translation to achieve mutual comprehension. There is a need to compare and contrast the me/you experience to perceive a difference. Ogden (1946) suggests we gain knowledge of things by comparing an us/not us dyad. In this way we may perceive things other than ourselves and realise that meaning may be constructed elsewhere also, and is not just constructed internally through our own experience perceptions. In discussing Lacanian theory, Odgen (1946) notes that we “inherit” meaning, as the symbols predate our experience.

This explanation is based on Odgen (1946). We have knowledge of “Me/Not Me” gained through encounters with others and communication with those others requires a negotiation. In a similar way we have differing registers and the two may interact and have to be negotiated. There is a Liminality to experience – the Me/Not Me, - My World, My Experience, My language vs You, Your World, Your Language. Me and You are differentiated, You are different from my “Self”. My “Self” is a composite of the many things that have gone into creating the present Me. We are all historical and grow and adapt as life impinges on us. We are in a process of Becoming. In this way we adapt and grow and adopt new things into our lives. We acquire new tools with which to progress and a part of this may be language registers as we translate new experiences into our developing selves.

Different selves

Rogers (1902-1987) believed that the “Self” comprises of the real self – who we think we are, self-image – needing positive regard gained from others, and the ideal self – our aspirations.

This is an ever-on-going process of adaptation and change as we assimilate and accommodate experiences into our lives. Therefore, adaptation is constant, albeit with a core of identity, as we grow and accumulate. Through this process our core-self must react to experiences as we encounter them, and we may need to act according to the circumstances. I have often envisioned the “onion” self to help understand this process. We have a core, like the centre part of an onion, but as we gain experiences in life, we develop subsequent layers, one on top of another. These layers are a natural growth as different experiences impinge on us.

In different aspects of life, we present different aspects of ourselves to different situations and to different people. We do not behave the same way towards our parents than we do towards our friends, or towards people we wish to impress. I am keen to leave a good impression, but my behaviour will adapt to the circumstances in which I find myself. It is almost as if we have a Picture Gallery of selves. We wear different masks to suit the situation and the person before us. We are all immensely complicated, carrying multiple selves within each of us. To further complicate matters there is also an element of Intra-Subjectivity as we negotiate internally for the right voice to present in the right situation – to find the right register to communicate with to others. Mohajer and Zolnikov (2024) discuss congruence of language to indicate the appropriate use of language to situation.

Gaps between the therapist and patient

“Mind the gap between perception and reality”, Sean Tiffée (Professor of Speech at Lone Star College, United States of America) is noted as saying. Tiffée (2020) discusses “Linguistic Fidelity” and the “gap” between your perception and mine. He discusses not “minding” the gap but of “mining” it, to fill in the gaps between one person’s perception and another’s. He remarks how we each have our own narratives in which we are our own “heroes”. He notes a binary in a perception of “your view, my view” and “right and wrong”, our perceptions of reality.

Gap was also a subject of interest for Joy Schaverien (1943-2025) in thinking about patient and therapist relationships. Although the theoretical point of reference is different, it articulates an analogous concept that is useful here. She drew inspiration from Wittgenstein (1889-1951) and from Lacan (1901-1981), both of whom were concerned with language, with conscious and unconscious communication and, with articulation. The Gap is concerned with the conscious and the unconscious as a space between the patient and the therapist – the contained and the container, the interpersonal and intrapersonal, Schaverien, (1995).

For the therapist the task is to articulate the gap so that it may be acknowledged and worked with. For translating situations the task is to articulate the gap in registers, to build bridges between the gaps and registers, fostering greater depth of communication. As in Wittgenstein’s (1953) famous duck or rabbit picture, it is the mental shift in perception that furthers understanding and we may be able to perceive both meanings at once – the meaning of each register is held in mind simultaneously. A therapeutic interpretation or a linguistic translation alters our perception so that we may see the two meanings at once, thus accommodating a newer view and adding to our understanding. By borrowing these therapeutic concepts and applying them here, we may expand our framework to appreciate some intricacies that sheds light on what perhaps could be considered a new way.

In-group and out-group in registers

Registers also reflect “In-Group” and “Out-Group” dynamics, as described in Social Identity Theory (Harwood, 2020). People often adjust their language to align with their group identity or distinguish themselves from those outside their group. Although this is a way to understand how we discriminate against others, it may also help us understand how language or register belongs to one section of society over another and that acquiring new registers will entail effort to overcome barriers, obstacles and preconceptions.

Comparing conversational and psychotherapeutic registers

The Conversational Register and the Psychotherapeutic Register have many commonalities, as well as differences and there is a skill in working with the differences or the gaps to translate meaning, to present new perspectives from therapist to client to foster growth and change. There develops an intersubjective dialogue within interpersonal perspectives and unconscious drives (Mohajer & Zolnikov, 2024). What is proposed here is not the battle and struggle of egos envisioned by Mohajer and Zolnikov (2024) but rather an attempt to bridge gaps, to find meaning, to co-operate and assist growth psychologically during the therapeutic encounter. The encounter is predicated on the imparting of knowledge for positivity. Admittedly, this places the therapist in a position of power and the patient as supplicant, but it is a relationship based on benevolence and with all good intentions. Much later in therapy, a therapist may withhold a translation or interpretation. This would be done so as to allow the patient to discover it for themselves, having acquired the necessary skills passed on from the therapist. It is done so the patient may practice their new skills in a safe space but also it fosters independence, a major goal of therapy.

Psychotherapeutic register is a specialised register (Goulart, et al. 2020) acquired in training, but it is also transferred to patients during the course of engagement and as therapy progresses. Nevertheless, and especially at the initial stages of therapy and probably for some considerable time, it is obscure to the patient and the therapist needs to work hard to translate and to enculture the patient into a new register. For the therapist there is a constant review process of what is being said in the patients’ conversational register to reinterpret it into the psychotherapeutic register in the hope of finding salient points to illustrate their understanding of their therapeutic model in the service of their patient.

Skilled musicians can use music written for one instrument and adapt it for another instrument. The process is called transposing and is often achieved while playing the instrument. This skill is similar to what is being identified here, as it is achieved in real time, during the therapy session. It is a part of the therapeutic encounter, as the therapist identifies mismatches from each register and translates them. Often, this is spoken about so that it becomes a tool to illustrate points and assist the patient to develop psychologically.

The skill for the therapist is to identify a pertinent point from the conversational register of the patient, translate that point mentally into the psychotherapeutic register, in real time, and then offer the translation as an interpretation. Through this, the therapist offers the point in a new and reframed perspective. The translation can then be utilised as a fresh perspective for the patient that is useful for enduring psychological growth. In therapy this process is termed Interpretation.

Method of study

The study involved an interview with a participant to investigate reactions perceived by the discloser during emotional self-disclosure in conversations and changes to their sense of self resulting from those perceived reactions. Snowballing and networking techniques were used to identify a potential candidate for the study. The participant is an adult over the age of 18 and lives in or near Kuching, Sarawak, Malaysia. To be able to take part in this study the participant needed to be proficient in spoken English and be emotionally literate. It was also considered important that the participant be not in crisis (meaning that they are not coping with life's problems), not suicidal (and have no suicidal ideation) and not be psychotic. These criteria were considered essential due to the depth of emotional exploration likely to take place in the interviews.

A potential participant was told about the purpose of the study. She was also told that her participation in the study was voluntary and she could withdraw from the study at any point. An assurance of the confidentiality and anonymity of the self-disclosure was also given. The participant agreed to participate in the interview. An appointment was made with the participant to have the interview in a small office in her work place. She chose this location and it functioned as a secure, safe and familiar place for her, making the interview process less challenging. The two interviews were conducted in English.

In the first interview the question was posed, "How did you feel when you noticed the response someone showed after you disclosed something to them?" Although subsequent prompts had been pre-prepared along with follow-up questions, these were not required and the conversation flowed. The interview was audio recorded, with the participant's permission. The audio recording was transcribed. In a follow-up interview the transcript from the initial interview was reviewed by the participant and the researcher together, to reveal mismatches in meaning between conversational register and psychotherapeutic register. A mismatch between the two would indicate a topic that potentially could be explored to expand meaning for the participant and thereby assist psychological growth. Reviewing these mismatches enabled the participant to gain insight into personal meaning, thus identifying strengths and achievements previously obscure to them, and enabled them to develop further, psychologically.

The two interview transcripts were analysed by the interviewer, using the iterative process form Interpretative Phenomenological Analysis (IPA). This requires reading and re-reading the transcript. In this study the search was for mismatches between the conversational register and the psychotherapeutic register to indicate gaps in meaning between the participant and the researcher.

Results and Discussion

In this section, the results on mismatches, translations, interpretations from the conversational register of the participant to the psychotherapeutic register of the interviewer are described. A few examples from the interview are included as illustration.

I feel hurt; you feel invisible

The participant talked about differences of opinions between her and her husband and where she felt that her husband was not capable of understanding her point of view. She described feeling "hurt" and indicated frustration at the misunderstandings in some of the differences between her

and her husband. The translation offered was that she felt unvalidated and undervalued, creating feelings of pointlessness in her. Reacting to this, she described feeling alone.

Putting these feelings together into a package, I offered a translation of her feelings that she was feeling invisible. The translation was effective in the present, but also for her relations at home as she would be able to reframe her perspective, thereby gaining opportunity to react differently. By translating from one register into another I was able to break a viewpoint and allow an insight into another framework that created a new meaning and new modes of behaviour. This translation helped her gain insight into her situation but also her husband's inhibitions and she discussed his difference in emotional intelligence compared to her own.

She reflected on differences between her and her husband, describing herself as "sensitive". I added a further translation for her as feeling "emotionally astute" compared to her husband. By doing this I prompted her to review her husband's positive and negative attributes. In this review she was able to identify how her husband did support her and shared the burden in many of life's tasks with her.

We see that the translation is effective, not just in the moment, but also impacts the ongoing life of the participant, her relationship with her husband and her family life in a wider context. In assisting her to discover a new view of her life with her husband and her family there was a successful translation from the conversational register of the participant to the psychotherapeutic register of therapy, bridging a gap, allowing insight and a reframed perspective, promoting psychological growth not only for herself but also for her family unit. I was also able to note that a positive response from her husband was "validating" for her, this was another interpretation for her and helped to bolster her sense of Self-Worth. By this process, adaptation and change was utilised to assist in psychological growth, adding to her core identity.

I blocked them out; you avoided them

A second example from the interview is where the participant discussed not wanting to deal with difficult situations, saying that she blocked them out. I translated this as avoidance, which led to a discussion of her coping mechanisms, and later, to how she prioritised some things over others, and a general discussion of her emotional management style. This interpretation gave her the opportunity to review her behaviour and to alter things in the future. The blocking-out, also indicated an attempt to mask feelings and present a false-self to the world, indicating feelings of inadequacy to deal with some things.

In the discussion with the participant, we were able to view her emotional management style from more than one perspective by holding more than one meaning in mind at the same time. It highlighted a gap which could be filled with a new translation to foster growth and change and to find increased ability to confront things in future circumstances. This therapy like intervention is a collaborative pursuit requiring co-operation and a desire to explore and accept a new perspective imparted by another.

Sometimes it is important for the therapist to identify and name what has been left unsaid by the analysand, or in this case, the interview participant. This may be achieved by considering countertransference reactions. There was a growing feeling of amusement and pride within me at the way the interview was progressing. This could have been a self-satisfaction, but it could also have been relevant to the participant before me, where I was accessing her feelings, as yet unnamed. This seemed possible to me as I reflected in real time during the interview, as what she was discussing was not fully formed or articulated.

My participant was discussing vague feelings and situations. By utilising countertransference knowledge of my own emotional state and her likely emotional state I was able to offer an interpretation. I had an image in my mind of her as a bicycle wheel hub that all others in her realm relied on for stability and structure. It seemed to me through this analogy that she was strong and resilient. I was able to translate that she was “proud” of her achievements. There then followed a discussion about how she would like to be an inspiration to other young women, to study, to work hard and to achieve their dreams. We were able to continue to explore that she was good at achieving a positive mental attitude and not dwell on past events. She also expressed that she was good at maintaining a focus and was not easily distracted by superfluous things. This is reminiscent of the concept by Rogers, where self-image, needing positive regard gained from others, and the ideal self – our aspirations, are boosted in this exchange.

A further example involved a discussion of the masks we wear in life and “false-self” feelings. This had been prompted by her revealing guilt, shame, and regret at sometimes expressing anger towards others. These were feelings that she had attempted to repress but had found impossible to do and so they had burst out. This left her feeling regret that she had failed to conceal her less pleasant side with a false self and so had failed to protect others from her negative self.

This aspect of positive and negative is reminiscent of the Janus effect as we look in and out at the same time and attempt to regulate what passes through the boundaries. It also highlights me/you differences as negotiations are needed to regulate communication between people. Here, I am also reminded of Mohajer and Zolnikov (2024) discussing intra-subjectivity, with internal communications proceeding for that communication regulation in preparation of connecting with others and language congruence. By exploring these issues, she was able to let go some of her guilt and consider the possibility of alerting her behaviour in future. This is a further example of the therapy skills being passed on for future events and of the effect of timely interpretation and translation.

I am stubborn; you are independent

A final example from the participant is where she labelled herself as stubborn. In applying this self-label she indicated that she was making comparisons to others. This is an indication of awareness of the differences between me/you and a questioning of her self-worth. The translation I offered was of independence and resilience boosting her self-worth, as I was aware of her doubts. Although, to some extent this repeats points for the other examples it also shows that the process is about small increments and an oscillation back-and-forth as new ways of being are accommodated into psychological growth. From these examples we may see how translation from one register to another helped the participant grow psychologically through the skill of therapeutic translation and interpretation.

Sometimes, an intervention is to deliberately identify a negative point so that it may be contradicted by the patient, thus allowing them to find a stronger positive attitude. She spoke of being “stubborn” in her decisions, I translated an interpretation for her being “Independent and Resilient” to foster her “Self-Worth”. Later in the interview my participant returned to the subject of “Independence” in her life, and we were able to discuss how others “Enabled” that for her, so respecting her abilities, and her being “pivotal”, in the lives of many others. Thus, giving her authority to assess and make good decisions for herself and others. We have seen how Translating from one register to another helped my participant grow. We have also seen how the Translating

process relies on the skill of the Therapist to offer interpretation to facilitate that growth in a process of slow and gradual gains.

Interpretations or translations are not synonymous but may share some meanings at times. An interpretation is not “The Interpretation” and many other translations could be considered. The one offered at any one point is just one of many others that could be of service and it relies on the skill of the therapist to judge a “good enough” fit. Here, “good enough” is a term borrowed from Doland Winnicott (1896-1971) who coined the term to lessen pressure on young mothers who burdened themselves to be more of a perfect parent. To help someone gain a new perspective I need to understand their present point of view and then consider how they may be guided to another that is acceptable to them. For translation to be effective it needs to make sense from the old register and converting to the new one. The insight needs to be able to fit into the gap exposed.

One translation will not make for change and in the interview, topics are repeated, and interpretations are also repeated, but this process of repetition may lead to change and growth eventually. Therapy is a process of gradual change and of “Becoming”. Acknowledging the gap brings it out into the open and allows people to work with it. Then there is the possibility of building bridges over those gaps and of making joined-up worlds for people.

At the end of the final interview the participant thanked me for the opportunity to take part in the process. She said that she found it useful for “self-reflection” and that it “lightens the load” for her.

Conclusion

The study shows the importance of the skill to translate registers by the therapist. This skill is acquired in training and honed in practice. It is a constituent of the skill-set of a therapist, especially one using the psychodynamic orientated approach. Translation enables connection to the person attending and empowers them to progress. Translation is not the same as interpretation but it is argued here that they share many aspects, not least the opportunity to view a point with a renewed perspective and to carry that forward to potentially alter life behaviours for potential benefit of the participant.

It has shown how there are many aspects to interactions between people and is especially true of this focused conversation between my interview participant and myself for what became a therapeutic encounter for her. In this study the focus is less on linguistic markers. The focus under consideration here, is rather on the specialist language used as translation happens between the conversational register of the participant and the psychotherapeutic register employed by myself. The focus is on how the translation is made into the lexicon of the other and utilised in service of illustrating a point and for learning purposes.

Countertransference has been shown to assist appreciation of internal feeling states and how they help identify what may be difficult to articulate. Register is shown to delineate therapeutic boundaries and indicates a me/you dyad between interlocutors and this comes with an understanding of Rogerian “self” for a process of adaptation and growth as we negotiate life. There has been consideration of aspect, as registers are traversed with inward and outward looking perspectives happening as a journey progresses towards greater psychological growth. This happened with realisations of the masks we wear to protect ourselves and others.

Gap has been shown to be a feature of register translation as it marks differences between the terms used in each, so that translation or interpretation may be achieved to highlight those differences and therefore pass on new meanings, new skills and new ways to live, less constricted

and more authentically. In this study the translation has been between the conversational register of the participant and the psychotherapeutic register employed by myself. However, there has also been a further translation in presenting this into a linguistic register for consumption here.

In looking towards a future where many of the things that people engage in and achieve are set to be replaced by new technologies, AI needs be mentioned. At present there is, perhaps, little to concern therapists and their ilk, but things do and will change rapidly. In a recent BBC article Lawrie (2025) discusses AI therapists being accused of offering harmful advice. Using LMM's they may seem to help where there is a shortage of therapists. However, they have been likened to "inexperienced therapists" and who are unable to "read" and are unaware of clues like body language in patients etc. and, ultimately, fail to engage as a human would. Also, they may be unable to identify serious conditions like suicidal ideation and so pose a threat to life. At present, this would seem to present a safe space for the practicing therapist. However, change and progress is inevitable, and it may not be too long before AI has equivariance, and then surpasses human interventions. It will be up to people to adapt and progress. It can only be guessed at how this may advance therapeutic input, but I can only hope that growth and change are positive, which is, of course, very much in-line with therapeutic ethos.

A limitation of this study is that it looks at just one interview participant and so is not generalisable. However, in defence, the processes discussed herein are, I argue, common to many therapeutic encounters, in which case they have some gravitas and mandate.

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Problematizing policy documents for multilingual disaster communication and translation in Malaysia: potentials and pushbacks

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Abstract

Malaysia is a multiethnic country prone to hazards such as the annual monsoon floods. The rich cultural and linguistic tapestry of the local population alongside foreign nationals necessitates the availability of information in multiple languages including translation for disaster communication. However, the bilingual tendencies of the country's disaster management policies that prioritise Malay and English can marginalise speakers of other languages. This study analysed selected publicly available documents key to the strategic operations of the National Disaster Management Agency (NADMA), the country's focal agency for disaster operations and risk management. It investigated the level to which multilingual communication and minority communities are accounted for in NADMA's key disaster and risk management documents by using language as an analytical framing for ontological policy reconstruction. Ontological policy reconstruction through language framing describes existing concepts within the policy landscape which are not visible yet or attempts to construct the concepts in a different way. While the use of broad terms such as "community", "society" and "communication" could entail inclusivity of the minority communities, these could also potentially marginalise minority communities for provisions to language access services and translation. The study advances the discussion on the call to explicitly recognise multilingual communication and translation in policy statements. It also suggests a better understanding of stakeholder involvements to improve disaster communication, including a closer examination of policy implementation at various levels.

Keywords: disaster communication, Malaysia, multilingualism, translation

Introduction

A strong emphasis on the role of communication in dealing with negative impacts before, during and after a disaster event is driven by the increased human interconnectedness in today's world. Such realities can be observed in Malaysia as a multilingual, multicultural country prone to hazards such as flooding and storms. Yet the bilingual Malay-English approach to the country's disaster management policies has the potential of marginalising the needs of speakers of other minority languages. Ignoring potential marginalisation could limit their rights to information, including disaster preparedness which involves activities and measures taken to forecast and warn them before crisis events (Benson & Twigg, 2007). Further, it could restrict essential sources of in-depth local knowledge and information, and hinder operational effectiveness (Munro, 2013). This paper contends that multilingual communication through translation is a tool for disaster risk reduction (as suggested in Federici & O'Brien, 2019). Multilingual communication through translation should be in place to deal with disasters, whether in response, recovery or preparedness phases. The provision of translation as a form of multilingual communication will make information more accessible to communities with limited comprehension of the dominant

languages. Therefore, a formal recognition and acknowledgement of such provision in formal policy statements would contribute to enhanced consideration of obligations, practices and services needed to meet specific needs of these communities.

Method

This exploratory study analysed selected publicly available documents key to the strategic operations of the National Disaster Management Agency (NADMA), the country's focal agency for disaster operations and risk management. The documents selected for analysis are as follows:

1. Directive No. 1: National Disaster Management Policy and Mechanisms (*Arahan No. 1: Dasar dan Mekanisme Pengurusan Bencana Negara*) (NADMA, 2024a)
2. National Disaster Risk Reduction Policy (*Dasar Pengurangan Risiko Bencana Kebangsaan*) (NADMA, 2024b)
3. National Risk Register (*Daftar Risiko Kebangsaan*) (NADMA, 2021)
4. Preparedness in Facing Disaster: Flood and the COVID-19 Pandemic (*Kesiapsagaan Menghadapi Bencana: Banjir dan Pandemik COVID-19*) (NADMA, 2023a)
5. NADMA Guidelines No. 1 Year 2023: Procedure for Delivering Disaster Relief under NADMA (Amends. 2024) (*Garis Panduan NADMA Bilangan 1 Tahun 2023: Tatacara Pemberian Bantuan Bencana di Bawah NADMA (Pindaan Tahun 2024)*) (NADMA 2024c)
6. NADMA Guidelines No. 2 Year 2023: Procedure for Using Disaster Operations Funds (Amends. 2024) (*Garis Panduan NADMA Bilangan 2 Tahun 2023: Tatacara Penggunaan Peruntukan Pengoperasian Bencana (Pindaan Tahun 2024)*) (NADMA, 2024d)
7. Community Empowerment Program ABC-19 (*Program Pemerkasaan Komuniti ABC-19*) (NADMA, 2023b)
8. Program Module Guideline for Community Based Disaster Risk Management (CBDRM-P) - Pandemic (*Panduan Modul Program Pengurusan Risiko Bencana Berasaskan Masyarakat - Pandemik (CBDRM-P)*) (NADMA, 2023c)
9. Guidelines on the Implementation of Community-Based Disaster Risk Management (CBDRM) in Malaysia (*Garis Panduan Pelaksanaan Pengurusan Risiko Bencana Berasaskan Komuniti (CBDRM) di Malaysia*) (NADMA, 2024e)

These documents were purposively selected to maintain consistency in the materials such that they are federal-level policy and guiding documents officially published by NADMA with focus on the Malaysian context. By using language as a framing for analysis, the study operationalised multilingual communication and translation through keywords such as 'language' ("bahasa"), "culture" ("budaya"), "communication" ("komunikasi"), "translation" ("terjemahan"), "local" ("tempatan") and "community" ("komuniti"). These keywords including their derivatives were searched and identified across the selected documents. The searches also considered other concepts referring to potentially marginalised groups such as "disabled" ("kurang upaya") and "warga asing" ("foreign"). Then, a close reading of the identified statements was carried out to understand the level to which multilingual communication and minority communities are accounted for in NADMA's key disaster management documents. Then, the findings were analysed using ontological policy reconstruction (see Moon & Pérez-Hämmeler, 2022; Pauly, 2016) as a framework to describe existing concepts within the policy landscape.

Through this framework, the author suggested possible inclusion of potentially important concepts, including construction of concepts in a different way.

Results and Discussion

Analysis of findings was carried out with focus on the topics of multilingual disaster communication and translation. Findings from the searches and identification of keywords suggest that “communication”, “community” and “local” are prevalent concepts across the documents. “Communication” is applied chiefly in relation to “information” (“*maklumat*”) such as sharing of information for preparedness, prevention and mitigation of disasters (NADMA, 2024a, pp. 9-10), as well as delivery of information in an accurate, timely and effective manner through early warning systems (NADMA, 2024a, p. 10) and disaster communication plan (NADMA, 2023a). Communication is also mentioned in terms of stakeholder involvement where governance, coordination and collaboration are implied (NADMA, 2024b, p. 16); the importance of risk communication (NADMA 2024a, p.10; NADMA 2024b, p. 32); as well as the practical strategies to deliver information to communities and local groups (NADMA, 2023b; NADMA, 2023c).

“Community” (“*komuniti*”) is also widely used in association with “communication”. Some relevant applications of the term “community” across these documents are in the inclusive involvement of all societal groups as well in the use of local and indigenous approaches to disaster risk reduction agenda (NADMA, 2024b, p. 16), community building and training (NADMA, 2023A, p. 27-29), as well as specific references to societal actors and entities (NADMA, 2024c; NADMA, 2024d; NADMA, 2023b; NADMA, 2023c). There are also references to communities who are “at-risk” (“*berisiko*”) (NADMA, 2023b, p. 11) and with “vulnerabilities” (“*kerentanan*”) (NADMA, 2023c, pp. 6-7). However, despite these references, these statements do not specify examples of community groups that could be at-risk and vulnerable. In others documents, however, communities with disability are quoted as a potential stakeholder considered (NADMA, 2023c, p. 14), international short-term visitors are mentioned in relation to border control during the pandemic (NADMA, 2023c, p. 20), while vulnerable groups such as the elderly, children and people with disability are highlighted (NADMA, 2024e). Also, it must be noted that the term “community” here includes other equivalences of “*komuniti*” such as “*masyarakat*”, “*kumpulan*” dan “*penduduk*”.

The term “culture” (“*budaya*”) is found in several instances. For example, in the localisation principle of disaster risk reduction (DRR), practitioners are expected to adapt international concepts to national and local situations including their cultural sense (NADMA, 2024b, p. 16). “Culture” is also mentioned as an important aspect to a community’s strength, interconnectedness and sense of respect, which is vital to the risk management process (NADMA, 2023c, pp.6-7).

To the best of the author’s knowledge, these documents are not available in bilingual Malay-English versions; rather, they are published in either of these languages only. While this could signal the country’s bilingual tendencies in policymaking, it is evident in a rather inconsistent form. Additionally, the keywords “language” (“*bahasa*”) and “translation” (“*translation*”) are not mentioned across these documents although there is implicit recognition for the importance of targeted communication to communities by adapting local knowledge and cultures. The prevalent use of the terms “culture” and “community” provide an opportunity for the inclusion of multilingual communication through translation in Malaysian disaster management policies. The broad use of terms such as “community” (instead of also specifying vulnerable or marginalised groups) and “communication” (instead of highlighting the roles of language and translation) may

suggest the potential for inclusivity in the country's disaster and risk management policy framework. This may also resonate with the government's whole of society approach to disaster risk reduction (NADMA, 2024b).

However, following the ontological reconstruction framework, this paper argues that a more appropriate consideration for certain segments of the Malaysian population should be made through a more specific language framing in policy statements. For example, persons of concern (POC) and migrant communities can be indicated more explicitly to represent a more holistic and diverse reality of Malaysia. The argument follows that the lack of recognition for multilingual communication could potentially marginalise communities for language access and translation provisions during high-stake disaster situations. The use of broad conceptual terms in policy statements may become a pushback against inclusivity and considerations for the marginalised groups. Therefore, policy and guideline statements could be constructed in such a way that specification of marginalised groups based on disaster hotspots and demographic information are included. In doing so, strategies for disaster communication using local languages and ones that capitalise on translation can be emphasised to address communities who are in need.

Conclusion

This paper analyses federal-level documents published by NADMA on Malaysia's disaster and risk management to explore and assess the extent to which multilingual communication is regarded in policies and guidelines. This multilingual communication aspect can be realised through the provision of language access and translation in order for vulnerable communities to be provided with sufficient resources to build capacity and improve preparedness. The multilingual communication aspect, therefore, must be enshrined in policy and planning documents to guide the authorities and the communities to manage disasters better (O'Brien et al., 2018). While this paper focuses on policy and guidelines on the national level, this recommendation may as well be in place within local and regional structures because strategic operations are more effectively carried at this level of jurisdictions (O'Brien et al., 2018). This also follows the rationale that local-level governance is ideal to address community needs (Knauer, 2022), provide support through inclusivity and flexibility when national-level regulations seem inadequate (Milly, 2023), and promote collaborative engagement and engagement of information (Okunola, 2025). Malaysia as a country characterised by cultural and linguistic diversity should view multilingual communication as a useful disaster risk reduction tool to deal with its nature that is prone to natural hazards year by year.

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Interpreter's Subjectivity in Diplomatic Interpreting: A sociosemiotic analysis of China's 14th NPC Press Conference

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Abstract

This study investigates how interpreters exercise agency in high-stakes diplomatic interpreting, adopting Morris's (1938) sociosemiotic framework to analyze their role as cultural-political mediators. The study examines interpreters' subjectivity manifests across three dimensions of meaning-making: as cultural transcoders navigating referential meanings, as discourse restructurers reconfiguring intra-lingual patterns, and as cultural-political mediators contextualizing pragmatic effects. The data analyzed were 12,000 words of Chinese-English consecutive interpreting data from the 2023 Premier's press conference of China's 14th National People's Congress (NPC). The analysis reveals that interpreters do not merely transfer linguistic content but actively mediate cross-cultural communication through deliberate choices in rendering culturally-specific expressions, restructuring discourse patterns, and navigating politically sensitive content. While literal equivalence may be sacrificed, these choices enhance communicative effectiveness and maintain diplomatic nuance. The research demonstrates that diplomatic interpreters balance fidelity to source messages with adaptations necessary for target audience comprehension, particularly when handling Chinese political idioms, parallel rhetorical structures, and culturally embedded metaphors. These findings extend our understanding of diplomatic interpreting as a complex act of cross-cultural negotiation rather than mere linguistic transfer, with significant implications for interpreter training and conceptualizing interpreters' agency in high-stakes political communication. Future research could examine the universality of these patterns across different language pairs and interpreting modalities.

Keywords: diplomatic interpreting, interpreters' subjectivity, sociosemiotics, cross-cultural communication, political discourse

Introduction

Diplomatic interpreting plays a crucial role in shaping international perceptions of a nation's policies and rhetoric. In the context of China's growing global influence, the interpreter moves beyond mere linguistic converter to a cultural and political mediator. Key to understanding this transformation are the concepts of agency and subjectivity. Agency, defined as the interpreter's capacity to make deliberate choices and exercise initiative (Beck et al., 2002), has become central to understanding interpreters' professional practice. In interpreting contexts, agency manifests through interpreters' ability to make real-time decisions about linguistic choices, cultural adaptations, and communicative strategies, challenging earlier deterministic views that portrayed interpreters as passive vessels. Subjectivity, philosophically understood as the condition of being subject to external influences while maintaining individual perspective and initiative, takes on particular significance in interpreting studies. Building on Feng's (1994) conceptualization of subjectivity as humans' essential nature characterized by self-determination and innovative power,

translation studies scholars have developed specific frameworks for understanding interpreter subjectivity.

Despite extensive research on interpreter competence, there remains a gap in sociosemiotic analyses that examine how subjectivity influences meaning-making. This paper aims to fill that gap by explicating how agency and subjectivity manifest in diplomatic interpreting, systematically analyzing three meaning dimensions, and aligning source texts with target renditions to reveal the interpreter's decision-making processes.

Theoretical framework

The theoretical framework for this study is Morris's (1938) sociosemiotic framework, which divides meaning into three dimensions particularly suited for analyzing diplomatic discourse where interpreters mediate between linguistic forms, cultural norms, and political intentionality. Table 1 illustrates how these dimensions correspond to specific interpreter roles:

Table 1
Three Categories of Semiotic Meaning and Interpreter Roles

Dimension	Definition	interpreters' Role
Referential	Sign-object relation (literal meaning)	Cultural transcoder
Intra-lingual	Sign-sign relation (structural coherence)	Discourse restructurer
Pragmatic	Sign-user relation (contextual effect)	Cultural-political mediator

Referential meaning and cultural transcoding

Referential meaning concerns the sign-object relationship, representing the objective world reflected in words, sentences, and texts. In diplomatic interpreting, this dimension involves cultural transcoding, the process of converting culturally-specific references into equivalent concepts accessible to target audiences. Interpreters must identify core denotative content while navigating cultural barriers that might impede comprehension.

Intra-lingual meaning and discourse restructuring

Intra-lingual meaning focuses on sign-sign relationships within language systems, encompassing structural coherence, rhetorical patterns, and textual organization. This dimension requires interpreters to function as discourse restructurers, reconfiguring syntactic patterns, rhetorical devices, and cohesive mechanisms to achieve equivalent communicative impact across linguistic systems.

Pragmatic meaning and cultural-political mediation

Pragmatic meaning addresses sign-user relationships, emphasizing contextual effects and communicative intentions. In diplomatic contexts, interpreters serve as cultural-political mediators,

managing politically sensitive content, maintaining diplomatic register, and ensuring appropriate emotional resonance for international audiences.

Method of study

The corpus comprises 12,000 words of Chinese-English consecutive interpreting from the 2023 Premier's press conference, transcribed and aligned with source speeches. Analysis employed Morris's (1938) three-dimensional framework to systematically examine how interpreters exercise agency across meaning levels. Six representative examples were selected to illustrate patterns across referential, intra-lingual, and pragmatic dimensions.

Results

Recreation of referential meaning

At the referential level, interpreters demonstrate subjectivity by transforming culturally-specific concepts into universally accessible meanings.

Example 1 illustrates this with the Chinese idioms “筚路蓝缕，披荆斩棘” (literally traveling rough roads with shabby clothes, cutting through thorns), which the interpreter rendered as “pioneering spirit of clearing obstacles and blazing new trails.” The interpreter recognized that international audiences would not comprehend the referential meanings of “筚路蓝缕” and “披荆斩棘”. Rather than literal translation, the interpreter integrated these concepts into “pioneering spirit of clearing obstacles and blazing new trails”, maintaining core referential meaning while ensuring accessibility.

Example 2 further demonstrates this pattern with “四千精神” (literally Four Thousand Spirit), transformed to “They were willing to explore all paths, go through all troubles, try all means and endure all hardships.” The interpreter strategically abandoned the literal “Four Thousand” numerical pattern, recognizing that “千” (thousand) in Chinese represents vastness/completeness. The repetition of “all” functionally replaces Chinese numerical symbolism, maintaining the parallel structure and rhythmic quality of the original while making it natural and impactful for the target audience.

Recreation of intra-lingual meaning

The intra-lingual dimension reveals interpreters' subjectivity through discourse restructuring and rhetorical adjustments.

Example 3 shows the transformation of Chinese parallel structure “既要...更要...” (literally both need to ... and more importantly need to ...) into English's “not just ... but also ...” construction, preserving rhetorical function while conforming to English discourse expectations. This example demonstrates how the interpreter actively mediates between two linguistic systems, not merely transferring words but reconfiguring the entire statement to achieve equivalent rhetorical impact.

Example 4 demonstrates multiple intra-lingual adaptations. The interpreter converted “民生之本” (literally root of people's livelihood) to “cornerstone of people's livelihood”, shifting to a metaphor that functions similarly in English political rhetoric, demonstrating cross-cultural metaphorical awareness and adaptation. By inserting “ultimately” for textual cohesion, the

interpreter created textual cohesion between the two clauses, and reinforced the logical conclusion being presented. The subjective marker “我认为” (literally I believe) is omitted to create more authoritative tone typical of English political discourse, which reflects awareness that in English political discourse, particularly in interpreting settings, explicit markers of personal opinion are often dropped to create a more authoritative tone.

Recreation of pragmatic meaning

Pragmatic meaning reveals the most prominent manifestations of interpreters’ subjectivity, particularly in handling politically sensitive content.

Example 5 shows the preservation of optimistic tone when translating “长风破浪，未来可期” (literally “long winds break waves; the future is promising”) as “break winds and waves and sail toward a brighter future”, maintaining nautical imagery accessible to international audiences while conveying confidence and determination. By recreating the emotional attitude and cultural imagery in a form accessible to the target audience, the interpreter demonstrated significant subjectivity and cultural awareness in the pragmatic dimension of meaning.

Example 6 demonstrates sophisticated political mediation in cross-strait relations discourse. The interpreter navigated politically sensitive discourse by transforming culturally-loaded idioms into diplomatic language suitable for international media. “同胞” (literally “patriots”) becomes “Chinese on both sides”, reinforcing One China Principle while avoiding contentious terminology. Chinese idioms “血浓于水” (literally “blood is thicker than water”) and “打断骨头连着筋” (literally “broken bones remain connected by tendons”) are transformed into “share an unbreakable bond of blood and a kinship”, conveying the emotional and political implications of these expressions to an international audience.

Summary

Systematic analysis of the 12,000-word data reveals consistent patterns of interpreters’ subjectivity across all three dimensions:

1. Cultural transcoding: Interpreters consistently transformed Chinese idioms, numerical symbolism, and cultural references into accessible equivalents while preserving core meanings.
2. Discourse restructuring: Systematic conversion of Chinese rhetorical patterns to English conventions, with explicit connectors and contextualizing phrases.
3. Political mediation: Careful navigation of sensitive topics through register adjustment, terminology selection, and emotional tone management.

These findings demonstrate that interpreters exercise deliberate agency rather than making random choices, suggesting sophisticated professional competence in cross-cultural diplomatic communication.

Conclusion

The findings suggest that diplomatic interpreter training programs should incorporate:

1. Cultural Decoding Modules: Training in analyzing Chinese political idioms, numerical symbolism, and Western media frames to develop cultural transcoding abilities.

2. Discourse Restructuring Drills: Exercises in rephrasing Chinese parallel structures, converting implicit discourse markers, and adapting rhetorical patterns for English audiences.
3. Political Sensitivity Simulations: Role-playing exercises for handling sensitive topics like Taiwan relations, trade disputes, and geopolitical issues, developing awareness of diplomatic language conventions.

In terms of theoretical contributions, this study extends Pöchhacker's (2004) notion of "situated practice" by foregrounding sociosemiotic constraints on interpreter agency. The triadic analysis reveals diplomatic interpreting as complex cross-cultural negotiation where interpreters balance fidelity to source messages with necessary adaptations for target audience comprehension. The framework demonstrates how interpreters' subjectivity operates systematically across meaning dimensions rather than randomly.

A limitation of this study is that it focusses exclusively on Chinese-English interpreting, thereby limiting universality of the findings. Future research should:

- compare strategies in other language pairs (e.g., Arabic-English) to test the model's universality
- examine different interpreting modes (simultaneous vs. consecutive)
- investigate emerging contexts like remote and video-mediated interpreting
- analyze how power asymmetries affect interpreter choices in different diplomatic settings

This sociosemiotic analysis demonstrates that diplomatic interpreters exercise sophisticated subjectivity across three systematic dimensions: cultural transcoding at the referential level, discourse restructuring at the intra-lingual level, and cultural-political mediation at the pragmatic level. Rather than representing deviation from professional standards, these adaptations reflect advanced professional competence in cross-cultural communication.

The findings fundamentally reconceptualize diplomatic interpreting as complex intercultural negotiation requiring not only linguistic expertise but also cultural awareness, political sensitivity, and rhetorical flexibility. This has significant implications for interpreter training, professional recognition, and theoretical understanding of interpreting as an active, creative practice rather than mechanical reproduction.

The study contributes to broader discussions about language mediation in globalized contexts, demonstrating how skilled professionals navigate competing demands for fidelity, accessibility, and cultural appropriateness in high-stakes international communication.

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Usability of English Translations of Chinese Cuisine Names from the Perspective of User-centered Translation

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Abstract

In the post-pandemic era, China is actively reopening to the world and attracting foreigners to promote international communication. One effective action is hosting various international sports events, during which a large number of foreigners were attracted to China. However, foreigners often encounter challenges when ordering Chinese cuisine in restaurants due to language barriers. The current English translations of Chinese cuisine names are not always accurate, leading to misunderstandings. Studies have yet to investigate the usability and evaluate the quality of the English translations of Chinese cuisine names on end users. This study proposes a qualitative analysis through text analysis and in-depth interviews, using the User-Centered Translation (UCT) framework. UCT is a further development of the functionalist translation theory that emphasises end users of translated texts, offering practical tools and methodologies to consider end users systematically and efficiently. The findings will culminate in practical guidelines to enhance the usability of the English translation of Chinese cuisine names, ensuring that the translations meet the needs and expectations of end users more effectively.

Keywords: usability of English translation, Chinese cuisine names, user-centered translation, translation usability

Introduction

With the accelerating development of globalisation, international communication and people-to-people exchanges worldwide have become increasingly frequent. Since implementing the reform and opening-up policy in 1978, China has been experiencing globalisation. According to the statistics released by the World Tourism Organization, China received 65.73 million foreign visitors in 2019, ranking 4th in the world after France, Spain, and the United States (<https://www.unwto.org/>). It is expected that China will play a more prominent role in the globe due to accelerating globalisation, and there will be a significant increase in interactions and exchanges between China and the rest of the world (Li-Cheng, 2019). Since 2020, however, the spread of the COVID-19 pandemic has severely impacted the development of globalisation. As a significant power in the global community, China is now experiencing continued recovery and growth after the pandemic and embracing greater openness. On January 18, 2024, the Chinese National Immigration Administration (NIA) released that the administration inspected a total of 35.478 million foreigners entering or exiting China in 2023, with a year-on-year increase of 693.1 per cent (<https://www.nia.gov.cn/>). The NIA has also announced the implementation of five new measures for foreigners visiting China and making business activities, education, and tours in China more accessible. It can be estimated that an increasing number of foreigners will come to

visit China after the pandemic.

China is now actively reopening and fully prepared to welcome foreign visitors. One significant and effective action is hosting various international sports events such as the Chengdu 2021 FISU World University Games (Postponed to 2023), the Olympic Winter Games Beijing 2022, and the 19th Asian Games Hangzhou 2022 (Postponed to 2023). These sports events are not merely competition activities but can help to promote international communication and people-to-people exchanges (Chen et al., 2019; Zhang, 2019). During these events, many athletes, organisers and sports fans worldwide are attracted to the hosting city of China (Chen et al., 2019). They not only attend sports activities but also go sightseeing to enjoy their stays and taste Chinese cuisines.

Chinese cuisine, renowned for its delicious taste, variety of dishes, rich ingredients and fresh flavours, has become one of the most representative symbols of China and has attracted many foreigners (Yang et al., 2018). However, foreign visitors often face obstacles in experiencing Chinese cuisine, particularly due to language barriers. Currently, the majority of restaurants in China provide menus exclusively in Chinese, which poses challenges for foreign visitors attempting to order food. When foreign consumers encounter such language barriers, it can result in dissatisfaction and negatively impact their intentions to consume Chinese cuisine (Akhtar et al., 2020). Under such circumstances, translation is crucial for global customers to understand the menus and order Chinese cuisine (He & Tian, 2023). The translation should serve as a communication tool between food providers and foreign visitors, facilitating processes in tourism and consumerism (Li, 2019).

Nowadays, English is the most widely spoken language globally, and around 1.45 billion people worldwide spoke English natively or as a second language in 2023 (Statista, 2024). It has been widely recognised as a lingua franca in the era of globalisation, facilitating international communication in all respects (Wahyuni et al., 2019; Alizada, 2021; Ly, 2022; Manolescu, 2023). Therefore, translating Chinese cuisine names from Chinese to English is significant in helping most foreigners consume and enjoy Chinese cuisine. Even though the English translation of Chinese cuisine names is of great significance, many scholars have pointed out that some translation problems still occur, such as inappropriate literal translation, spelling mistakes, inexplicable transliteration, etc. (Fang et al., 2013; Huo, 2014; Wang, 2015; Xu, 2016; Zhu et al., 2019; Duan&Zhang, 2019; Song&Pu, 2022). Here is a typical example of an inappropriate literal translation of Chinese cuisine names. This example is about a Chinese man who went to New Zealand to open a Chinese restaurant. On the third day of opening, many locals and Humane Society members gathered in front of the restaurant. It turned out that one dish of the restaurant had caused public outrage. The dish was “红烧狮子头” (HONG SHAO SHI ZI TOU), which was literally translated as “Bouilli of Lion Head”. The literal meaning of this dish is the braised lion head, which looks like the head of a lion due to its shape and colour. It is a kind of braised pork ball in soy sauce. The public was angry because they mistakenly thought the restaurant was selling lion heads. The Chinese restaurant owner finally published his apology in the local newspaper. This example reveals that inappropriate translation of Chinese cuisine names will create misinterpretations of foreigners to Chinese cuisine.

It is a significant concern for China's food industry to translate Chinese cuisine names appropriately into foreign languages, especially English (Zhao, 2021). Quality-translated cuisine names can improve customer satisfaction and business outcomes (Petric et al., 2019). Meanwhile, some researchers, including Liu et al. (2017), Cai (2018), Li (2019), Zhao (2021), and Chen et al. (2023), have also emphasised the significance of high-quality translation of Chinese cuisine names, arguing that it is crucial in attracting international consumers, promoting China's catering

industry, and facilitating the globalisation of Chinese cuisine.

Currently, an increasing number of hotels and restaurants in China are offering bilingual Chinese-English menus to facilitate foreign customers in consuming Chinese cuisines. From July 28 to August 08, 2023, the Chengdu 2021 FISU World University Games was held in China's Chengdu City after being postponed twice. It is the first large-scale international sports event held in China after the COVID-19 pandemic, with over 6,500 young athletes from 113 countries and regions gathering in Chengdu for competition. During the Games, the official organising committee has designated nine reception hotels for foreign visitors, including international chain hotels such as Hilton, Holiday Inn, and other Chinese brand hotels such as Longemont Hotel Chengdu and Projoy Hotel Tianfu Chengdu. These hotels offered bilingual Chinese-English menus to help foreigners order Chinese cuisine. Six hotels provide electronic bilingual menus in PDF format, while three hotels offer either physical paper menus or menus on electronic devices. The bilingual menus of the nine reception hotels consist of over 800 dishes of Chinese cuisine, among which nearly 300 are Sichuan cuisine.

Sichuan cuisine is the local cuisine of Sichuan province, located in southwest China. It is renowned for being the hometown of the Chinese giant panda and its unique food style, represented by the famous dish of “hot pot”. Characterised by spicy, numbing, fresh and unique flavours, Sichuan cuisine is the largest and the most renowned cuisine in China (Li, 2021; Wang et al., 2022; Zhang et al., 2019). It enjoys higher popularity than other Chinese cuisines in the international arena (Wang et al., 2019).

Given the prominent position of Sichuan cuisine in China, this study will focus on the English translation of Sichuan cuisine names on the bilingual menus provided by the nine reception hotels. However, a preliminary analysis of these bilingual menus found that there are still some problems with the English translation of Sichuan cuisine names. For instance, two reception hotels employed inappropriate literal translation for the renowned Sichuan dish “夫妻肺片” (FU QI FEI PIAN). This dish was translated as “Husband and Wife Lung Slice” based on the literal meaning of “夫妻”, meaning “husband and wife”, and “肺片”, meaning “lung slice”. The accurate meaning of this dish is “Sliced Beef and Ox Tongue in Chili Sauce”, which bears no relation to its literal meaning of “husband and wife lung slice”. The name derives from a couple, husband and wife, who created the dish. In this case, foreigners cannot understand the meaning of the dish and consequently will not try to order this unfamiliar cuisine.

Therefore, further review and testing are needed to examine these English translations of Sichuan cuisine names provided by the nine reception hotels. Past research has shown that the translation process of Chinese cuisine names was given the most attention. Little consideration has been given to the usability of the translations and the extent to which they are usable to end users. According to the International Organization for Standardization (1998), usability is defined as “the extent to which specified users can use a product to achieve specified goals with effectiveness, efficiency, and satisfaction in a specified context.” In translation, high usability implies that end users can use the translation effectively, efficiently, and satisfactorily (Suojanen et al., 2015). Translation usability is the core concept of User-Centered Translation (UCT), which was initially introduced by Finnish scholars Suojanen, Koskinen, and Tuominen in 2015. UCT is based on the user-centered design concept and emphasises the importance of end users and translation usability. It is a further development of the functionalist translation theory that emphasises end users of translated texts, offering practical tools and methodologies to consider end users systematically and efficiently. In this study, usability refers to how end users can use the English translation of Chinese cuisine names to order food in Chinese restaurants and ensure that they can get the right

foods beyond simply reading and understanding Chinese cuisine names.

In conclusion, with the guidance of UCT, this study aims to propose a practical guideline to enhance the usability of English translations of Chinese cuisine names, ensuring that the translations are more user-friendly for end users. This study seeks to create a favourable dining experience for foreigners ordering food in Chinese restaurants, thereby promoting further international communication between China and other countries.

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Translating the Sacred: A Personal Reflection on Identity Negotiation in Church Translation

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Abstract

This autoethnographic paper explores my experience as a volunteer sermon translator in a multilingual, multicultural church in East Malaysia, where messages are regularly interpreted from English into Malay. Situated near the Indonesia-Malaysia border, this church community includes both Malaysians and Indonesians, creating a hybrid linguistic environment influenced by Indonesian Christian media and local language practices. Drawing on Norton's (2010) Theory of Language and Identity, this study examines sermon translation as a site of identity negotiation, where personal, cultural, and spiritual values intersect. Using autoethnography as the primary method, I reflect on the challenges of real-time interpreting, including linguistic gaps, cultural mismatches, and emotional strain, and how my background, language repertoire, and spiritual commitment shape my translation decisions. Norton's (2010) concepts of investment and imagined communities illuminate how my desire to connect with the audience informs not only word choice but delivery style and relational presence. Findings reveal that sermon translation is not a neutral transfer of language, but a deeply relational act of cultural mediation and identity alignment. This reflection has implications for community-based interpreting, suggesting the need for greater recognition, reflective training, and support for non-professional translators in religious and other grassroots multilingual settings.

Keywords: cultural identity, multilingual translation, autoethnography, language and identity, community interpreting, imagined communities

Introduction

In multilingual and multicultural congregations, sermon translation is essential for bridging linguistic divides and promoting spiritual inclusivity. In East Malaysia, where congregations often include both Malaysians and Indonesians, interpretation is typically carried out by untrained, volunteer translators. These individuals navigate not only language transfer but also cultural, emotional, and relational dynamics. Regional influences, particularly from Indonesian Christian media, shape a hybrid linguistic repertoire shared among worshippers.

Translating spiritual messages in this setting requires more than bilingual fluency; it involves negotiating personal, cultural, and communal identities. Norton's (2010) Theory of Language and Identity, especially the concepts of investment and imagined communities, provides a valuable lens for understanding how language practices reflect a speaker's sense of belonging and purpose. While existing research acknowledges the challenges of sermon translation, few studies examine how non-professional translators negotiate identity in transnational religious contexts. This study addresses that gap through an autoethnographic reflection on the experience of sermon interpreting in a church in East Malaysia.

The study aimed to explore how identity shapes translation choices and to highlight the need for training, support, and recognition of community interpreters in faith-based settings.

Literature Review

Sermon translation in multilingual religious contexts presents unique challenges, particularly when undertaken by untrained interpreters. Unlike professional settings, community-based interpretation in churches is often carried out by volunteers who must simultaneously navigate linguistic accuracy, cultural sensitivity, and spiritual resonance (Marotse et al., 2024; Mlundi, 2025). These interpreters are not only linguistic conduits but also cultural mediators, whose identities shape how messages are interpreted and received.

Norton's (2010) Theory of Language and Identity explains this process through two key concepts: investment, where language choices reflect a person's goals and social connections, and imagined communities, which are groups people identify with, even if they are not physically part of them. These concepts explain why volunteer interpreters may adopt certain speech patterns or expressions that align with transnational Christian communities, such as Indonesian worship traditions or global evangelical styles.

Studies show that sermon interpreters often adapt delivery styles, simplify theological language, or reframe metaphors to align with the audience's cultural background (Rahmadhani & Sajarwa, 2024; Rudvin, 2006). At the same time, their own identities, as members of the congregation, educators, or bilingual believers, influence their interpretive choices (Scotton, 1980). This dual positioning can lead to tension, especially when the speaker's message or tone does not resonate culturally or linguistically with the local audience.

While research has explored church interpreting in African and European contexts, studies in Southeast Asia remain limited. This study addresses that gap by examining identity negotiation in sermon translation within a Malaysian-Indonesian church context.

Methodology

This study uses an autoethnographic approach to critically reflect on my personal experience as an untrained sermon translator in a multilingual church in East Malaysia. Autoethnography, which blends autobiography and ethnography (Chang, 2008), is well-suited to explore identity negotiation, allowing for introspection into the cultural, emotional, and linguistic dynamics involved in real-time sermon interpretation. Drawing from over a decade of translating sermons from English to Malay for a congregation of Malaysians and Indonesians, I position myself as both insider and reflective observer.

The data comprise recollections of key translation moments, including emotionally charged situations and culturally nuanced challenges. These reflections, documented in journal form, were guided by Norton's (2010) Theory of Language and Identity, particularly the concepts of investment and imagined communities. Thematic analysis was used to examine how my translation decisions reflected broader negotiations of identity, not only linguistically, but also relationally and spiritually. This method provides insights into how non-professional interpreters mediate meaning across language and cultural boundaries in faith-based contexts.

Findings

Translating sermons in a multilingual church setting is a complex process shaped by language, culture, emotion, and identity, requiring constant negotiation between the speaker's message, the congregation's expectations, and the interpreter's own background. This reflection

revealed four key themes: hybrid language use, emotional and cognitive demands, linguistic and cultural misalignment, and the relational nature of translating meaning beyond words.

Hybrid language practices in the church

My experience highlights the dynamic linguistic environment in our East Malaysian church, where sermons are delivered in a unique blend of Malay and Indonesian. This hybrid language is shaped by geographical proximity and regional influence. As I observed, “The Malay that we use at church is unlike the ones in the Western part of Malaysia ... it’s not Indonesian, but with a mixture with Malay ... not quite the ones you learn in textbooks.” The phrase “*Saya bersukacita hari ini*” instead of “*Saya gembira*” illustrates the adoption of Indonesian Christian expressions, influenced by widely used worship materials from Indonesia.

Emotional and Cognitive Demands of Live Interpretation

Live sermon translation is emotionally taxing and cognitively demanding. Translating in real time requires me to focus intensely, anticipate meaning, and deliver fluently, all while maintaining spiritual accuracy. I described it as “the most stressful thing in my ministry life”, noting that I must “match the energy of the speaker” while “listen super attentively” and “look actively for words to convey the meaning effectively”. The pressure of translating sacred messages adds a deep sense of responsibility to each session.

Moments of Linguistic and Cultural Misalignment

Some of the most difficult translation moments occur when dealing with culturally unfamiliar language or abstract content. One example was translating the word “sanctuary”: “My mind went blank not knowing what ‘sanctuary’ was in Malay. I ended up saying ‘*tempat yang sunyi*’... the correct translation would be ‘*tempat perlindungan*.’” Another time, I was asked to translate a poem rich in metaphor and imagery. “The metaphors ... did not make sense in Malay ... it was awkward for me, for him, and also the congregation.”

Translating Beyond Words

These experiences reveal that sermon translation goes beyond direct language transfer. It involves cultural adaptation, emotional resonance, and identity negotiation. “Sometimes I feel like speakers who need translating forget that I’m not merely translating the language. I’m translating the identity, the culture, the message.” As a translator, I serve not just as a linguistic bridge, but as a cultural and spiritual mediator between the speaker and the congregation.

Discussion

The findings of this autoethnographic study align with and extend the literature on Identity negotiation in sermon translation, particularly in community settings where interpreters are untrained but deeply embedded in the faith and culture of their congregation, presents complex challenges. Consistent with Marotse et al. (2024) and Mlundi (2025), the emotional and cognitive burden of live interpretation is significant. Interpreting sermons in real time—while navigating

unfamiliar vocabulary and switching between languages—reflects the linguistic difficulties faced in Pentecostal and multilingual church contexts.

Norton's (2010) *Theory of Language and Identity* highlights *investment*, which was evident in how I approached my role not as a passive task but as a meaningful contribution to my church's spiritual life. This investment was both linguistic and relational. As a mediator between speaker and audience, I embodied the role of cultural and emotional bridge, as also noted by Scotton (1980).

The findings support Rudvin's (2006) and Rahmadhani and Sajarwa's (2024) observations that interpreters must adapt content to local cultural norms. My use of familiar terms and restructuring of abstract theological concepts reflect the need for meaning beyond literal translation. Instances like misinterpreting "sanctuary" or struggling with poetic imagery illustrate the challenge of balancing fidelity and resonance.

Norton's concept of *imagined communities* explains the influence of Indonesian Christian media on my translation style. Aligning with a broader Southeast Asian Christian linguistic repertoire, shaped by Indonesian worship content, influenced not only word choice but delivery supporting Wavelet's (2023) view that interpreters often use empathy and cultural resonance to connect.

Ultimately, sermon translation is not merely functional but identity work. It involves ongoing negotiation between the interpreter's role, the congregation's expectations, and wider transnational Christian influences. These findings call for more support, training, and recognition of non-professional interpreters who play a crucial role in shaping spiritual and cultural understanding in multilingual congregations.

Conclusion

This autoethnographic study has highlighted the complexities of sermon translation by an untrained interpreter in a multilingual and multicultural church setting in East Malaysia. The findings reveal that translation in this context is not simply about linguistic transfer but involves deep cultural, emotional, and spiritual negotiation. Four key themes emerged: the hybrid language practices shaped by regional and transnational influences; the emotional and cognitive demands of live interpretation; the challenges of translating abstract or unfamiliar concepts; and the recognition that translation is a relational and identity-laden act.

These insights affirm Norton's (2010) *Theory of Language and Identity*, particularly the concepts of investment and imagined communities. As a translator, I was deeply invested in my role, not just as a language mediator, but as a cultural and spiritual bridge within the congregation. My translation choices were shaped by both my linguistic repertoire and my imagined connection to a broader Southeast Asian Christian community. These findings align with existing literature while providing a unique perspective from the underexplored Southeast Asian context.

The implications of this study are twofold. First, it calls for greater recognition of the role of non-professional translators in religious settings, particularly in shaping communal identity and fostering cross-cultural understanding. Second, it suggests the need for reflective training models that help volunteer interpreters develop both linguistic and cultural competencies while affirming their lived experiences.

Future research could build on this study by exploring comparative autoethnographies across different regions or denominations, or by examining how gender, age, or ethnicity further shape the interpreter's experience. Additionally, collaborative research between interpreters and

clergy could provide deeper insights into how sermon preparation and delivery can better support effective, inclusive translation in multilingual congregations.

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Reader's Perception and Translator's Adaptation Strategies of Cultural humor in the English Translation of *The Scholars*

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Abstract

The study examined how successfully the translators conveyed cultural humor to English-speaking readers and how reader perception reflects this success. The dataset comprises 167 humorous language segments extracted from the original Chinese text, classified into idioms, proverbs, allusions, dialects, quotations, and culturally specific terms. From these, 20 segments were randomly selected using SPSS to serve as the basis for the questionnaire administered to 52 undergraduate English majors. Respondents were asked to evaluate the degree of humor perceived in the translated segments using a five-tiered scale, later categorized into “humorous” and “not humorous”. The results revealed that 95% of the translated segments were perceived as humorous by respondents, indicating a high level of success in humor transmission. The findings show the appreciation of Chinese literary humor among English-speaking readers and enriches the theoretical discourse by situating *The Scholars* as a case study in adaptive translation.

Introduction

Translating humor—particularly cultural humor—is one of the most intricate challenges in literary translation, especially when traversing fundamentally different linguistic and cultural systems such as Chinese and English. This study investigates the reception of cultural humor in *The Scholars*, the English translation of the Chinese satirical novel *Rulin Waishi*, through empirical analysis of reader perception and a qualitative evaluation of the translator's adaptive strategies.

Rulin Waishi, authored by Wu Jingzi in the 18th century, is renowned for its rich integration of cultural allusions, dialects, and vernacular expressions reflecting Ming-Qing social life. The novel employs humor as a tool of critique, directed primarily at the Confucian scholar-gentry class and the imperial examination system. The target English version used in this study is the complete translation by Yang Xianyi and Gladys Yang (1957), which remains the most authoritative full-length English rendering.

The translation of Chinese humor into English entails not only linguistic conversion but also the re-contextualization of idioms, metaphors, and societal norms often absent or untranslatable in Western paradigms. Thus, this research aims to assess how successfully the translators conveyed cultural humor to English-speaking readers and how reader perception reflects this success. At the same time, it probes the translator's decision-making through the lens of *Verschueren's Adaptation Theory*, which frames translation as a series of negotiable and variable language choices grounded in sociocultural and communicative contexts.

The methodology consists of two primary components: a quantitative questionnaire-based survey and a qualitative analysis of translation strategies. The dataset comprises 167 humorous language segments extracted from the original Chinese text, classified into idioms, proverbs,

allusions, dialects, quotations, and culturally specific terms. From these, 20 segments were randomly selected using SPSS to serve as the basis for the questionnaire administered to 52 undergraduate English majors. Respondents were asked to evaluate the degree of humor perceived in the translated segments using a five-tiered scale, later categorized into “humorous” (A–C) and “not humorous” (D–E).

The survey revealed that 95% of the translated segments were perceived as humorous by respondents, indicating a high level of success in humor transmission. Only one segment was rated as not humorous, suggesting isolated failure rather than a systemic problem. Notably, the majority of readers found the translations either “very humorous” or “humorous”, affirming the effectiveness of the translation in conveying cultural nuance.

To explain this success, the study conducts a qualitative analysis of the translators’ strategies, anchored in Verschueren’s four dimensions of adaptation: structural adaptation, contextual adaptation, dynamic adaptation, and salience in the adaptation process.

Structural Adaptation

The translator often preserved poetic form and syntactic parallelism, thereby maintaining stylistic integrity. For instance, classical poetic couplets were translated using analogous English structures, retaining rhythm and tone while ensuring readability.

Contextual Adaptation

Idioms and metaphors grounded in Chinese sociocultural contexts were replaced with English equivalents that serve a similar communicative function. In cases where direct translation would impede comprehension, the translator employed paraphrasing or cultural substitution to preserve meaning over form.

Dynamic Adaptation

Here, the translator exercised creativity in responding to temporal and cultural disjunctions. In one case, the phrase “清明时节雨纷纷” (Qingming Festival) was intentionally rendered as “rain falling during the Spring Festival” to reflect the character’s confused state of mind, creatively adapting the translation to both content and context.

Salience in the Adaptation Process

The translator demonstrated a high degree of awareness of cultural gaps between the source and target audiences. Strategic use of footnotes and glosses for figures like Li Qingzhao and Zhu Shuzhen ensured accessibility without sacrificing authenticity. These interventions align with Appiah’s concept of “thick translation”, where commentary supplements the translation to enhance cultural understanding.

These adaptive strategies—ranging from trans-coding and paraphrasing to deletion, substitution, and annotation—allowed the translators to navigate the delicate balance between fidelity and fluency. By preserving the core intent and cultural resonance of the original humor, while ensuring accessibility for English readers, the translation fulfills its dual function as a linguistic and cultural artifact.

The research affirms that successful humor translation hinges on the translator's deep cultural awareness and strategic adaptability. It highlights that humor, while subjective and culturally contingent, can be effectively communicated across linguistic borders when translators creatively reframe rather than merely replicate. This study contributes to translation studies by demonstrating how adaptation theory provides a practical framework for evaluating translation quality and developing effective strategies for cross-cultural humor translation.

Conclusion

In conclusion, the study offers significant implications for literary translation, cultural communication, and translation pedagogy. It promotes the appreciation of Chinese literary humor among English-speaking readers and enriches the theoretical discourse by situating *The Scholars* as a case study in adaptive translation. Further, it underscores the utility of adaptation theory in translating culturally dense and linguistically rich texts, offering valuable insights for both scholars and practitioners in the field.

Keywords: cultural humor, adaptation theory, *Rulin Waishi*, *The Scholars*, reader perception

Translation Exploration of Format and Socio-cultural Deviations in G.U. Pope's English version of Chapter 3 (Love/*Inbam*) of the *Thirukkural*

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Abstract

One of the most well-known pieces of Tamil literature is *Thirukkural*. *Thirukkural* is divided into three primary sections, which are virtue (*aram*), riches (*porul*), love (*inbam*) which contains the most significant information for humans. *Thirukkural* is frequently employed in the Malaysian educational system's Standard Curriculum in primary and secondary school. Moreover, it has also been translated into more than 40 different languages. Very few researchers have examined *Thirukkural* to evaluate the accuracy of *Thirukkural*'s English translation. The English translation of *Thirukkural* by G.U. Pope is the subject of this study. The study's major objective is to identify the couplet's format and assess how the message differs in G.U. Pope's translation, *Thirukkural*. This study also seeks to analyse the misfits in messages on G.U. Pope's translation of Chapter 3 (Love/*Inbam*) in *Thirukkural* and to rectify the in-depth messages addressing the different social classes in G.U. Pope's translation of Chapter 3 (Love/*Inbam*) in *Thirukkural*. Newmark's Translation Theory (1988) is used for the textual analysis technique. The texts used for this study are Thiruvalluvar's *Thirukkural* with Mu. Varatharasanar's commentary and G.U. Pope's English version of *Thirukkural* with commentary. This study shows that the *Kuralvenpa* format of *Thirukkural*, which is its original format, is impaired by translation. In conclusion, it is difficult to translate *Thirukkural* accurately due to the specific nature of our target audience, and therefore the beauty of the language cannot be retained.

Keywords: couplet, G.U. Pope, *Kuralvenpa*, *Thirukkural*, translation

Introduction

Translation is more than simply converting words from one language to another; it involves conveying meaning, emotion, and cultural essence (Monday, 2008). This is especially true for classical literary works like the *Thirukkural*, which contain not only philosophical and moral teachings, but also cultural values expressed through poetic forms. Translating such works requires deep linguistic understanding and cultural sensitivity. G.U. Pope, a British missionary and Tamil scholar, undertook the major task of translating *Thirukkural* into English, a work known today as *The Sacred Kural* (1986). His translation made *Thirukkural* accessible to English-speaking audiences but also raised questions about the faithfulness and accuracy of literary and cultural representation.

This research focuses on the *Inbam* (Love) section of *Thirukkural*, examining how G.U.

Pope negotiated the complex task of translating culturally embedded Tamil concepts of love into English. It aims to analyze whether G.U. Pope preserved the original meaning, style, and cultural values, or made adaptations to suit Western readers. This analysis is vital in understanding how translation bridges or widens the cultural gap in literary works.

Translation plays a critical role in expanding access to literature and knowledge across linguistic boundaries. In Tamil literature, translation has long been a tool for preserving and sharing cultural heritage. Since 1864, Tamil works, including *Thirukkural*, have been translated into many languages by various scholars (Chris Tina, 2021). *Thirukkural*, written by Thiruvalluvar around the 5th century (Staff, 2009), is a collection of 1,330 couplets covering virtue (*Aram*), wealth (*Porul*), and love (*Inbam*). Its teachings on ethics, governance, and human values remain relevant across centuries and cultures.

G.U. Pope's English translation is one of the most significant early full versions, introducing the richness of *Thirukkural* to a global audience. However, literature has its unique form, such as rhyme, meter, and cultural idioms, which often get lost in translation. G.U. Pope translated the text with an English-speaking audience in mind, leading to changes in structure and cultural references. This research identifies the translation choices G.U. Pope made particularly in the *Inbam* section and examines whether these choices maintain the beauty and depth of the original text or alter its meaning to fit Western norms.

While G.U. Pope's translation helped globalize *Thirukkural*, it also raises the issue of whether true literary and cultural beauty can be preserved in translation. This study addresses this by comparing the Source Text (SL) and Target Text (TT), evaluating fidelity, context, and cultural representation in G.U. Pope's work.

Numerous studies have explored *Thirukkural*, Thiruvalluvar, and G.U. Pope's English translation, highlighting its philosophical and ethical teachings. However, noticeable gaps remain, particularly concerning the literary format and the love (*inbam*) segment of the text. *Thirukkural* is uniquely structured in a poetic form known as *Kuralvenpa*, which showcases the beauty of Tamil literature through specific rhyme schemes, patterns, and stylistic elements. This poetic format is central to the aesthetic and literary value of *Thirukkural*, yet it is often overlooked in translation studies. S.P. Visalakshi (2017) examined active and reactive text in G.U. Pope's translation, but did not address the structural elements such as rhyme, rhythm, or the fidelity to *Kuralvenpa* in English translation. This omission indicates a significant gap in analyzing the preservation or alteration of poetic form during translation.

Most existing research also centers on the first two sections of *Thirukkural*, namely, *aram* (virtue) and *porul* (wealth), which cover moral principles, politics, and social ethics. For instance, Muniapan and Rajantheran (2011) studied business ethics using *Thirukkural*, while Nagarajan (2005) examined Thiruvalluvar's political and economic insights. These studies primarily focus on Chapters 1 and 2, which are frequently cited for their relevance to society, governance, and personal conduct. In contrast, Chapter 3, which focuses on love, has received minimal scholarly attention. This chapter addresses themes such as love between husband and wife, emotional separation, and the ethical dimensions of relationships. Despite its universal significance, this segment is often neglected, likely due to its deeply cultural and emotional context.

Furthermore, love, as expressed in Tamil literary tradition, particularly in the *agam* style, is often culturally specific, differing from Western interpretations of romantic love. This creates additional challenges in translation, as seen in G.U. Pope's work, which required not only linguistic conversion but also cultural adaptation. Few studies have critically analyzed how such emotional and cultural nuances are handled in G.U. Pope's translation of the *inbam* segment.

This research intends to address two major gaps: the lack of analysis on the poetic format in translation, and the limited exploration of Chapter 3's content. It will focus on how G.U. Pope managed the transition of *Kuralvenpa* into English and whether his choices retained or altered the original poetic qualities. Simultaneously, it will explore how he interpreted and conveyed the emotional and ethical essence of the love segment to an English-speaking audience.

By combining structural and thematic analysis, this study seeks to offer a holistic view of the challenges and compromises in literary translation. It aims to reveal how format, meaning, and cultural essence interact in translated literature, particularly in the case of *Thirukkural*. This dual focus contributes to a deeper understanding of cross-cultural literary transmission and the role of translators in shaping the reception of classical texts across linguistic and cultural boundaries.

The study aimed to identify the couplet's format and assess how the message differs in G.U. Pope's translation, *Thirukkural*. This study also seeks to analyse the misfits in messages on G.U. Pope's translation of Chapter 3 (Love/*Inbam*) in *Thirukkural* and to rectify the in-depth messages addressing the different social classes in G.U. Pope's translation of Chapter 3 (Love/*Inbam*) in *Thirukkural*. The objectives of the study are to:

1. identify the couplet's format of G.U. Pope's translation of Chapter 3 (Love/*Inbam*) in *Thirukkural*
2. analyze the misfits in messages on G.U. Pope's translation of Chapter 3 (Love/*Inbam*) in *Thirukkural*
3. rectify the in-depth messages addressing the different social classes in G.U. Pope's translation of Chapter 3 (Love/*Inbam*) in *Thirukkural*.

Significance of study

This study highlights the importance of accurate literary translation, focusing on G.U. Pope's 1972 English translation of the *Thirukkural*. It reveals that while translations often prioritize meaning and context, they tend to lose the original format, style, rhyme, and deeper cultural messages of the source text. The research aims to identify mismatches in meaning and rectify them by offering more socially relevant examples. It underscores the challenges of translating classical literature and emphasizes the need for preserving the original's beauty and intent. Ultimately, the study serves as a valuable tool for educators, scholars, and readers, promoting cross-cultural understanding and making *Thirukkural* more accessible and meaningful across different social groups.

Theoretical framework

This research uses Newmark's (1988) translation theory to analyze G.U. Pope's English translation of the *Thirukkural* (Figure 1). Newmark (1988) outlines eight translation methods, divided into two categories: Source Language (SL) emphasis word-for-word, literal, faithful, and semantic translation; and Target Language (TL) emphasis adaptation, free, idiomatic, and communicative translation. Each method varies in how it handles meaning, structure, and cultural context between the SL and TL.

The study explains each method, particularly focusing on how faithful and semantic translations aim to preserve the SL's meaning and beauty, while methods like adaptation and free translation prioritize readability and cultural relevance in the TL. The primary goal of this research is to identify which of these translation techniques G.U. Pope applied in his work and to compare

the SL and TL texts to evaluate the accuracy and effectiveness of his translation choices. Figure 1 shows the flattened V diagram of Newmark (1988).

Figure 1
Flattened V diagram of Newmark (1988)

SL emphasis	TL emphasis
Word-for-word translation	Adaptation
Literal Translation	Free Translation
Faithful Translation	Idiomatic Translation
Semantic Translation	Communicative Translation

Literature review

Thirukkural has been translated into more than 40 languages. The precious content of the *Thirukkural* made translators and scholars translate the complete and partial version of the literature in various languages and skills. Various scholars carried out studies based on the translation of *Thirukkural*. Each and all scholars analyse different perspectives of translation of *Thirukkural*.

Sebasthi John (2016) examined *Thirukkural* from a philosophical standpoint, exploring its alignment with five branches of philosophy metaphysics, epistemology, ethics, politics, and aesthetics. The study emphasized how Thiruvalluvar's couplets offer timeless guidance on moral living, wealth, governance, and spiritual development. By framing the *Thirukkural* as a comprehensive moral and philosophical guide, the researcher showcased its relevance in shaping ethical individuals. However, like many others, the study focused heavily on Chapters 1 Virtue and 2 Wealth, leaving Chapter 3 (Love/*Inbam*) less examined.

Parveen and Rajesh (2018) conducted a comparative analysis of G.U. Pope's and Rajaji's English translations of *Thirukkural*. They found distinct differences in translation strategies G.U. Pope adopted a word-for-word method, while Rajaji favored a sense-for-sense approach. The study revealed that both translators employed techniques such as modulation, addition, omission, and idiomatic adjustments. This comparison highlights how translation choices can shape readers' interpretation of the *Thirukkural* and underlines the need for further research into the accuracy and cultural faithfulness of such translations, especially in Chapter

Anitha (2019) applied computational linguistics to *Thirukkural* by creating a discourse parser using Rhetorical Structure Theory (RST). Her study focused on identifying semantic relationships in couplets to improve Natural Language Processing (NLP) applications such as information retrieval and automated summarization. This innovative approach demonstrates the growing relevance of *Thirukkural* in digital and AI-based frameworks. While the study enhanced accessibility to the text, it did not critically evaluate translation accuracy or cultural contrasts key areas that the current research intends to address.

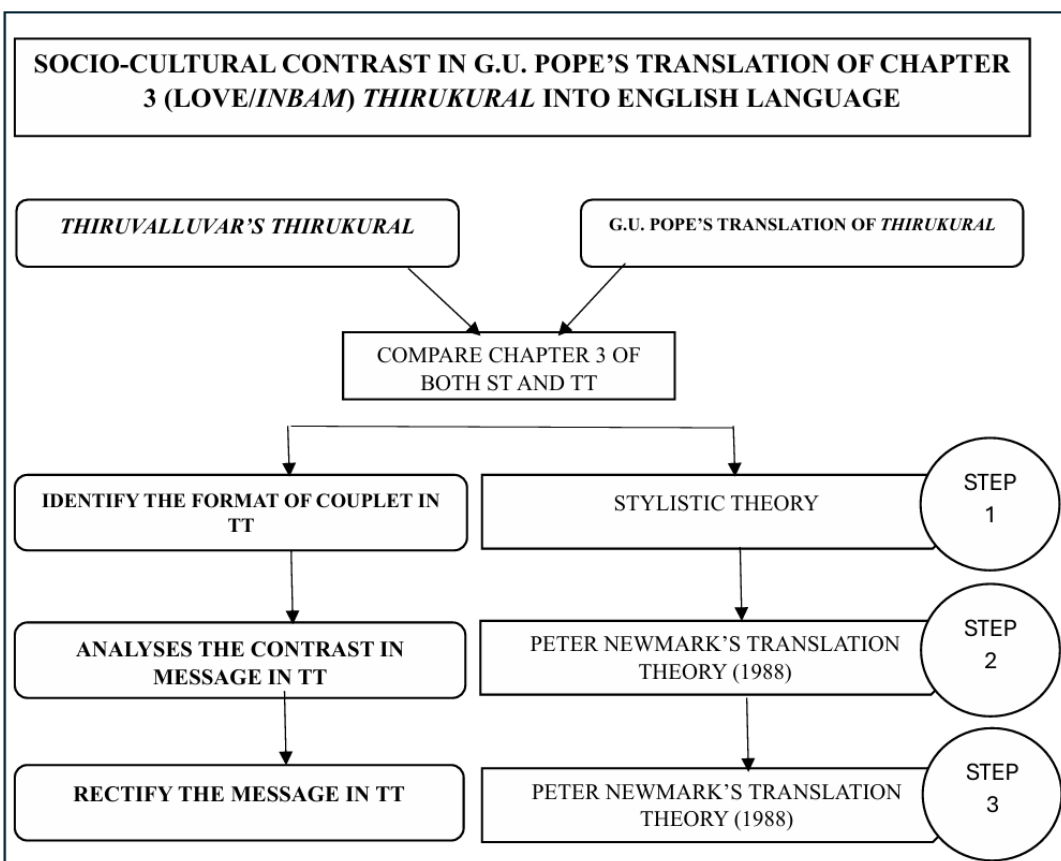
Previous research has explored the translation of *Thirukkural* from various perspectives, yet inconsistencies and errors remain, particularly when translating its meaning across languages. These discrepancies often result in altered or diluted messages, especially in conveying social and cultural nuances. This study aims not only to identify such translation issues but also to address them specifically focusing on how Chapter 3 (Love) communicates ideas across different social contexts. By examining couplet structures, translation methods, and message contrasts, this

research seeks to fill the existing gaps identified in the literature and provide a more accurate and culturally faithful representation of *Thirukkural* in translation.

Method of study

Figure 2 shows the conceptual framework of the research. The word-for-word method serves as the core framework to identify translation techniques and assess message accuracy. The study also applies stylistic theory to analyse the couplet format and explores semantic mismatches in cultural and social messages. The primary data sources are Mu. Varatharasanar's commentary in Tamil and G.U. Pope's English translation, which are compared to uncover translation inconsistencies. A conceptual framework was developed to guide this comparison process. Data analysis involved identifying patterns and evaluating translation procedures in line with the research objectives. To ensure the validity and reliability of the findings, expert validation was obtained from the professional translator, particularly for the third objective related to social class representations. This rigorous methodology ensures a structured and credible examination of translation strategies and their impact on meaning.

Figure 2
Conceptual Framework of Research



Results and Discussion

The Couplet's Format of G.U. Pope's Translation of Chapter 3 (Love/Inbam) In Thirukkural

The first objective of this study is to identify and analyze the couplet format used by G.U. Pope in his English translation of Chapter 3 (Love/Inbam) of *Thirukkural*. Literary format plays a significant role in preserving the artistic integrity and aesthetic of a work. *Thirukkural*, written by Thiruvalluvar, uniquely follows the *Kuralvenpa* poetic structure a highly specific Tamil verse form found in *Yaappilakkanam*. All 1330 couplets adhere to this form, making it a hallmark of classical Tamil literature. In contrast, G.U. Pope's translation, although celebrated for its linguistic accuracy, does not replicate this poetic structure, resulting in a format that diverges from the source text (ST). Table 1 shows the contrast in format between ST and TT.

The comparison between the ST and the Target Text (TT) highlights five core differences: language, word count, line structure, poetic pattern, and punctuation.

Example: (Kural 1081)

ST: அணங்குகொல் ஆய்மயில் ககொல்ல ா கனங்குழை மொதர்க்கொல் மொலும்என் கெஞ்சு

TT: Goddess? or peafowl rare? She whose ears rich jewels wear, Is she a maid of human kind? All wildered is my mind!

Based on the *Kural* 1081, in ST the number of words that used by *Thiruvalluvar* is just 7 words. He maintains this for 1330 couplets in *Thirukkural*. On the other hand, G.U. Pope used more than 20 words to translated it. He used more word because he translated each 7 words from ST to TT.

Table 1

Contrast in format between ST and TT

Source Text (<i>Thiruvalluvar's Thirukkural</i>)	Element	Targeted text (G.U. Pope's Translation of <i>Thirukkural</i>)
Tamil Language	Language	English Language
Only 7 words in each couplet	Number of Words	More than 20 words in each couplet
Two lines for each couplet	Lines Structure	Two lines for each couplet
Written in <i>Kuralvenpa</i> formula	Pattern	Written without any specific formula
Uses words understandable by Tamil people.	Usage of words	Uses simple words that can be understood by English-learned people
No comma, question marks and exclamation marks	Punctuation	Used comma, question marks and exclamation marks unnecessarily

Besides that, the structure of lines remains a consistent feature in both the source text and the targeted text. Both *Thiruvalluvar's Thirukkural* and G.U. Pope's translation adhere to the original's two-line structure for each couplet, thereby preserving the inherent composition of the verses.

Example: (Kural 1081)

ST: அணங்குகொல் ஆய்மயில் ககொல்ல ா கனங்குழை மொதர்கொல் மொலும்என் கெஞ்சு

TT: Goddess? or peafowl rare? She whose ears rich jewels wear, Is she a maid of human kind? All wildered is my mind!

Based on the Kural 1081, both ST and TT used two lines for *Thirukkural*. G.U. Pope never made changes on the number of lines while translating the couplets. He maintains the two lines to preserve the beauty of the couplets.

The adherence to a specific pattern represents the fourth element of contrast. *Thiruvalluvar's Thirukkural* is structured using the *Kuralvenpa* formula, a distinctive feature that shapes the composition of the original verses. Conversely, G.U. Pope's translation opts for a departure from any predetermined formula, providing a noticeable distinction in the pattern employed.

Example: (Kural 1081)

ST: அணங்குகொல் ஆய்மயில் ககொல்ல ா கனங்குழை மொதர்கொல் மொலும்என் கெஞ்சு

TT: Goddess? or peafowl rare? She whose ears rich jewels wear, Is she a maid of human kind? All wildered is my mind!

Based on the Kural 1081, ST is written based on *Kuralvenpa* format which is known as one of the formats stated in *Yaapilakanam*. This is the format in *Yaapilakanam* used to write traditional poems (*Marbukavithai*) such as *Thirukkural*. *Thirukkural* is one of the best examples of *Marbukavithai* which is written with *Kuralvenpa* format. This format contains nine main elements such as, *Ezhuthu*, *Asai*, *Cir*, *Thalai*, *Adi* and *Thodai*. However, the TT does not contain any specific pattern.

Despite this, both texts maintain the two-line couplet structure, preserving the visual presentation of *Thirukkural*. This reflects G.U. Pope's attempt to retain some formal elements, even while diverging from the *Kuralvenpa's* internal poetic rules. However, the most notable structural difference is the absence of the *Kuralvenpa* formula in G.U. Pope's translation. The ST is constructed using rules from Tamil prosody, incorporating elements such as *Ezhuthu*, *Asai*, *Cir*, *Thalai*, *Adi*, and *Thodai*. G.U. Pope, translating into English, does not replicate these prosodic features, instead opting for a free-form poetic style.

Further differences emerge in the usage of words and punctuation. *Thiruvalluvar's* couplets employ words deeply embedded in Tamil cultural and linguistic contexts, while G.U. Pope chooses accessible English expressions suitable for a Western audience. Additionally, punctuation marks such as commas, question marks, and exclamation marks absent in the original text are inserted in the TT, sometimes unnecessarily, altering the rhythm and tone of the original message. In Kural 1081, G.U. Pope's version uses a question mark and exclamation mark "All wildered is my mind!" which changes the mood and delivery of the original sentiment.

In conclusion, while G.U. Pope's translation captures the *meaning* of *Thirukkural's* couplets, it falls short in preserving the *format*. The poetic beauty and strict literary form of the *Kuralvenpa* are lost in translation due to linguistic limitations and cultural differences. This contrast illustrates that while translation can convey semantic meaning, it often struggles to maintain the stylistic and artistic essence of the original literature.

Difference in Message of Couplets in TT of G.U. Pope's Translation of Chapter 3 (Love/Inbam) Thirukkural

The second objective of this research focuses on analyzing message discrepancies in G.U. Pope's English translation of Chapter 3 (Love/Inbam) from the *Thirukkural*. While the first

objective dealt with format contrasts, this section delves into how the original messages conveyed by Thiruvalluvar may have been altered, lost, or misrepresented in translation. The analysis spans all 240 couplets of Chapter 3, divided into 24 sub-chapters (*Athigarams*), and examines five key elements: grammatical errors, wrong information, lack of information, added information, and contextual errors. Data were organized into tables and charts for clarity. Table 2 and Figure 3 show Athigaram 109.

Example: *Athigaram 109: தகையணங்குறுத்தல் (Thagaiyananguthal)-The Pre-Marital Love*

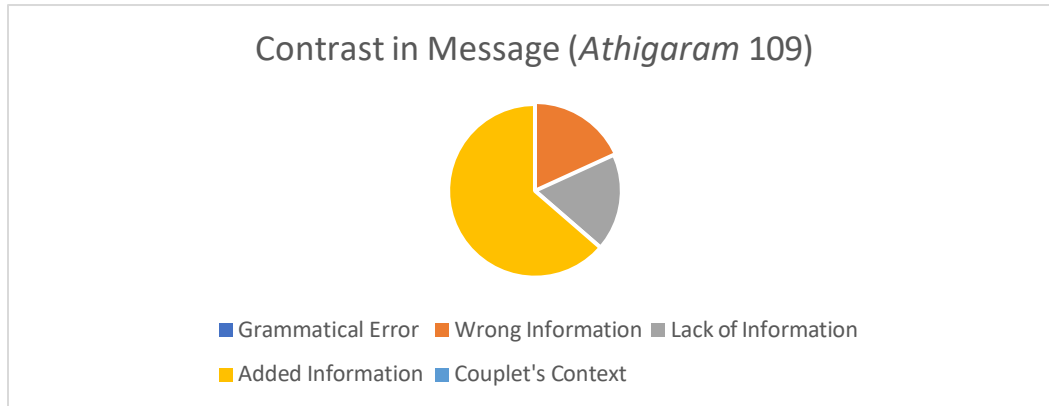
Table 2

Athigaram 109

Number of couplet	Grammatical error	Wrong information	Lack of information	Added information	Contextual error
1081				/	
1082				/	
1083		/	/		
1084				/	
1085			/		
1086				/	
1087				/	
1088		/			
1089				/	
1090				/	

Figure 3

Athigaram 109



In *Athigaram 109* (“Thagaiyananguthal” – Pre-Marital Love), several couplets contain added information and some show misinterpretations. For example, in couplet 1083, the word “Yama” was inaccurately translated as “Death form”, leading to confusion, and the phrase “soul- subduing eyes” conveyed a different implication than intended in the original. These deviations suggest that G.U. Pope’s method of translating word-for-word resulted in messages that strayed from Thiruvalluvar’s original intent.

Similarly, *Athigaram 110* (“Kuripparithal” – Recognition of the Signs) reveals inconsistencies, including added content and contextual misalignment. In couplets 1096 and 1098, additional information altered the subtlety of the original verses. Couplet 1097 presented wrong

information, possibly misleading readers. Such issues indicate the difficulty in preserving cultural and emotional nuances in cross-language literary translation.

In *Athigaram 111* (“Punarchimazhilthal” – Rejoicing in the Embrace), the analysis uncovered wrong information in couplet 1103 and added information in 1109. Contextual relevance was especially important in couplets 1102 and 1107, which form the thematic core of the sub- chapter. These findings highlight the critical importance of maintaining thematic fidelity in translated poetic expressions.

In conclusion, Objective 2 exposes significant issues in G.U. Pope’s translation that affect the authenticity and integrity of the *Thirukkural*’s messages. The presence of grammatical and contextual errors, along with added or missing information, demonstrates the challenges of literary translation, particularly with classical texts. This analysis stresses the need for cultural sensitivity, linguistic precision, and contextual awareness to preserve the philosophical and poetic richness of the original work for global audiences.

Rectifying G.U. Pope’s Incorrect Couplets of G.U. Pope’s Translation of Chapter 3 (Inbam/Love) in Thirukkural

The results for Objective 2 revealed that several couplets from G.U. Pope’s English translation of Chapter 3 (Love/*Inbam*) in the *Thirukkural* contained message misalignments. These discrepancies ranging from grammatical errors, incorrect or missing information, to added content and contextual inconsistencies significantly distorted the intended meaning of the source text (ST). Consequently, Objective 3 was carried out to systematically address and rectify these errors to enhance the fidelity and accuracy of the target text (TT).

This objective focused on a meticulous line-by-line revision of each problematic couplet identified earlier. The rectification process ensured grammatical accuracy, restored omitted details, removed inaccurate or misleading additions, and preserved the contextual essence of each couplet. The revised translations aim to more accurately reflect the deep emotional and cultural layers embedded in the original Tamil verses, especially on themes of love, longing, relationships, and virtue in marital life.

A total of over 50 couplets across various sub-chapters (*Athigarams 109–133*) were revised. Each revised couplet now maintains closer alignment with the philosophical, cultural, and emotional tones of the original *Thirukkural*. For example, couplet 1083 was corrected to appropriately reflect the concept of Yama and the metaphorical representation of love, while couplet 1103 was modified to convey the emotional depth of reunion rather than distorting it through added imagery. These revised translations were carefully crafted to retain poetic beauty while enhancing clarity and faithfulness to the source.

Ultimately, this objective plays a vital role in refining the quality of the translated text by reinforcing its integrity and enriching its interpretive value. It underscores the importance of cultural sensitivity and linguistic precision in translation studies, especially when handling classical literary works with complex thematic structures such as the *Thirukkural*. Through this endeavour, the research contributes meaningfully to the field of translation by offering a more authentic and respectful English rendering of a revered Tamil literary classic.

This chapter presents a detailed analysis of data related to G.U. Pope’s translation of the *Thirukkural*, a classical Tamil text known for its philosophical and ethical depth. It examines the translation for grammatical errors, misinformation, omissions, additions, and contextual inaccuracies. The aim is to assess the fidelity and accuracy of G.U. Pope’s work, highlighting both

its strengths and areas needing improvement. By identifying translation patterns and discrepancies, this chapter offers insights into the effectiveness of the translation and provides recommendations to enhance its authenticity and alignment with the original text's philosophical intent.

Conclusion

The implications of this study extend far beyond a single translation project, contributing meaningful insights to the broader fields of literary translation and cross-cultural communication. The analysis of G.U. Pope's translation highlights the inherent challenges in transferring meaning, form, and emotion from one language and cultural context to another—particularly when dealing with classical texts like the *Thirukkural*. The identification of errors underscores the critical role of linguistic precision and cultural understanding in preserving the authenticity of literary works. This study thus calls for more rigorous and interdisciplinary translation practices that draw from fields such as linguistics, literary theory, and cultural studies. For translators and scholars, it emphasizes the balance between staying true to the source material and ensuring the target audience comprehends and appreciates the work. Additionally, the study supports the importance of preserving literary heritage by enhancing the quality and accuracy of translations. Its findings are particularly valuable for those working on classical or religious texts, where even minor deviations can alter interpretation. In sum, the research serves as a guide for improving translation standards and highlights how thoughtful translation practices can safeguard the richness of global literary traditions.

Objectives 1, 2, and 3 collectively examined the format, accuracy, and rectification of G.U. Pope's English translation of Chapter 3 (*Love/Inbam*) of the *Thirukkural*. Objective 1 highlighted structural differences such as language, word count, poetic form, and punctuation, revealing that while Pope retained the meaning, he diverged significantly from the original's concise and rhythmic format. Objective 2 identified multiple translation issues including grammatical errors, misinformation, omissions, added content, and contextual inaccuracies, all of which affected the fidelity and philosophical depth of the translated work. Objective 3 addressed these shortcomings by correcting the errors and aligning the translated couplets more closely with Thiruvalluvar's original intent, ensuring better accuracy, coherence, and preservation of literary essence. Together, these objectives underscore the importance of maintaining both linguistic precision and cultural authenticity in literary translation.

For future research, expanding translation analysis through comparative and interdisciplinary methods and examining different translations of the *Thirukkural* or other classical texts could offer diverse perspectives and uncover how translators interpret and present complex ideas. Longitudinal studies could evaluate how translations are received and adapted over time. Moreover, integrating advancements in technology like AI-driven translation tools or collaborative platforms might enhance both the accuracy and accessibility of literary translations. Finally, exploring deeper into the interplay between form, style, and meaning in classical literature would further enrich the field. The concluding remarks emphasize the study's success in critically evaluating G.U. Pope's translation, identifying and correcting errors, and highlighting the need for precise, respectful translation of culturally significant texts. The work reaffirms the *Thirukkural*'s status as a literary masterpiece and advocates for preserving its philosophical and poetic beauty through high-quality translation. This study ultimately contributes to both academic scholarship and practical translation practice, offering a model for how classical texts can be faithfully and effectively rendered for future generations.

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An Analysis of Translation Techniques, Acceptability, and Readability in Arabic-Indonesian Machine Translation: The Case of Tradukka

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Abstract

This study focuses on assessing the quality of Arabic-Indonesian machine translation output produced by Tradukka, and evaluates the resulting translations using Nababan's framework, which includes criteria for acceptability, and readability. This study is driven by the following research questions: 1. What translation techniques are used in the Arabic-Indonesian machine translation output produced by Tradukka? 2. How accurate, acceptable, and readable are the translations according to Nababan's quality assessment model? 3. What are the implications of these findings for the broader use of MT tools in Arabic-Indonesian translation tasks? The case study analysis of machine-translated Arabic texts was sourced from three articles from Al-Jazeera's Arabic-language news portal and translated into Indonesian via Tradukka. The articles cover different topics; politics, economics, and society to ensure a range of vocabulary and stylistic variation. Each article was inputted into Tradukka, and the resulting Indonesian translation was analyzed. The results showed that Tradukka can produce basic Arabic-Indonesian translations, but with notable limitations in readability and cultural accuracy. Twelve translation techniques were identified, dominated by literal translation. The study stresses human involvement in achieving high-quality translations and the need for more sophisticated, context-aware MT systems.

Introduction

The development of machine translation (MT) technologies has profoundly impacted the field of translation studies, especially in the context of lesser-resourced language pairs such as Arabic-Indonesian. Tools like Google Translate and DeepL have become widely used, but lesser-known platforms like Tradukka (an online platform that supports real-time translation across numerous languages) are also emerging as accessible alternatives. While machine translation offers speed and convenience, questions remain regarding its acceptability, and readability, particularly when translating linguistically distant and culturally rich languages such as Arabic and Indonesian. Given the growing reliance on MT tools in both professional and informal settings, it is essential to evaluate not only the correctness of translation but also how it aligns with linguistic and cultural expectations.

This study focuses on assessing the quality of Arabic-Indonesian machine translation output produced by Tradukka, and evaluates the resulting translations using Nababan's framework, which includes criteria for acceptability, and readability. This study is driven by the following research questions:

1. What translation techniques are used in the Arabic-Indonesian machine translation output produced by Tradukka?
2. How accurate, acceptable, and readable are the translations according to Nababan's quality assessment model?
3. What are the implications of these findings for the broader use of MT tools in Arabic-Indonesian translation tasks?

Literature Review

Machine Translation and Arabic-Indonesian Challenges: Arabic and Indonesian are structurally and morphologically distinct languages. Arabic is a Semitic language with rich inflectional morphology, while Indonesian belongs to the Austronesian family and is more isolating in structure. These differences pose challenges for MT systems, especially when translating between languages that have different syntactic orders, word derivations, and cultural references.

Translation Techniques: Molina and Albir (2002) introduced 18 translation techniques used to bridge source and target languages. These include literal translation, modulation, transposition, borrowing, calque, reduction, amplification, and others. The model helps identify how meaning is transformed during translation and whether the strategy affects fidelity or naturalness.

Translation Quality Assessment: Nababan (2012) proposed a translation quality instrument comprising two components: acceptability (how natural the translation reads in the target language), and readability (how easily it can be understood). This model is particularly useful in educational and evaluation contexts, especially in Indonesia.

Methodology

Research Design: This research employs a qualitative descriptive approach. It is based on case study analysis of machine-translated Arabic texts sourced from Al-Jazeera's Arabic-language news portal and translated into Indonesian via Tradukka.

Data Selection and Sampling: Three news articles were selected purposively from Al-Jazeera's Arabic-language website. The articles cover different topics; politics, economics, and society to ensure a range of vocabulary and stylistic variation. Each article was inputted into Tradukka, and the resulting Indonesian translation was analyzed.

Data Analysis: Two levels of analysis were conducted:

1. Translation Technique Analysis: Based on Molina and Albir's 18 techniques.
2. Quality Assessment: Using Nababan's scoring system, which evaluates acceptability, and readability on a scale of 1–3 (with 3 being the highest).

Results and Discussion

Translation Techniques Identified

Out of Molina and Albir's 18 techniques, 12 were found in Tradukka's output: literal translation, transposition, addition, reduction, deletion, modulation, amplification, calque, pure borrowing, naturalized borrowing, established equivalence, and particularization. Literal translation occurred in over 60% of the analyzed sentences.

Quality Assessment according to Nababan's model: Acceptability and Readability

The highest percentage of acceptability quality was found in the established equivalence technique with a total of 60%, while the lowest percentage of acceptability quality was found in the calque, reduction, and literal translation techniques with a total of 45%. Furthermore, the highest percentage of readability quality was found in the transposition technique with a total of

52%, while the lowest percentage of readability quality was found in the addition technique with a total of 31%.

Literal translation indicates Tradukka's reliance on direct mapping without sufficient contextual or cultural adaptation. This leads to inaccurate renderings of idiomatic Arabic and unnatural Indonesian sentence structures.

Poor readability is often linked to untranslated metaphors or proverbs and awkward grammatical structure. Tradukka performs better with straightforward or factual texts than those requiring stylistic nuance. The machine's inability to handle pragmatic elements, rhetorical devices, and cultural nuances limits its reliability for professional or academic translation.

Conclusion

Tradukka can produce basic Arabic-Indonesian translations, but with notable limitations in readability and cultural accuracy. Twelve translation techniques were identified, dominated by literal translation. The study stresses human involvement in achieving high-quality translations and the need for more sophisticated, context-aware MT systems. The results have implications for MT Developers who need to improve contextual and syntactic understanding, educators who can teach critical MT evaluation and digital translation literacy, and translators who use MT tools to aid initial translation but require post-editing for quality. Future studies could compare multiple MT tools, expand to other text genres, or explore how users post-edit MT output. Further investigation into AI-assisted correction tools is also recommended.

Multimodal Analysis of English Subtitling of Culturally Specific Terms in a Chinese Mythological Animated Film: A case study of Ne Zha (2019)

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Abstract

This study investigates English subtitles of culturally specific terms (CSTs) in the Chinese animated film *Nezha* (2019) from a multimodal perspective. Using Nida's (1964) framework, it builds a CST corpus and applies multimodal discourse analysis frameworks from Kress and Van Leeuwen's (2006) visual grammar, Van Leeuwen's (1999) aural grammar, and Zhang Delu's (2009) to examine the interaction among subtitles, visuals, and sounds in source language. The study evaluates multimodal translation strategies (Díaz Cintas & Remael) for preserving these relation meaning in target language. Findings show highlighting and coordination dominate, achieved through explicitation, omission, substitution, loaning, and transposition for clarity and synchronicity. Extension and intersection, used for supplementary or dynamic cultural delivery, rely on explicitation and transposition. This combination balances cultural preservation and audience comprehension. The study provides insights into multimodal subtitling of Chinese mythological animations.

Keywords: culturally specific terms, *Nezha*, multimodal relations, translation strategies, subtitling

Introduction

The global proliferation of digital media has transformed cinematic storytelling into a cornerstone of cross-cultural exchange, with animated films emerging as powerful vehicles for disseminating cultural heritage (Hu et al., 2025). Among these, *Nezha* (2019), a Chinese animated blockbuster directed by Yang Yu, stands out as a cultural phenomenon, grossing over \$700 million worldwide and revitalizing interest in Chinese mythology (Zhang, 2023). The film's success underscores the growing appetite for culturally rich narratives in global markets, yet it also exposes a critical challenge: the translation of CSTs embedded in audiovisual media (Shen et al., 2020). CSTs are not merely linguistic units but multimodal constructs, intricately woven into the film's visual spectacle, soundscapes, and narrative symbolism (Liu, 2022). Their translation demands strategies that transcend textual fidelity to preserve the interplay between language, image, and sound, a challenge that remains inadequately addressed in audiovisual translation scholarship (Qingqing, 2022). This study investigates how CSTs in *Nezha* are semiotically anchored to its multimodal framework and proposes translation strategies that harmonize linguistic accuracy with the film's audiovisual intentionality, offering a model for culturally dense narratives in global cinema.

Methodology

This study uses a mixed-methods approach, combining qualitative and quantitative methods. First, it builds a corpus of cultural elements by identifying culturally specific terms in the subtitles

of Nezha (2019), based on Nida’s (1964) classification. Second, the study analyzes the subtitle modality, as well as the visual and aural modalities at each cultural reference, using Kress and Van Leeuwen’s (2006) Visual Grammar, Van Leeuwen’s (1999) Aural Grammar, and Zhang Delu’s (2009) Multimodal Discourse Framework to determine the multimodal relations in the source language. Finally, it applies Díaz Cintas and Remael’s (2014) Multimodal Translation Strategies to examine how the English subtitles translate culture-specific items while preserving the original visual and aural modalities, aiming to maintain the overall multimodal meaning in the target language.

The official DVD version of Nezha (2019), distributed by Beijing Light Chaser Animation, served as the primary audiovisual source due to its status as the authorized release in China. The data comprise the official Chinese and English subtitles from Nezha. A total of 42 CSTs from Nezha were identified, covering Nida’s (1964) five cultural domains (ecological, material, social, religious, linguistic). These terms were selected due to their embeddedness in Chinese mythology and their reliance on audiovisual elements for meaning construction. The film’s rich integration of visual symbolism (divine halos, ritualistic color palettes) and aural motifs (ceremonial drums, orchestral leitmotifs) makes it ideal for studying multimodal translation challenges.

Results and Discussion

Distribution Analysis of CSTs in Nezha

Table 1

Distribution of CSTs in Nezha by Nida’s Cultural Categories

Cultural Domain	Examples (CST)	Number of Terms	Percentage (%)
Ecological	天宫 (Celestial Court)	8	19.0%
Material	乾坤圈 (Universe Ring)	12	28.6%
Social	李靖 (General Li Jing)	6	14.3%
Religious	魔丸 (Demon Core)	10	23.8%
Linguistic	逆天改命 (Defy Heaven, Alter Fate)	6	14.3%

Based on Nida’s (1964) cultural classification, the 42 CSTs in Nezha are distributed across five domains (Table 1), with material culture (28.6%) and religious culture (23.8%) comprising the largest categories. This aligns with the film’s focus on mythological artifacts (e.g., “Universe Ring”) and divine rituals (e.g., “Demon Core”). Ecological culture (19.0%) constructs the mythological worldview. Social culture (14.3%) focuses on geographical names and identity titles. Linguistic culture (14.3%) employs philosophical lines to directly highlight the film’s themes.

Multimodal Relation Analysis with Modality Integration

Table 2 summarizes the distribution of multimodal relations. In the source language of Nezha, multimodal relations for cultural terms are dominated by highlighting relations (42.9%), which use visual and auditory symbols like dark red vortex clouds and low-frequency drumbeats

to reinforce the sacred intimidation of abstract concepts such as “Heavenly Tribulation Curse”. Coordination relations (35.7%) achieve semiotic consistency for concrete artifacts like “Wind Fire Wheels” through synchronized visuals of flame-engulfed spinning wheels and high-pitched whooshing sounds.

Table 2
Multimodal Relation Distribution and Modality Interactions

Multimodal Relation	Frequency	Percentage	CST Example	Visual Modality	Auditory Modality	Time Code
Highlighting	18	42.9%	天劫咒 (Heavenly Curse)	Swirling dark red clouds and lightning	Deep bass rumble with ritual chanting	0:04:38-0:04:40
Coordination	15	35.7%	风火轮 (Wind Fire Wheels)	Twin wheels engulfed in swirling blue-purple flames	High-pitched whooshing and rhythmic drumbeats	0:45:08-0:45:09
Extension	6	14.3%	逆天改命 (Defy Heaven’s Will)	Close-up of Nezha’s defiant punch with flame backlight	Orchestral swells emphasizing defiant emotion	1:34:03-1:34:11
Intersection	3	7.1%	李靖 (General Li Jing)	Li Jing in armor with military insignia	Soldiers shouting his name in the background	0:04:50-0:04:54

Extension relations (14.3%) compensate for semantic brevity in phrases like “Defy Heaven’s Will” by using close-up shots of Nezha’s defiant gestures and orchestral climaxes to deepen emotional resonance. Intersection relations (7.1%) lightly establish contextual identities, such as using armor visuals and soldiers’ chants of “Lord Li” to construct General Li Jing’s authoritative role.

Overall, the narrative features a visually dominant, auditorily synergistic, and dynamically complementary multimodal structure, where core cultural symbols rely on audiovisual combinations to convey meaning, while secondary elements are expressed through lightweight situational modalities.

Translation Strategies and Multimodal Alignment

Table 3 demonstrates how translation strategies interact with multimodal elements to preserve cultural meaning in *Nezha* (2019). In highlighting relations (42.9% of cases), explication (38.1%) is the primary strategy. For coordination relations (35.7%), loaning and transposition ensure phonetic or cultural consistency, supported by visual and auditory cues like character design or city wall animations. Extension relations (14.3%) use explication or transposition supplemented by visuals and music. In intersection relations (7.1%), omission or substitution streamline secondary elements, relying on action sequences and ambient sound. Overall, strategies prioritize

either semantic clarity (for abstract concepts) or semiotic consistency (for concrete terms), ensuring that cultural meanings are conveyed through synchronized language, visual, and auditory modalities.

Table 3
Translation Strategies Mapped to Multimodal Relations

Multimodal Relation	Translation Strategy	Freq	%	CST Example	Strategy Application & Modality Effect
Highlighting	Explication	16	38.1%	魔丸 (Demon Core)	Translated as “Corrupted Divine Core”, paired with dark red energy vortex visuals, low-frequency sound effects reinforcing its malevolent nature.
	Omission	1	2.4%	Deities in Fengshen Bang	Omitted specific deity names in “Register of the Gods”, focusing on the core concept (only mentioning “compiling the register” without listing deities).
	Substitution	1	2.4%	急急如律令 (Taoist Incantation)	Substituted with “Obey my command”, matching visual cues of glowing talismans and chanting audio (spell-casting scene).
Coordination	Transposition	11	26.2%	陈塘关 (Chen Tang Pass)	Translated as “Chen Tang Fortress”, combined with visual cues of city walls and soldiers’ shouts (villagers’ petition scene).
	Loaning	4	9.5%	哪吒 (Nezha)	Direct transliteration retained, relying on visual markers (fiery red hair, Universe Ring) and combat sound effects (Taiyi naming scene).
Extension	Explication	3	7.1%	灵珠转世 (Spirit Pearl Reincarnate)	Translated as “Reincarnated Spirit Pearl”, synchronized with halo visuals and solemn orchestral music (identity reveal scene).

Transposition	3	7.1%	山河社稷图 (Map of	Translated as “Painting of Mountains and Rivers”, visually depicted as a scrolling scroll
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Conclusion

This study identifies systematic correlations between multimodal relations in source language and subtitling strategies in target language for CSTs in ancient Chinese mythological films. For CSTs embedded in highlighting relations, abstract concepts predominantly adopt explicitation to enhance cultural depth through lexical enrichment, synergistically emphasizing narrative significance with audiovisual elements. Coordination relations involving concrete artifacts prioritize transposition or loan translation, ensuring semiotic consistency through visual symbols and auditory cues. Extension relations for philosophical phrases combine explicitation or transposition, deepening thematic resonance through emotional amplification. Intersection relations governing secondary CSTs primarily use omission or substitution to streamline non-core content, relying on action sequences or contextual cues for meaning. This study provides an English subtitling framework for CSTs in future Chinese mythological films.

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Translating the Gender Divide: EU Law, Identity, and the Transformation of Italian

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Abstract

On 11 March 2021, the European Parliament adopted Resolution 2021/2557, declaring the EU an “LGBTQIA+ Freedom Zone” with 492 votes in favor, 141 against, and 46 abstentions. The resolution requires all 27 member states to grant individuals, including minors, the right to self-determine their gender identity, regardless of physical traits. This shift has replaced the traditional male-female dichotomy with a legal framework prioritizing gender diversity, impacting politics, law, society, and language. This study examines whether gendered Italian terms remain in use or are considered incompatible with evolving norms and whether they retain clarity in translation under dominant gender discourse. Using a qualitative approach, it systematically analyzes linguistic shifts and the broader implications of EU gender policies. Findings reveal that while terms like “father” and “mother” persist in dictionaries, they are increasingly omitted from legal texts, often replaced with unconventional or ideologically influenced alternatives. The legal acknowledgment of diverse gender identities, hailed as a significant victory for the influential Trans advocacy movement, not only reshapes the lexicon of the Italian language but also raises concerns about its broader sociopolitical effects. Specifically, it underscores a challenge to democratic principles within the EU, as numerically small minority groups, such as the Trans community, exert disproportionate influence over public discourse and policy.

Keywords: European Parliament, Gender Identities, Gendered Italian Language, LGBTQIA+ Advocacy

Introduction

EU Resolution 2021/2557 mandates that member states amend their legislation (Cangemi, 2021) to:

1. Allow individuals who do not identify as male or female to change their gender on official documents.
2. Permit minors to transition legally or surgically, even without parental consent, as gender identity is considered a fundamental right.
3. Recognize the protection of transgender individuals as a core human rights issue.
4. Grant gender-fluid individuals the right to appeal to the EU Court of Justice for rights violations.
5. Ensure widespread dissemination of information on gender identity, including in schools.
6. Require educators to undergo training on LGBTQIA+ rights before employment.

7. Provide asylum to non-EU citizens whose home countries lack these protections.
8. Implement inclusive language policies across national languages, with penalties for non-compliance.

In response, Italy adopted a National LGBTQIA+ strategy, fundamentally reshaping its lexicon (Grazi, 2022). Traditional male-female distinctions have been replaced to accommodate 21 recognized genders, a number expected to grow (Capasso, 2024). Terms such as Allosexual, Androphilic, Gynesexual, Pansexual, and Intersex have been integrated into an LGBTQIA+ glossary, designed to enforce inclusive language (Nardinocchi, 2024). The glossary also prescribes terms deemed offensive, such as “homosexuality”, *frociaggine* in Italian or “sexual preference”, *preferenze sessuali* or “sex”, and *sesso* reinforcing political correctness at the expense of free expression. Incorrect usage of inclusive terminology may result in dismissal, media scrutiny, social exclusion, fines, or even criminal penalties. Recently, a journalist was fired for writing that a child should have a father and a mother - an opinion now deemed divisive - as references to heterosexual unions can provoke serious repercussions (Castellegno, 2023; Ricciardi, 2024).

Methodology

This study employs a qualitative case study approach to assess how the Italian lexicon aligns with EU Resolution 2021/2557 and the National LGBTQIA+ strategy. This method enables an in-depth examination of the linguistic, social, and ideological effects of un-gendered language. Data collection consists of three key components:

1. **Linguistic Analysis** – A systematic review of traditional masculine-feminine nouns, now supplanted by gender-neutral terms aimed at eliminating references to the male-female dichotomy.
2. **Media Review** – Analyzing recent newspaper articles, opinion pieces, and televised debates to assess how LGBTQIA+ ideology influences gendered language and public discourse, as well as the extent of media alignment with institutional directives.
3. **Political and Public Perspectives** – Examining statements and speeches from politicians across the ideological spectrum and gathering testimonies from individuals directly affected by these linguistic changes, including members of Parliament, educators, and the general public.

This methodology provides a comprehensive understanding of the intersection between language, gender, and ideology in contemporary Italy. However, certain limitations must be acknowledged. Selection bias may arise, as media visibility and political prominence can amplify certain voices over others. Additionally, media analysis is subject to editorial biases. Despite these constraints, the study aims to mitigate bias by incorporating diverse sources and perspectives, ensuring a well-rounded and critical evaluation of linguistic transformations in the Italian context.

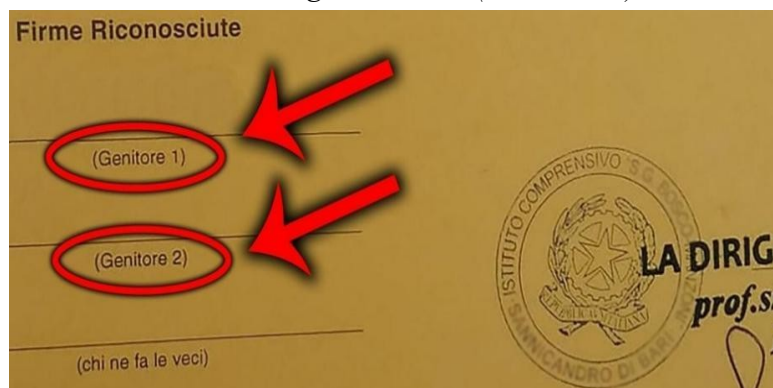
Findings

During the 2019–2024 legislature, progressive left-wing parties dominated EU institutions, positioning themselves as advocates for LGBTQIA+ rights (Carboni, 2024). Resolution 2021/2557, a product of this ideological stance, mandated linguistic changes in Italy and other member states. Schools, for instance, replaced *babbo* (father) and *mamma* (mother) with *Genitore*

1 (Parent 1) and *Genitore 2* (Parent 2) in official documents.

Figure 1

A school document using Genitore 1 (Parent one) and Genitore 2 (Parent two)

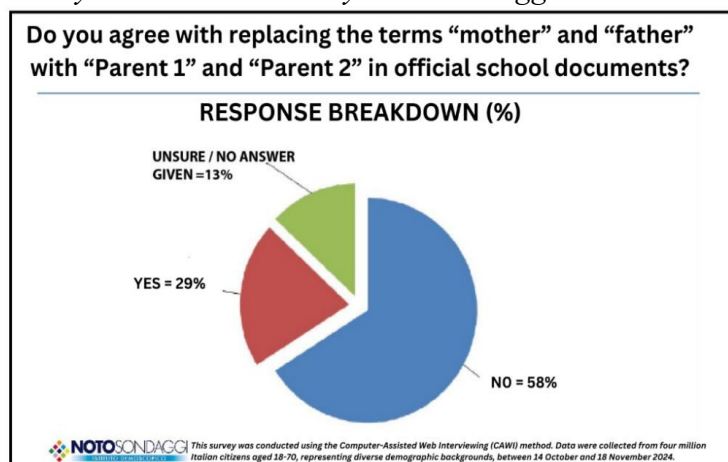


Source: <https://tinyurl.com/5n7kck55>

The Ministry of Education contested this, arguing that terms like “mother” and “father” should not be nullified by ideology, as same-sex parent families remain a minority. However, Italy’s Supreme Court upheld the measure, ruling that EU law, which supersedes national law, justifies the terminology shift, pursuant to a prior ruling by the Court of Justice of the European Union - CJEU - (Malpica, 2024; Parbuoni, 2025). The Italian Court extended this requirement to legal documents, including minors’ identity cards and passports (Guerrieri, 2024). In response, a petition calling for the reinstatement of “mother” and “father” gathered over five million signatures by late 2024. Opponents argue that replacing these terms is not merely an issue of linguistic inclusivity but a broader ideological move that undermines the right of children to have both a mother and a father (De Carli, 2025; Arigotti, 2025). A 2024 survey by polling institute Noto found that among four million Italian citizens (aged 18–70), 58% opposed the adoption of “Parent 1” and “Parent 2”, while 29% supported it, and 13% were undecided.

Figure 2

Survey results conducted by Noto Sondaggi in 2024



Source: <https://tinyurl.com/5n7cb7ty>

Beyond parental terminology, the singular noun *famiglia* (traditionally denoting a heterosexual family unit) has been redefined and now primarily refers to the Sicilian mafia (Fossati, 2025). As a result, the historical Italian feminine term for family has been replaced by the modern, inclusive, and epicene noun *unione* (union).

Figure 3

The new meaning of the term La Famiglia (The family)



Source: <https://tinyurl.com/4ca6znyc>

The plural *famiglie* (families) retains its inclusive meaning, encompassing same-sex unions (Bonanata, 2025). Meanwhile, incumbent Italian Prime Minister Giorgia Meloni faced accusations of supporting the mafia simply for using the singular term *famiglia*, which has increasingly been associated with organized crime. Subsequently, she was also accused of homophobia and transphobia for referring to family in the singular - an expression now considered exclusionary - when extending Father's Day wishes (Perdicchi, 2025). Linguistic impositions extend beyond familial terms. The traditionally masculine term *Dio* (God) has been replaced by epicene terms *Divinità* (Divinity) or *Nume* (Deity) to remove gendered connotations (Morando, 2025). Similarly, masculine and feminine nouns such as *figlio* (son), *figlia* (daughter), and *figli* (children) have been prohibited due to their binary gender references. The newly created ungendered term used to refer to children, a son, or a daughter is *prole* (offspring) - Lodige, 2024. The political agenda of left-wing progressive political forces and the LGBTQIA+ community extends well beyond language policies. In various EU cities, so-called “inclusive” traffic lights have been introduced, replacing the traditional pedestrian symbols with representations of same-sex couples (Zanellato, 2025).

Figure 4

“Inclusive” traffic lights in EU cities



Source: <https://tinyurl.com/4ttwb32m>

Discussion

Linguistic scholars agree that a language develops organically, shaped by socio-cultural influences rather than imposed regulations. Historically, Italian has evolved naturally, with words fading or emerging in response to societal and technological shifts (Meo, 2024). In a democratic society, neither institutions nor linguistic authorities can dictate how individuals speak, think, or write. At most, they can analyze linguistic trends and explain grammatical phenomena. While languages undergo continuous transformation, their evolution is primarily determined by the collective choices of speakers rather than external coercion (Giostra, 2025). Contrary to this principle, the European Parliament's Resolution 2021/2557 has enforced gender-neutral language across all EU member states, aligning with the demands of LGBTQIA+ advocacy groups. This measure mandates the elimination of terms deemed discriminatory by a small minority of non-binary individuals. In 2023, polling institute Ipsos conducted a survey on a vast scale, revealing that only 9% of Italy's population identifies as non-heterosexual: 2% as homosexual, 3% as bisexual, 1% as pansexual/omnisexual, 1% as asexual, and 4% as transgender or gender fluid (Ipsos, 2023).

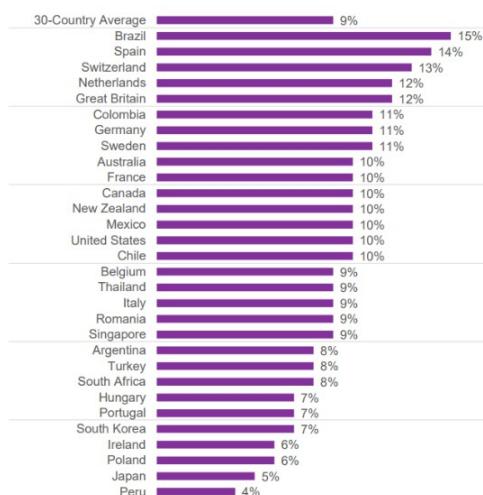
Figure 5

The percentage (9%) of LGBTQIA+ individuals in Italy

Net % of LGBT+ Adults By Country

Any of:

- Lesbian/gay/homosexual
- Bisexual
- Pansexual/omnisexual
- Asexual
- Transgender
- Non-binary/gender non-conforming/gender-fluid
- Other than male or female



Base: 22,514 online adults aged 18-74 across 30 countries
Online samples in Brazil, Chile, Colombia, India, Ireland, Mexico, Peru, Portugal, Romania, Singapore, South Africa, Thailand and Turkey tend to be more urban, educated, and/or affluent than the general population
© Ipsos | LGBT+ Pride Study 2023 Global Survey

Source: <https://tinyurl.com/5yte9dsr>

The linguistic and cultural transformations imposed on Italy and other EU nations stem from a deliberate ideological agenda seeking to reshape language and society in ways that restrict individual freedom of expression. As a result, in television debates, newspapers, schools, universities, and everyday interactions, individuals may feel compelled to conform to the dominant discourse promoted by LGBTQIA+ ideology, widely regarded as politically correct, to avoid accusations of sexism, racism, or homo-transphobia (Feltri, 2025). However, compelling a linguistic community to adopt externally imposed changes for ideological reasons does not foster inclusivity or social cohesion. Instead, such coercion risks deepening societal divisions and increasing intolerance. The broader cultural shifts enforced by the left-wing

political majority leading the EU Parliament in 2021 reflect a clear political strategy: reinforcing progressive and LGBTQIA+ ideals - which are not universally accepted - by reshaping society at large (Balsamo, 2025). Conversely, proponents argue that LGBTQIA+ cultural policies benefit Western societies by challenging toxic masculinity, which they claim underpins patriarchal structures where men exert dominance over women and transgender individuals through violence. Advocates further assert that LGBTQIA+ education in schools helps combat bullying and instills respect for marginalized communities (Cigna, 2025).

Conclusion

EU institutions have played a pivotal role in advancing LGBTQIA+ ideology, aligning with left-wing political forces that, in recent years, have shifted their focus from championing the social rights of underprivileged groups to prioritizing civil rights movements. This shift has overlooked the fundamental reality that society comprises both a majority and multiple minority groups. While liberal democracy ensures the recognition and protection of minority rights, it does not grant any group the authority to redefine the values, traditions, and beliefs of the broader society. Increasingly, political leaders, commentators, and ordinary citizens argue that minority groups are imposing their perspectives and lifestyles on the majority, thereby destabilizing the foundational principles of democratic coexistence - a phenomenon often referred to in journalistic discourse as the “dictatorship of the minorities” (Corti, 2024). LGBTQIA+ individuals in Italy, as well as in other EU member states, already enjoy the same legal rights as heterosexual citizens, including marriage, adoption, civil unions, and divorce. However, they must acknowledge that the majority of citizens uphold different values. The absence of mutual respect threatens the stability of society. Despite this, left-wing political forces continue to assert their agenda, disregarding the core tenets of true democracy. The LGBTQIA+ movement has become synonymous with what is commonly referred to in the West as “woke ideology” (Erario, 2025), a framework that has permeated diverse facets of European culture, including fashion, television, political discourse, entertainment, education, art, journalism, and even religion. A striking example of this cultural shift is the recent publication of a *BIBBIA Queer* (Queer Bible), which reimagines God, Jesus, the Virgin Mary, and the apostles as homosexual figures. While the Vatican and its leadership have welcomed this publication, it has deeply offended many devout Catholics, who have publicly condemned it as blasphemous - an act that remains unpunishable under Italian and EU legal frameworks (Episcopo, 2024).

Figure 6

The new Queer Bible



UN COMMENTARIO

Source: <https://tinyurl.com/2mx8rs4u>

The growing dissatisfaction among European citizens with these ideological impositions became evident in the European elections on 9 June 2024. For the first time, left-wing political parties suffered significant setbacks and failed to retain their majority in both the EU Parliament and Commission, which were formed in August and November 2024, respectively. As a result, EU institutions have shifted towards a more right-leaning stance. Conservative parties have long criticized woke ideology and political correctness, viewing them as mechanisms of ideological control and impediments to independent and autonomous critical thinking. Consequently, it is likely that woke ideology will either diminish in influence or be significantly curtailed in the coming years. Furthermore, the political shift in the United States - marked by the re-election of President Trump in 2024 - demonstrates a broader Western trend in which the majority of the population is rediscovering an appreciation for traditional values while rejecting the transient and hollow modernity of woke ideology (Signore, 2025). Exploring the implications of these political and cultural transformations will be the focus of future research.

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Translating Figurative Names of Dishes in Tourism Promotional Materials from Chinese into English: Edible Memory as a Culinary Heritage

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Abstract

Translating dish names poses challenges as they are cultural-specific items, and often easily cause misunderstanding due to cultural complexities. Figurative language, usually found in Chinese dish names, encapsulates multi-layered meanings, conveying complex ideas and backgrounds, such as cultural memory. Translating figurative dish names becomes particularly complex in tourism promotional materials, where the ultimate goal is to persuade potential tourists. While previous studies have primarily focused on translating Chinese culture-specific dish names on menus to inform tourists, this research expands the scope by examining the English translation of figurative dish names in tourism promotional materials. It emphasizes the concept of “edible memories,” which Chinese culture strives to preserve and pass on to future generations while promoting them to global audiences as culinary heritage. This research analyzes figurative names of dishes collected from official tourism websites published by Chinese tourism organizations, identifying the edible memories (EM) embedded in these names using Jennifer Jordan’s and Luo’s conceptual framework. By analyzing the Chinese dish names as source texts and their English translation as target texts, this research investigates how translators convey the edible memory within the figurative names of Chinese dishes. The findings reveal that more than sixty percent of the Chinese figurative dish names encompass Chinese edible memory, including cultural stories, legends, and myths. These names not only convey good wishes for consumers and chefs but also promote the dish as culinary heritage, fostering a palatable imagination within gastronomic discourse, and shaping a positive destination image for international tourists.

Keywords: Chinese-to-English translation, figurative names of Chinese dishes, edible memory, culinary heritage, tourism promotion

Introduction

The translation of cultural-specific items in dish names is essential for bridging linguistic and cultural boundaries in the context of gastronomy tourism advertising. In particular, Chinese dish names pose difficulties among these items. In contrast to common food-related words, some Chinese dish names are symbolic or metaphorical, referring to social practices, values, beliefs, history, and folklore. These names are figurative expressions that link the local with the global, the material with the symbolic, and the present with the past. They are more than just labels for food products but also for sensory experiences in tourism advertising.

Tourism promotional materials, which are one of the tourism advertisements, especially those produced by official tourism organizations, aim to attract international tourists by highlighting the local culture. In this context, dish names are often used to inform, entice, and persuade audiences while building the first impression of food curiosity. The difficulty lies in translating dish names

infused with figurative language, a process that risks either oversimplifying or misrepresenting the cultural significance of the original. However, figurative language in dish names is also embedded with culinary cultures, such as food memories, cultural stories, legends, and myths. These cultural connotations are seen as intangible cultural heritage in regions and countries (Lee, 2023).

This paper investigates the English translation of figurative names of Chinese dishes in tourism promotional materials, focusing on how these names reflect the notion of “edible memory” (EM). It explores how translators negotiate the tension between faithfulness and persuasive effect, and how these translations influence how international tourists perceive Chinese culinary culture as cultural heritage.

Theoretical framework

This study draws on the concept of edible memory (EM), as developed by Jennifer Jordan (2015) and expanded upon by Luo (2022). This concept refers to the elements of cultural stories, historical memories, and symbolic meanings encoded in text. In Chinese culinary culture, dish names often encapsulate these elements, telling stories about regional identity, family traditions, or auspicious meanings. By applying this framework, this study aims to analyze how edible memories are expressed in the figurative dish names and how they are translated into English within the tourism promotional materials.

Methodology

This qualitative study collected data from official tourism websites operated by the Chinese government. One hundred figurative dish names and their English translations were chosen for analysis. The inclusion criteria were: 1) The dish name must contain figurative language (e.g., metaphor, pun, idiom, or metonymy). 2) The English translation must appear on an official tourism website, not a rewritten version.

Each dish name was examined to identify its edible memory (EM) in the source text (ST) and evaluate how it is preserved, modified, or lost in the target text (TT). The data were analyzed thematically, focusing on: the types of edible memory (e.g., personal, regional, and national) and the translation strategies (domestication, neutralization, and foreignization) employed.

Findings

Types of edible memory in the translation of figurative dish names

Over 60% of the dish names analyzed contained explicit or implicit references to edible memory. These can be broadly categorized into:

Personal edible memory: This type of EM includes dish names invented personally and that are well-known in the community, particularly the very specific and unique dish names. For example, 家乡小炒肉 (literal meaning: *Hometown small stir-fried meat*), a metonymy, is translated to *Sautéed beef fillet, country style*. This translation reduces the personal edible memory of the hometown and changes to the country style.

Regional edible memory: This type of EM represents par excellence and dish names in a particular national area. For example, 伤心凉粉 (literal meaning: *Sad cool jelly*), a metaphor, is translated to *Sad bean jelly*. This translation preserves the regional memory of the food that only

Hakka people in Sichuan province would experience, so the dish becomes sad.

National edible memory: This type of EM symbolizes the national image worldwide, with which nearly all Chinese and overseas Chinese are familiar, thus becoming a nationally owned memory and intangible cultural heritage. For example, 口水鸡 (literal meaning: *Saliva chicken*), a personification, is translated to *Steamed chicken with chili sauce*. This translation maintains the national edible memory of Sichuan flavor and explains the sensory experience of particular spiciness.

These names are rich with edible memories that reflect cultural identity, intergenerational inheritance, and regional uniqueness.

Table 1
Figurative language and the types of edible memory

Figurative language	Personal EM	Regional EM	National EM	Total
Alliteration			1	1
Hyperbole		2		2
Idiom/Proverb		1	2	3
Metaphor	2	8	8	18
Metonymy	3	17	8	28
Personification	1	4	2	7
Puns		2		2
Total	6	34	21	61

Translation strategies of edible memory for tourism promotion

The preservation or loss of edible memory in translation influences the understanding of dishes and the broader perception of the tourism destination. Effective translation strategies contribute to a palatable imagination: a mental image of the destination as culturally rich, exotic, and worth exploring. In this way, food functions not merely as sustenance but as a cultural representation in tourism discourse. The discourse's translation strategies vary depending on the condition of the three kinds of edible memories.

When words are considered a threat, it is easier to translate rather than transliterate them. This strategy is called domestication in translation theory. Translators might prefer domestication when translating regional edible memories in figurative dish names since there is no equivalent translation in the target culture. For example, the dish name 肠粉 (literal meaning: *Intestines noodles*) is domesticated to *Rice noodle rolls*. This translation aims to build the impression of the dish as noodle rolls and prevent the horror of intestines that many Western people do not eat. Although the regional memory is lost in the translation, the translation seems to create a good first impression on the target tourists rather than scare them.

However, foreign-origin words can also be considered assets and can be introduced in their original forms through transliteration and romanization. This is another common strategy known as foreignization in translation theory. Foreignization, in contrast, is also commonly employed to translate regional edible memory. For example, the dish name 伤心凉粉 (literal meaning: *Sad cold jelly*) is foreignized to *Sad Bean Jelly*. Using the literal translation, the translator tends to maintain the metaphor "sad" to describe the food flavor (Yang et al., 2019). These foreignized strategies enhance the exotic and unfamiliar element in the dish while maintaining the regional edible memory, enhancing the persuasion for tourism promotion.

Neutralization is distributed equally the same in regional and national edible memory. For

example, the dish name 满汉全席 (literal meaning: *All Han dishes on tables*) is neutralized to *Imperial feast of Manchurian and Han dishes*. Explanation is used to inform and articulate what the dish includes. Particularly, Manchurian is cultural-specific item that reflect the Chinese cuisine and edible memory behind the dish. This translation may appeal to tourists who are fond of Chinese culture.

It is interesting to find that transcreation occurs in the dish name 狗不理 (literal meaning: *Dog won't care*). The dish name is translated to *Go-Believe*, which sounds Chinese but has a new symbolic advertisement in English.

These translation strategies of edible memory shed light on how translators make decisions to enhance the persuasive effect and convey the cultural connotation of Chinese dishes. The translation process seems to pervade food memories as culinary heritage while facilitating cross-cultural communication through the heritage.

Table 2
Translation strategies and edible memory

Translation solutions	Personal EM	Regional EM	National EM	Total
Domestication	1	9	1	11
Foreignisation		14	8	22
Foreignisation + description		2	2	4
Neutralisation	5	9	9	23
Transcreation			1	1
Total	6	34	21	61

Conclusion and Implications

The first question explores the translation strategies of figurative dish names in tourism promotional materials. The findings of the present research contrast with the previous study that neutralization holds the highest rate (Marco, 2019), while supporting the result that foreignization is the most prevailing strategy (Benedicta & Wang, 2023).

The second question investigates the translation of food memories as a cultural heritage. The findings of the present research contrast with the argument of Luo (2024) that cultural memory is a collective memory that needs to maintain its authenticity. This prerequisite works for the acceptance and appreciation of the faithfulness in translations. However, transcreation occurs in the present research, which does not conform to the prerequisite of translating cultural memories. The reason is mainly due to the specific context between the two research studies. In Luo's research, he mainly discusses the translation of literature. In contrast, in the present research, translation of edible memory in figurative dish names is designed for tourism promotion, where translators are no longer responsible for the faithfulness (Katan, 2016) but only consider the creativity in the market (Ho, 2024). On the other hand, the present findings also support the previous argument that foreignizing food memories functions well in translation for maintaining national identity (Demirkol Ertürk, 2022). For example, words such as stir-fry or sweet-and-sour do not show any East Asian heritage, though it is mentioned that these words are usually used in Chinese cooking (Kiaer, 2020).

In summary, the findings of the present research argue that foreignization is the basic translation strategy to maintain and convey the edible memory for tourism promotion. This is

probably due to the specific context of tourism advertising, which may guide the translators' decision-making process to be more persuasive and creative than literature and other genres in translation.

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Machine Versus Human: Translation Quality Assessment of *Kalīlah wa-Dimnah* in Malay Across AI Systems and Human Translators

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Abstract

This study explores the translation quality of Arabic proverbs from *Kalīlah wa-Dimnah* rendered into Malay by an artificial intelligence (AI) system and a human translator. Employing a qualitative content analysis, the research investigates nine culturally embedded proverbs using an evaluative rubric comprising semantic accuracy, linguistic fluency, cultural equivalence, stylistic tone, and creativity. Results indicate that the AI system maintained consistent syntactic structure and meaning fidelity yet often lacked idiomatic and stylistic resonance. In contrast, the human translator demonstrated stronger performance in adapting cultural references and preserving rhetorical effects, particularly in metaphor-rich expressions. The findings highlight the limitations of current AI systems in literary translation, especially when cultural and contextual sensitivity is crucial. This analysis supports the integration of human post-editing in AI workflows as a pragmatic solution for enhancing translation adequacy and naturalness. The study contributes to the field of Translation Quality Assessment (TQA) by providing empirical insights into the comparative capacities of AI and human translators in handling genre-specific, culturally dense texts.

Keywords: translation quality assessment, *Kalīlah wa-Dimnah*, artificial intelligence, human translation

Introduction

Translation Quality Assessment (TQA) is an important area within translation studies, serving to ensure that the translated content meets certain standards of accuracy, fluency, and acceptability for various target audiences such as readers, clients, and language users (Doherty, 2017). It plays a key role not only in evaluating the performance of human translators but also in the development and testing of machine translation (MT) systems. TQA methods are diverse, generally divided into error-based models and holistic frameworks. These methods are used to analyze linguistic competence, the choice of equivalent expressions, and the translator's ability to produce coherent and culturally appropriate texts (Sofyan & Tarigan, 2022). The emergence of artificial intelligence (AI) in recent years has introduced new tools and systems, like ChatGPT and Claude, which have demonstrated considerable potential in certain translation tasks, particularly regarding syntactic accuracy and lexical choice (Peng, 2025). However, these systems still require careful evaluation to determine their consistency and ability to handle different genres and levels of complexity (Yating et al., 2025).

Among the most challenging types of texts to translate are literary and classical works that are rich in cultural elements, such as *Kalīlah wa-Dimnah*. This ancient narrative, originally translated from Sanskrit into Arabic and later into other languages, contains numerous proverbs that are context-dependent and culturally loaded. Translating such elements requires more than word substitution; it involves transferring meaning and style in ways that preserve the cultural and rhetorical functions of the source text. AI systems have made progress in translating conventional language, but when it comes to figurative and idiomatic expressions, such as proverbs, the results are often mixed due to the lack of deep contextual and cultural awareness (Awashreh & Aboeisheh, 2025; Yating et al., 2025; Zhou & Bollegala, 2020). In contrast, human translators typically approach the task with cultural and linguistic sensitivity, though variations in quality may arise based on their individual training and subject knowledge (Lau et al., 2024; Yating et al., 2025; Zhou & Bollegala, 2019, 2020).

To address these challenges, the present study focuses on the translation quality of *Kalīlah wa-Dimnah* into Malay, specifically analyzing how proverbs and other culturally complex expressions are rendered by both AI systems and human translators. A combination of automated and manual evaluation techniques is applied. Automated metrics, including BLEU and METEOR, are used to measure surface-level correspondence between source and target texts (Lau et al., 2024; Yating et al., 2025). These are supplemented with human-based assessments that consider dimensions such as contextual appropriateness, stylistic consistency, and target-language readability. This dual approach provides a more balanced and nuanced view of how well translations succeed across different methods of production.

Literature Review

Figure 1 shows an overview of the literature. Translation Quality Assessment (TQA) plays a central role in evaluating the reliability and effectiveness of translations, especially when comparing machine translation (MT) systems like ChatGPT with human translators (HT). TQA frameworks commonly involve both automated metrics (e.g., BLEU, METEOR) and human evaluation to measure aspects such as accuracy, fluency, and cultural appropriateness (Awashreh & Aboeisheh, 2025; Doherty, 2017; Sofyan & Tarigan, 2022).

Recent studies have shown that while MT tools have advanced significantly, often producing accurate translations, human translators still outperform them in preserving nuance, cultural meaning, and stylistic expression (Peng, 2025; Yating et al., 2025; Zhou & Bollegala, 2020). This distinction is particularly crucial when translating literary texts like *Kalīlah wa-Dimnah*, which are rich in proverbs, metaphors, and classical rhetoric. Automated tools frequently struggle with such elements, often translating literally and missing figurative depth (Abd Rahman et al., 2021; Tuan Mat et al., 2025).

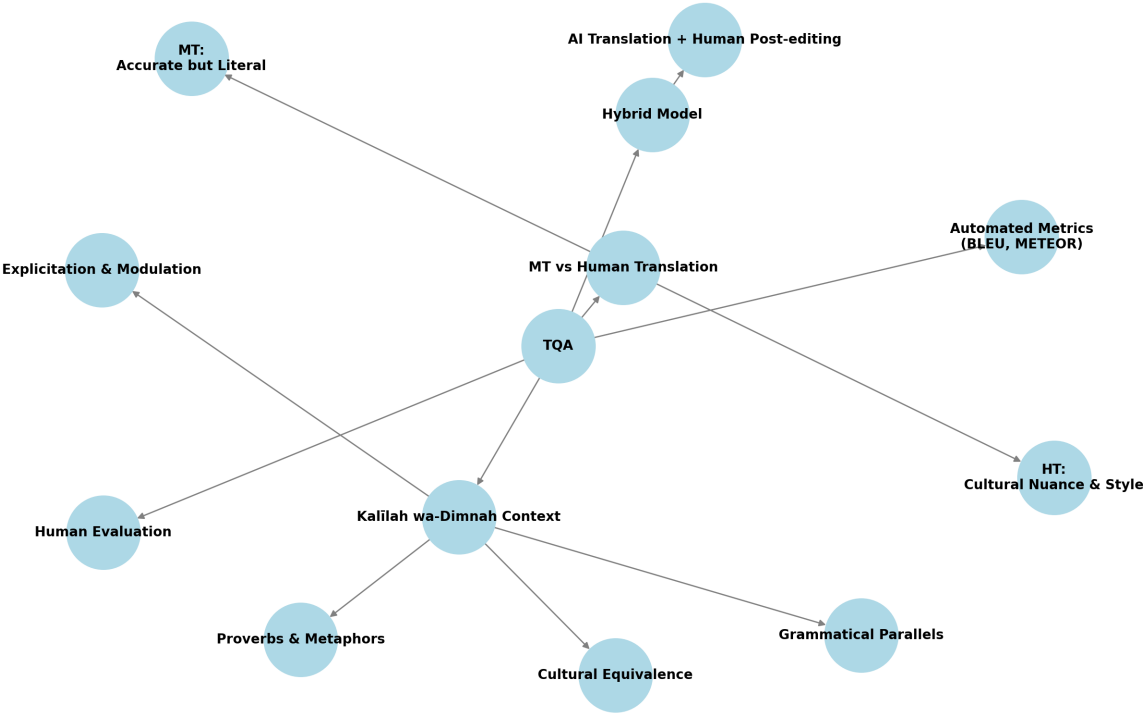
Several scholarly works on *Kalīlah wa-Dimnah* offer deeper insights. For instance, explication techniques such as paraphrasing and lexical expansion are shown to improve clarity in proverb translation from Arabic to Malay (Abdul Shukor et al., 2020). Modulation procedures, like restructuring active-passive forms, also help in maintaining the semantic essence when moving between languages (Mansor et al., 2024). Other studies reveal the importance of matching Arabic proverbs with culturally equivalent Malay sayings to ensure better reader engagement and comprehension (Tuan Mat et al., 2025).

Moreover, structural studies show that grammatical parallels between Arabic and Malay (e.g., in adjective clauses) can be leveraged using translation strategies like transposition and

modulation (Marosadee & Mustapha, 2024). These findings support a growing consensus: while MT provides speed and consistency, human input is vital for ensuring interpretive depth and cultural fidelity.

To address the limitations of both approaches, a hybrid model has been proposed, where AI-generated translations are refined through human post-editing. This collaborative framework offers a practical pathway for enhancing translation quality, particularly for genre-specific content like classical fables, where literary artistry and contextual meaning are inseparable (Awashreh & Aboeisheh, 2025).

Figure 1
Overview of the literature



Methodology

This study adopts a qualitative content analysis approach to examine the translation quality of selected Arabic proverbs found in the classical narrative *Kalīlah wa Dimnah*. A total of nine proverbs were purposively chosen based on their figurative richness and embedded cultural meanings. These proverbs were sourced from the article by Nik Norimah et al. (2025), which offers both the original Arabic expressions and corresponding Malay translations. The objective of this research is to evaluate the quality of these existing human-rendered translations and compare them with translations generated by an artificial intelligence-based system.

The AI-generated translations were produced using ChatGPT version 4o (Plus). Each Arabic proverb was retranslated into Malay with the aid of a controlled and consistent prompt designed to guide the system toward cultural and semantic appropriateness. The prompt applied was as follows: “Translate the following Arabic proverb into fluent Malay. Maintain the figurative and

cultural meaning. Do not provide literal word-for-word translation. Aim to find the most natural equivalent in Malay.” This prompt formulation ensures the system’s focus on delivering target-oriented and contextually resonant translations rather than formal equivalence alone.

To enhance the reliability of the retranslation process, each proverb was interpreted in its full narrative context as presented in the Malay edition of *Kalilah wa Dimnah*, translated by Sitti Hadijah Mappending and published by Al-Asfiyaa Sdn. Bhd. in 2017 (Mappending, 2017). The human-translated versions used for comparison in this study were also taken from the same book. Referring to the complete narrative context ensured that the AI translations were not isolated or decontextualized. This is particularly critical in literary translation, where meaning often relies on situational framing and intertextual references.

The comparison between the AI and human translations was conducted using an evaluative framework grounded in the Translation Evaluation Rubric (TER). Table 1 shows the translation evaluation rubric. This rubric comprises five key criteria often applied in Translation Quality Assessment (TQA): semantic accuracy, linguistic fluency, cultural equivalence, stylistic tone, and creativity or adaptation. Each translation was rated on a five-point Likert scale per criterion. The analysis was carried out qualitatively, guided by interpretive insights and theoretical grounding in functionalist translation theory, to highlight the strengths and limitations of the respective translation approaches in dealing with culturally bound expressions.

Table 1

Translation Evaluation Rubric

Criteria	Excellent (5)	Good (4)	Adequate (3)	Weak (1-2)
Semantic Accuracy	Meaning of the proverb is fully accurate.	Main meaning is accurate with minor differences.	Meaning somewhat accurate but nuances are off.	Meaning is inaccurate or significantly deviates.
Language Fluency	Malay language used is highly fluent and natural.	Fluent Malay with slight awkwardness.	Language less fluent but understandable.	Language is not fluent or impairs comprehension.
Cultural Appropriateness	Translation fits perfectly within Malay cultural context.	Culturally appropriate with slight ambiguity.	Less culturally appropriate but still acceptable.	Not appropriate in local cultural context.
Stylistic Tone	Tone and style match the original effect and intent.	Tone appropriate though slightly lacking in style.	Style is neutral without strong effect.	Tone/style does not fit original meaning.
Creativity and Adaptation	Demonstrates high creativity in adapting the proverb.	Well adapted with minor lack of creativity.	Moderate adaptation with limited creativity.	No adaptation; overly literal and unengaging.

Results and Discussion

This section provides a comprehensive comparative analysis of the translation quality between ChatGPT (version 4o) and a human translator, focusing on nine selected Arabic proverbs (*amthāl*) from the classical text *Kalīlah wa Dimnah*. The result for the translation is shown in Table 2.

Table 2

Results for the translation of the nine proverbs

No.	Arabic Proverb	Malay Translation(ChatGPT)	Malay Translation(Sitti Hadijah)
1	مَنْ سَارَ إِلَى غَيْرِ غَايَةٍ يُوشِكُ أَنْ تَنْقَطِعَ بِهِ مَطِيلُهُ	Sesiapa yang berjalan tanpa hala tuju, akhirnya akan tersesat di pertengahan jalan.	Orang yang berjalan tanpa arah tujuan, hampir-hampir tunggangannya binasa tak dapat berjalan lagi
2	وَالْمَاءُ إِذَا دَامَ أَجْذَارُهُ عَلَى الْحَجَرِ لَمْ يَزَلْ بِهِ حَتَّى يَنْقُبَهُ وَيُوَثِّرَ فِيهِ	Air yang menitis berterusan ke atas batu akhirnya mampu menebuknya — begitulah kesan kata-kata yang konsisten ke atas hati manusia.	Tapi air, jika terus pada batu, lama kelamaan batu itu akan berlubang dan meninggalkan kesan juga.
3	لَا خَيْرَ فِي الْقَوْلِ إِلَّا الْعَمَلُ	Tiada nilai pada kata-kata tanpa tindakan yang menyusul.	Cakap tidak serupa bikin
4	إِنَّ الْبَحْرَ بِأَمَوَاجِهِ وَالسُّلْطَانَ بِأَصْحَابِهِ	Seperti laut dengan ombaknya, begitulah raja dengan para pembantunya — kekuatan seorang pemimpin bergantung pada orang-orang di sekelilingnya.	Laut diukur dengan ombaknya dan pemimpin dengan pendampingnya.
5	فَإِنَّ الْحَجَرَ الصَّلْبَ الَّذِي لَا يَنْقَطِعُ لَا تُجْرَبُ عَلَيْهِ وَالْعُودُ الَّذِي لَا يَنْحَنِي لَا تَعْمَلُ مِنْهُ الْقَوْسُ	Batu yang keras tidak wajar diuji dengan pedang, dan kayu yang tidak lentur tidak berguna dijadikan busur — jangan membuang tenaga pada yang tidak boleh diubah.	Pedang bukan ke batu kokrit dicacakkan dan ranting kayu yang tidak meri, orang tak buat busur.
6	إِنَّ الشَّجَرَةَ الْمُرَّةَ لَوْ طَلِيَتْ بِالْعَسَلِ لَمْ يَجِدْهَا ذَلِكَ شَيْئًا	Pokok yang pahit tidak akan menjadi manis walau disalut madu — orang yang buruk perangai tidak akan berubah dengan layanan manis.	Pokok yang pahit sekalipun disadur dengan madu tak guna juga.
7	مَا تَرَكَ الْأَوَّلُ لِلْآخِرِ شَيْئًا	Orang terdahulu telah meninggalkan sedikit pun tiada untuk yang kemudian — segala hal telah dicuba dan dialami oleh generasi sebelum.	Cuba siasat dari awal dulu
8	أَنْ لِكُلِّ كَلِمَةٍ جَوَابًا	Setiap kata ada jawabannya — tiada ucapan yang tidak berbalas.	Setiap kata ada jawapan juga.
9	كَمَا تَدِينُ نَدَانِ	Sebagaimana engkau memperlakukan orang lain, begitulah engkau akan diperlakukan — balasan datang setimpal dengan perbuatan.	Bagaimana kau mengkritik begitulah kau akan dikritik.

The assessment employed a rubric-based evaluation encompassing five critical dimensions drawn from contemporary translation quality assessment (TQA) practices: semantic accuracy, linguistic fluency, cultural appropriateness, stylistic tone, and creativity/adaptation. Each translation was rated on a five-point scale, allowing for both quantitative and qualitative analysis. The results reveal key insights into the performance of AI-based and human translation systems, particularly in dealing with culturally embedded and metaphorically rich texts.

Quantitative findings demonstrate that the human translator consistently achieved higher scores in dimensions requiring contextual adaptation and cultural resonance. Specifically, the human translations excelled in cultural appropriateness (average score: 5.0) and creativity/adaptation (average score: 4.8), suggesting a high level of sensitivity toward the cultural and idiomatic aspects of Malay language use. These versions made use of familiar expressions and local proverbs that reinforced reader engagement and interpretive clarity. For example, in rendering the proverb “لا خَيْرَ فِي الْقَوْلِ إِلَّا مَعَ الْعَمَلِ”, the human version employed the idiomatic phrase “*Cakap tidak serupa bikin*,” which resonates powerfully with the target audience. By contrast, ChatGPT, while maintaining semantic accuracy (average score: 4.6), often produced translations that were grammatically sound but lacked idiomatic sharpness and stylistic depth.

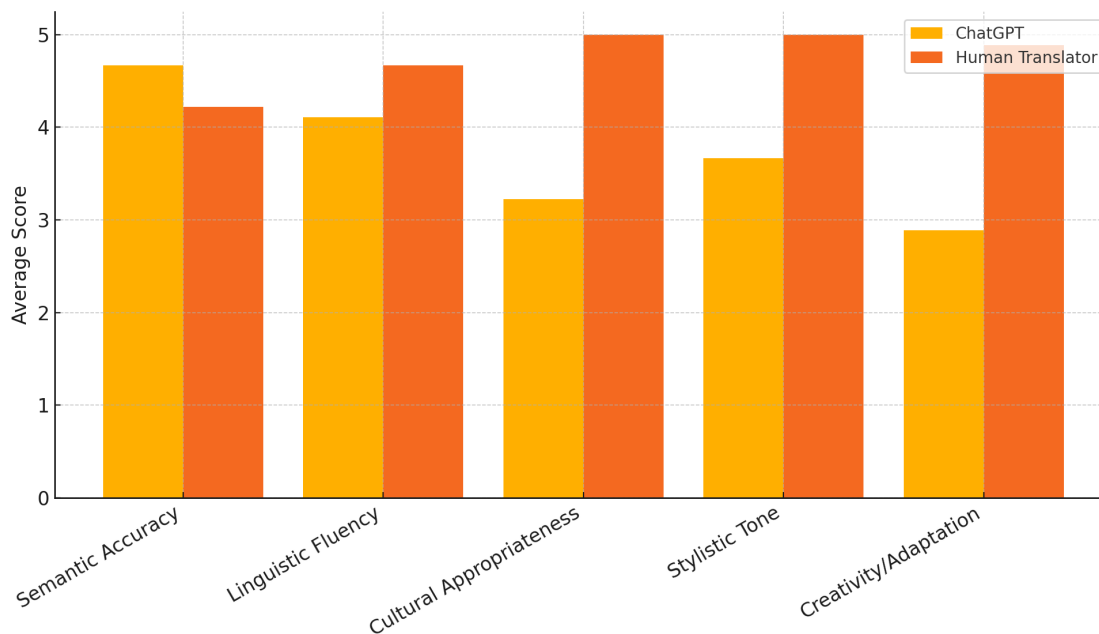
Qualitative analysis further reveals that ChatGPT’s strength lies in its semantic fidelity and language fluency, with an average score of 4.2 in fluency. The AI system was particularly effective in preserving the literal meaning of the proverbs and applying syntactic structures that align with standard written Malay. A good illustration is the AI’s translation of “مَنْ سَارَ إِلَى غَيْرِ غَايَةٍ يُوشِكُ أَنْ تَنْقَطِعَ بِهِ مَطِيلُهُ”, rendered as “*Sesiapa yang berjalan tanpa hala tuju, akhirnya akan tersesat di pertengahan jalan.*” While this version is grammatically accurate and semantically coherent, it lacks the expressive variation and stylistic tone found in the human counterpart. Additionally, while ChatGPT showed structured coherence, its output sometimes revealed formal rigidity and an absence of metaphorical sophistication—a trait essential in literary texts rich in analogies and moral wisdom.

A closer examination of selected proverb pairs further clarifies these distinctions. For instance, in the proverb “إِنَّ الشَّجَرَةَ الْمُرَّةَ لَوْ طَلِيَتْ بِالْعَسَلِ لَمْ يَجِدْهَا ذَلِكَ شَيْئًا”, ChatGPT translated it as “*Pokok yang pahit tidak akan menjadi manis walau disalut madu — orang yang buruk perangai tidak akan berubah dengan layanan manis.*” This version preserved the semantic core and conveyed the proverb’s moral dimension effectively. However, the human version, “*Pokok yang pahit sekalipun disadur dengan madu tak guna juga,*” employed more natural and culturally resonant syntax. Another example is “كَمَا تَدِينُ نَدَانُ”, translated by ChatGPT as “*Sebagaimana engkau memperlakukan orang lain, begitulah engkau akan diperlakukan — balasan datang setimpal dengan perbuatan,*” which demonstrates strong semantic alignment, but the human version “*Bagaimana kau mengkritik begitulah kau akan dikritik*” reflects greater contextual relevance and pragmatic tone.

To visually complement the comparative analysis, a bar chart was produced illustrating the average scores for each translation criterion. Figure 2 shows the graph for the translation quality scores for ChatGPT vs human translator. The graphical representation clearly indicates that the human translator consistently scored higher across all five domains, especially in cultural appropriateness and creativity/adaptation. This supports the qualitative observations and affirms the role of human translators in maintaining interpretive subtlety and rhetorical authenticity in proverb translation.

Figure 2

Graph for The Translation Quality Scores: ChatGPT vs Human Translator



In conclusion, while ChatGPT offers remarkable consistency and semantic precision in rendering classical proverbs, it falls short in capturing cultural nuance and stylistic finesse compared to human translators. The study underscores the ongoing relevance of human agency in literary translation, especially when idiomatic richness and cultural equivalence are paramount. A combined workflow that integrates AI-generated drafts with human post-editing may serve as a practical model, optimizing both speed and quality in future translation projects involving culturally dense texts such as *Kalīlah wa Dimnah*.

Conclusion

This study aimed to evaluate the quality of Malay translations of Arabic proverbs from *Kalīlah wa Dimnah*, comparing outputs generated by an artificial intelligence system with those produced by a human translator. Central to this investigation was an exploration of how each approach handled culturally rich and figurative expressions within a classical literary context. The research sought to determine the effectiveness of AI in maintaining not only semantic fidelity but also the cultural and stylistic intricacies embedded in the source text.

Findings from the comparative analysis revealed distinct trends. While the AI system consistently demonstrated high semantic accuracy and grammatical fluency, it often lacked the idiomatic sharpness and cultural sensitivity present in the human translations. Human-rendered versions, in contrast, were notably superior in their ability to reflect Malay cultural nuances, utilize familiar expressions, and adapt stylistic tone appropriately. These outcomes were especially evident in the dimensions of cultural equivalence and creativity, where the human translator consistently achieved higher evaluation scores.

This research contributes to the field of translation studies by highlighting the ongoing need for human involvement in the translation of literary texts, particularly when cultural depth and rhetorical expression are essential. It also reinforces the limitations of current AI systems in dealing with genre-specific content, such as classical proverbs, which require interpretive flexibility and contextual awareness.

The implications of this study are relevant for practical translation workflows. The integration of AI-generated drafts followed by human post-editing emerged as a viable solution that balances efficiency with cultural and stylistic accuracy. Such a model may prove beneficial in professional settings where both time constraints and quality expectations must be met.

Nonetheless, this study is limited in scope, focusing on a small set of proverbs and a single AI system. Broader investigations involving more diverse data sets and different AI models could further enrich the understanding of AI's role in literary translation. Additionally, future research may explore reception-based studies to evaluate how end readers perceive and interpret AI versus human translations in literary contexts.

In summary, this study underscores the strengths and weaknesses of both machine and human translation strategies. It emphasizes the continued importance of human expertise in preserving cultural and literary integrity and suggests a hybrid approach as a promising direction for future translation practices involving classical and culturally nuanced texts.

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Challenges in Translating Islamic Concepts and Terminology in Final Year Projects Among Islamic Studies Students

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Abstract

This study examines the challenges faced by Islamic Studies students in translating key Islamic terms in their final-year academic projects. Accurate translation is essential for preserving theological meaning and scholarly clarity, yet many students struggle due to limited Arabic proficiency, the absence of standardised equivalents in Malay or English, and inconsistent use of translation strategies. Using a qualitative approach, the research draws on semi-structured interviews with final-year students from Islamic institutions in Malaysia, focusing on their translation experiences, methods, and difficulties. Findings reveal frequent issues such as reliance on literal translation, limited reference to classical sources, confusion over similar Arabic terms, and inadequate supervision. Students also noted difficulty balancing religious accuracy with academic writing expectations. These challenges often lead to misinterpretation or oversimplification of complex concepts. The study recommends improved training in translation methods, better access to bilingual reference materials, and curriculum enhancements that integrate language proficiency with Islamic epistemology. Strengthening collaboration between language and Islamic Studies departments is also key. Addressing these gaps is vital to ensuring students can convey Islamic concepts with both linguistic precision and theological depth.

Keywords: Challenges, final year academic projects, Islamic Studies, Qualitative, Translation

Introduction

The translation of Islamic concepts and specialised terminology presents considerable challenges, particularly for final-year students in Islamic Studies who are expected to convey complex theological and linguistic nuances in their academic work. Unlike general lexical translation, the rendering of religious terminology requires a high level of precision and cultural sensitivity. Misinterpretation of these terms can result in theological distortion, misrepresentation of doctrine, and a loss of spiritual depth. Terms such as *zakat* and *tawaf* cannot be accurately conveyed through straightforward equivalents like “charity” or “circumambulation” as they embody layered meanings tied to ritual, jurisprudence, and divine intention. Translators often rely on methods such as semantic amplification or explanatory annotation to preserve the original meaning (Farghal 2023; Mubarak & Akmala 2022).

From a linguistic perspective, many Islamic terms illustrate semantic gaps, where a word in the source language has no direct equivalent in the target language. For example, the term *tayammum* (dry ablution) necessitates not only translation but also contextualisation, as the religious rationale and spiritual connotation are central to its meaning (Al-Badri 2021). In

multilingual contexts, such as in Southeast Asia, scholars have noted that the absence of equivalent terminology in English often results in semantic reduction or cultural dissonance when translating core Islamic concepts (Kamarudin & Jusoh 2023). The complexity deepens when addressing Qur'anic and *Hadith*-related terms. Classical Arabic is characterised by rhetorical sophistication, polysemy, and stylistic depth. These features challenge translators to render not just the literal meaning but also the spiritual tone, moral intent, and theological nuance. Terms such as *amal* (practice), *iman* (faith), and *taqwa* (God-consciousness) possess multiple layers of interpretation that are informed by classical exegesis and historical usage (Alyousef & Boudelaa 2020). Rendering these concepts into English often requires interpretive strategies that move beyond surface-level equivalence, as literalism can lead to a flattening of the theological and emotional dimensions of the source text.

Moreover, the selection of translation strategies, whether foreignisation, domestication, annotation, or paraphrasing, has a direct impact on the preservation of meaning and cultural integrity. Inconsistent or uninformed strategy use may lead to translations that are either semantically weak or culturally alienating. As Abdul-Raof (2021) argues, the translation of divine or sacred language must maintain fidelity not only to linguistic form but also to theological intent, a task that demands both conceptual clarity and careful terminological precision. In conclusion, the translation of Islamic concepts and terminology in final-year academic projects involves intricate layers of linguistic, cultural, and theological interpretation. Addressing these challenges requires awareness of the complexity inherent in sacred discourse, the limitations of the target language, and the importance of conceptual accuracy in preserving the integrity of Islamic knowledge.

Problem Statement

In Malaysia, the translation of Islamic concepts is complicated by a persistent semantic gap between Arabic and Malay or English. Studies conducted in the Malay Archipelago indicate that Islamic terminology frequently lacks adequate spiritual or conceptual equivalents in Malay. As a result, translations often obscure or diminish essential meanings. The Arabic language contains theological and juridical depth that is intricately connected to Islamic spiritual life. When terms such as *taqwa* or *zakat* are translated without the necessary cultural and semantic frameworks, the meanings are often oversimplified or distorted (Abdul Wahid et al., 2023). For undergraduate Islamic Studies students undertaking final-year projects, these linguistic challenges are further compounded by limitations in language proficiency and subject-specific knowledge. Research involving future Malaysian *da'iyyah* has demonstrated inadequate performance in translation tasks (Nor et al., 2021). This is largely attributed to deficiencies in linguistic ability, content understanding, and cultural literacy. These limitations are reflected in common issues such as omissions, semantic weakening, and inappropriate word choices, all of which compromise the theological accuracy and integrity of the translated texts (Ishak, 2022).

The translation of sacred texts, particularly *Hadith*, presents even greater challenges due to their complex structure and deep theological significance. In Malaysia, students translating Arabic *Hadith* into Malay often make technical errors (Ishak, 2022). These include the use of inaccurate vocabulary, grammatical mistakes, and inappropriate discourse markers. Such errors indicate a more profound epistemological issue: students frequently depend on literal, dictionary-based translation methods rather than engaging with interpretive traditions or understanding the theological context. Consequently, key concepts are misinterpreted, and the doctrinal coherence

of the text is weakened (Jamaluddin, 2020). Students in Islamic Studies programmes also face broader challenges related to Malaysia's educational and linguistic context (Abdul Wahid et al., 2023). Although the J-QAF programme has strengthened early Arabic education, many students continue to experience difficulties in mastering the language. These difficulties are further compounded by issues with English grammar and academic writing. In addition, the growing phenomenon of Arabisation has led some students to adopt Arabic expressions without critically considering their cultural or semantic relevance in Malay (Omar, 2023). These combined linguistic, institutional, and ideological factors significantly undermine the quality of translation in final-year academic projects, threatening both scholarly credibility and doctrinal soundness (Hassan, 2021; Omar, 2023).

The research questions in this study are:

1. What are the main linguistic and conceptual challenges faced by final-year Islamic Studies students in translating Islamic concepts from Arabic to Malay?
2. What types of translation strategies do students use when translating Arabic Islamic concepts, and how do these strategies affect theological and semantic accuracy?
3. How do students' language proficiency, subject knowledge, and educational background influence the accuracy and fidelity of their Islamic translations?

Literature Review

This literature review explores key challenges Islamic Studies students face when translating religious terms, focusing on epistemological depth, ideological influences like Arabisation, and the limitations of digital tools. These factors often result in translations that lack theological accuracy and fail to convey the original conceptual meaning effectively.

Epistemological Dimensions of Islamic Terminology

The translation of Islamic terminology cannot be divorced from its epistemological foundations. Islamic concepts are not merely lexical units with direct equivalents in other languages; rather, they are situated within a comprehensive worldview (*al-ru'yah al-Islamiyyah*) that shapes the processes by which knowledge is acquired, classified, and conveyed. Syed Muhammad Naquib al-Attas (1990) contends that knowledge in Islam is not value neutral; instead, it is intrinsically connected to metaphysical and spiritual dimensions.

Terms such as *'ilm* (knowledge), *iman* (faith), *taqwa* (God consciousness), and *hikmah* (wisdom) are grounded in epistemological assumptions that reflect the ontological, ethical, and cosmological principles of the Islamic tradition. Translating such terms into Malay or English without accounting for their epistemological depth risks reducing them to secular or culturally dislocated equivalents (Alyousef & Boudelaa, 2020). For example, rendering *taqwa* as "piety" or *iman* as "belief" strips these concepts of their embedded theological and spiritual significance. *Taqwa* in particular denotes a state of sustained moral consciousness governed by accountability to the Divine, far exceeding the narrower notion of personal piety. Likewise, *iman* encompasses more than intellectual assent; it includes conviction, trust, and an inward transformation anchored in revelation and spiritual discipline.

Impact of Language Ideology and Arabisation in Student Translations

The translation practices of Islamic Studies students in Malaysia are significantly influenced by prevailing language ideologies, particularly those shaped by Arabisation. Language ideology refers to the beliefs and attitudes individuals or communities hold about language, its functions, and its relationship to identity and authority. In the Malaysian context, Arabic is often perceived as the sacred language of Islam, which has led to a growing tendency to preserve its original forms in Malay usage, sometimes at the expense of clarity or cultural appropriateness. Omar (2023) highlights how Arabisation, as both a linguistic and ideological process, has shaped the Islamic discourse in Malaysia by encouraging the direct adoption of Arabic terms into Malay without sufficient contextual or semantic adaptation. This phenomenon is driven by the belief that Arabic carries intrinsic religious legitimacy, resulting in a reluctance to translate certain terms fully into Malay. Consequently, student translators frequently retain Arabic terminology even when suitable Malay equivalents exist. This practice often obscures meaning for readers who lack proficiency in Arabic and creates unnecessary linguistic distance between the text and its audience.

The ideological preference for Arabic also leads to a prioritisation of form over meaning. Zainal Abidin and Hassan (2022) argue that student translators often focus on replicating Arabic syntactic structures and vocabulary rather than conveying the intended theological or conceptual meanings. This results in translations that are overly literal, semantically rigid, and sometimes misleading. For example, attempts to translate terms such as *ibadah* or *aqidah* often maintain the Arabic lexical form without offering explanatory context, assuming that the target audience shares the same interpretive framework. Such assumptions reflect an ideological commitment to linguistic fidelity rather than communicative effectiveness.

Technological Reliance and Limitations in Student Translation Practices

In recent years, Islamic Studies students in Malaysia have increasingly relied on digital tools, including machine translation software and artificial intelligence (AI) applications, to support their translation work. While these technologies offer convenience and immediate access to lexical data, they also present significant challenges when applied to the translation of religious texts and concepts. The reliance on automated tools often results in superficial renderings that fail to capture the depth and complexity of Islamic terminology. Roslan and Mahyuddin (2021) point out that machine translation tools such as Google Translate or AI-assisted platforms are not equipped to handle the nuanced theological, legal, and spiritual meanings embedded in Islamic discourse. These tools operate primarily on statistical and syntactic algorithms, lacking the capacity to interpret context, historical background, or exegetical depth. For example, terms like *zakat* or *taharah* are often translated literally or incorrectly, missing the jurisprudential and ritual connotations that are essential to their meaning. The output may appear grammatically correct but can be theologically inaccurate or culturally dissonant.

Furthermore, Shukri (2023) warns that the use of AI tools in translating Islamic concepts may inadvertently contribute to the distortion of religious knowledge. AI-generated translations frequently omit essential qualifiers, produce inappropriate synonyms, or ignore context-specific usages. This is particularly problematic in translating Qur'anic or Hadith texts, where a single mistranslation can lead to misinterpretation of divine injunctions. Students, especially those with limited language proficiency, may rely too heavily on these tools without critically assessing their accuracy, thereby reinforcing errors and undermining academic rigour. The limitations of digital

tools are further compounded by a lack of theological training in how to evaluate the semantic integrity of a translation. Students may lack the epistemic awareness needed to identify when a term has been stripped of its original religious connotation or when a translation fails to preserve the ethical and spiritual tone of the source text. This results in final-year academic projects that are not only linguistically flawed but also deficient in theological accuracy and cultural relevance.

Research Methodology

This study employed a qualitative research design to investigate the challenges faced by Islamic Studies undergraduates in translating Islamic concepts and terminology in their final year academic projects. A qualitative approach was deemed most appropriate due to its capacity to explore complex interpretive experiences, allowing for an in-depth examination of students' linguistic choices, cognitive difficulties, and contextual influences. The design also enabled the exploration of broader issues related to language competence, religious epistemology, and the academic treatment of sacred terminology.

Sampling Strategy

Purposive sampling was adopted to identify Islamic Studies students who had recently completed, or were in the process of completing, their final year projects at Malaysian universities. Participants were selected based on their exposure to translation tasks involving Islamic terminology, especially those dealing with Arabic-to-Malay contexts. The sample encompassed students from different universities, academic performance levels, and areas of Islamic specialisation (e.g., theology, jurisprudence, Hadith, Qur'anic studies), to ensure a diverse and representative dataset.

Table 1 summarises the participant demographics, including academic discipline, language background, and the primary languages used in their research and translation work. This diversity allowed for a multi-angled analysis of the challenges students encountered across various linguistic and disciplinary boundaries.

Table 1
Background of Students as Respondents

ID	Name of Students	Program	Practical Zakat Experience
SR01	Nazammudin Isa	Bachelor of Islamic Studies	Sirah
SR02	Hezrul Abdul Ghani	Bachelor of Islamic Studies	Tafsir
SR03	Muhammad Syazwan Sobri	Bachelor of Islamic Studies	Hadith
SR04	Muqarrabah binti Sadini	Bachelor of Islamic Studies	Quran
SR05	Humairah binti Abd Latif	Bachelor of Islamic Studies	Shariah

Data Collection

Data were collected through semi-structured interviews, selected for their flexibility in uncovering detailed personal experiences while maintaining consistency across participants. The interview protocol was developed based on prior literature concerning translation studies, Arabic-Malay linguistic interfaces, and pedagogical practices in Islamic higher education. Key themes

included students' understanding of core Islamic terms, translation strategies used, the influence of classical sources, and perceived institutional support or constraints during the writing of their final projects.

Interviews were conducted via secure video conferencing platforms, depending on participants' availability and geographical location. Each session lasted between 45 and 75 minutes, offering sufficient time for participants to reflect on the translation process, share real examples from their academic writing, and discuss perceived barriers. This approach was particularly valuable in accessing the views of final-year students under time constraints, offering insights into both linguistic and academic pressures.

Data Analysis

Interview data were analysed using thematic analysis, a widely used qualitative method for identifying, organizing, and interpreting patterns within textual data. The analysis followed a structured multi-step process (Braun & Clarke, 2006): (a) Familiarization: Initial reading of interview transcripts to gain an overarching understanding, (b) Open Coding: Systematic identification of key concepts emerging from the data, (c) Categorization: Grouping related codes into themes and sub-themes, aligned with research objectives, (d) Refinement: Themes were reviewed and refined to ensure conceptual clarity and analytical rigor.

Results and Discussion

This study explored the challenges faced by Islamic Studies undergraduates in translating Islamic concepts and terminology within their final year projects. Thematic analysis of interviews with five participants (SR01 to SR05) led to the emergence of three primary themes: (1) The Epistemological Dimension of Islamic Terminology, (2) Language Ideology and the Influence of Arabisation, and (3) Dependence on and Limitations of Translation Technology. Each theme is discussed narratively and supported by relevant contemporary literature.

Table 2 summarises key findings from interviews with five respondents (SR01–SR05), grouped into four themes. Theme 1 explores how respondents understand core Islamic terms based on classical texts and spiritual meanings. Theme 2 highlights the preference for retaining Arabic terms to preserve meaning, with some adapting language depending on audience. Theme 3 notes the use of tools like ChatGPT, though respondents stress the need for verification due to risks of mistranslation. Theme 4 reveals gaps in training and supervision, with students often lacking clear guidance in translating religious terms accurately.

Table 2

Student Challenges and Strategies in Translating Islamic Concepts

Theme and Subtheme	Summary of Interview Content	Respondent Code
Theme 1: The Epistemological Dimension of Islamic Terminology		
Understanding of terms such as <i>iman</i> , <i>taqwa</i> , <i>ihsan</i> , <i>zuhud</i> , <i>ma'rifah</i> , <i>shari'ah</i>	Terms are explained based on references to classical scholars, authoritative texts, and hadith (e.g., the Hadith of Jibril), as well as concepts in theology (tawhid) and spirituality (tasawwuf). Some noted that understanding deepens with levels of knowledge.	SR01, SR02, SR03, SR04, SR05
Awareness of the spiritual dimension of terms	Iman involves not just belief but also the heart and action; <i>ihsan</i> is linked to inner awareness; <i>taqwa</i> reflects a sense of fear and obedience towards God.	SR02, SR03, SR04
Theme 2: Language Ideology and the Influence of Arabization		
Retaining Arabic terms for accuracy	Terms like <i>dakwah</i> , <i>taqwa</i> , <i>iman</i> , <i>shari'ah</i> , <i>zakat</i> , <i>ma'rifah</i> , <i>istiqamah</i> are retained due to their accuracy and depth, which cannot be fully conveyed in Malay.	SR01, SR02, SR03, SR04, SR05
Confusion when terms are translated	E.g., <i>zakat</i> vs tax; <i>solat</i> vs prayer. Risk of misinterpretation when Arabic terms are translated into Malay or localised equivalents.	SR03, SR05
Adapting based on audience	Arabic terms are retained in academic or Muslim contexts; translations are considered when speaking to non-Muslims to avoid confusion or tension.	SR02, SR04
Theme 3: Dependence on and Limitations of Translation Technology		
Use of digital tools such as ChatGPT and Google Translate	Technology is used as a starting point or for basic understanding but must be verified with classical texts or scholars. AI is seen as helpful but risky if relied upon blindly.	SR01, SR02, SR03
Risk of meaning loss or translation errors	E.g., hadith <i>maudhu'</i> wrongly translated as "weak hadith"; misuse of AI leads to misunderstanding without scholarly validation.	SR04
Theme 4: Supervisory and Training Constraints in Student Translation Practices		
Lack of clear guidance in religious term translation	Students rely on their own understanding or occasional discussions with supervisors; absence of structured guidelines for when to retain or translate Islamic terms.	SR01, SR02, SR05
Training limitations in term selection	Some students are unsure which terms should be retained or translated; depends on individual religious knowledge.	SR03, SR05
Need for more structured pedagogical approaches	Suggested that Arabic terms retained in academic writing should be supported by clear explanations and usage examples to ensure consistency.	SR01, SR04

Theme 1: The Epistemological Dimension of Islamic Terminology

Participants demonstrated an awareness that Islamic terms such as *iman*, *taqwa*, and *hikmah* extend beyond literal meanings, embodying layered theological and spiritual dimensions. SR02 highlighted that *iman* should not be narrowly translated as “belief,” but rather encompasses “conviction, practice, and inner affirmation.” This reflects a recognition of the epistemological weight carried by such terms, which resist straightforward translation into Malay. Similarly, SR01 argued that equating *taqwa* with “piety” is inadequate, as it fails to convey its fuller sense of “moral consciousness and reverence towards Allah.” Several participants noted the inadequacy of Malay vocabulary in conveying deep spiritual Islamic meanings. SR05 remarked that “Malay lacks terms to express profound concepts like *ma’rifah* or *zuhd*.” This aligns with Al-Attas’ (1990) assertion that knowledge in Islam is not value-neutral but intimately connected to metaphysical and spiritual realities.

Theme 2: Language Ideology and the Influence of Arabisation

Participants also expressed a tendency to retain Arabic terms in their academic writing. SR03 stated that they preserve words like *dakwah*, *iman*, and *taqwa* “to maintain the authenticity of their meaning.” While this practice reflects respect for the source language, it also raises concerns about accessibility for broader readerships. SR04 pointed out that rendering *zakat* as “tax” could be misleading, as it alters the legal and religious context of the term. In contrast, SR01 adopted a more flexible approach, suggesting that “when writing for non-Muslim readers, Arabic terms are retained but accompanied by explanations to aid understanding.” These findings support those of Zainal Abidin and Hassan (2022), who observed that students often prioritise Arabic linguistic form over effective semantic delivery. Arabisation, in this context, appears to function as a language ideology that privileges fidelity to original form at the expense of communicative clarity.

Theme 3: Dependence on and Limitations of Translation Technology

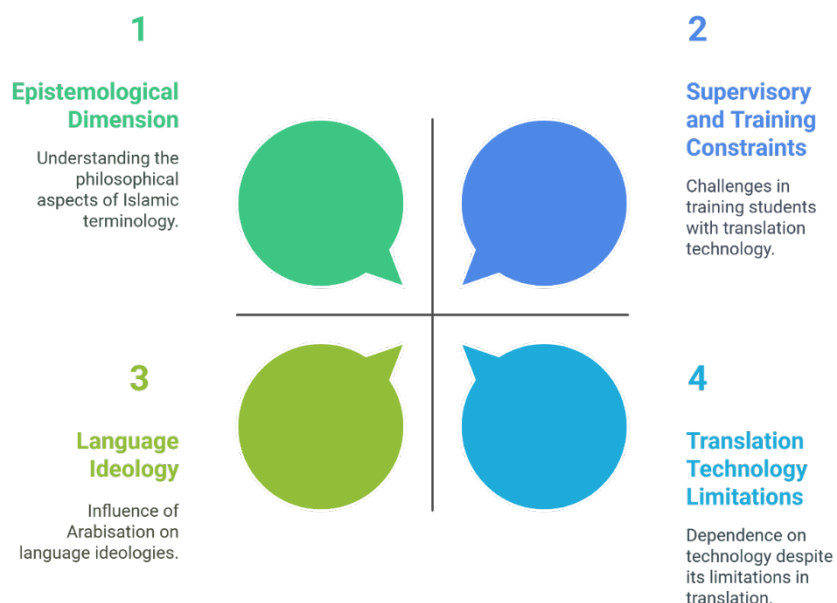
The data revealed that most respondents relied on digital tools such as Google Translate and ChatGPT during the translation process. SR02 reported using “ChatGPT and Google Translate, but always cross-checking with the Qur’an and other references.” Despite such efforts, issues of accuracy remained prevalent. SR05 recounted that when searching for a translation of hadith *mawdhu’*, the output was “weak hadith,” a term insufficient to capture the technical implications of fabricated traditions. SR03 acknowledged the risks of relying on AI tools without scholarly oversight, stating that “without guidance, AI translations can lead to serious distortions.” These findings corroborate warnings by Shukri (2023), who cautioned that the uncritical use of AI in Islamic contexts risks misrepresenting theological content. Roslan and Mahyuddin (2021) similarly noted that machine translation tools lack the semantic and jurisprudential nuance needed for religious texts, particularly in the areas of *fiqh* and *aqidah*.

Theme 4: Supervisory and Training Constraints in Student Translation Practices

In addition to linguistic and technological challenges, the findings reveal that students’ difficulties in translating Islamic concepts are also linked to a lack of formal training and limited supervisory support. SR01 acknowledged uncertainty when translating key terms such as *taqwa*

or *fitnah*, often resorting to online sources or consulting peers due to the absence of structured guidance in academic translation. SR04 noted that supervisors were often unable to review each translated chapter in detail, typically advising students to refer to dictionaries or previous theses. This illustrates both time constraints and the limited extent of active academic supervision in translation matters. Similarly, SR05 highlighted the absence of formal instruction on translating religious terminology, emphasising that students were frequently left to rely on their own interpretations. These insights suggest that students face not only semantic and theological obstacles but also a lack of structural support in terms of pedagogy and supervision. This underscores the urgent need for institutions of higher learning to implement targeted interventions, such as translation training modules, specialised Islamic terminology workshops, and phased supervisory systems. Such initiatives are crucial to strengthening both the academic rigour and theological soundness of student translations. The key challenges identified through this study are summarised in Figure 1, which illustrates the main factors affecting the translation of Islamic terminology by final-year students.

Figure 1
Challenges in Islamic Terminology and Translation



Conclusion

This study reveals that Islamic Studies undergraduates in Malaysia face complex challenges when translating Arabic Islamic terminology into Malay, involving epistemological depth, language ideology, technological limitations, and insufficient academic support. Students often retain Arabic terms like *iman* and *taqwa* to preserve their theological meaning, but this can reduce clarity for general readers. Reliance on AI tools such as ChatGPT and Google Translate, without proper verification, risks misinterpretation of sacred terms. The absence of structured training and consistent supervision further compounds these issues.

To improve translation quality, Islamic Studies programmes should introduce modules focused on religious terminology and translation techniques, along with stronger supervisory

systems. Future research could include perspectives from supervisors, cross-country comparisons, or longitudinal studies on student progress. Evaluating AI tools tailored for Islamic texts may also offer practical solutions. This study provides a foundation for enhancing the accuracy and integrity of Islamic translation in academic settings.

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Skopos, Variance and Invariances in Syed Thajudeen and Foo May Lyn's Intersemiotic Translations of a Malay Folktale, 'Puteri Gunung Ledang'

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Abstract

Intersemiotic translation is a vibrant form of translation which has, only in the past decade, gained more attention in Translation Studies. The semiotic systems used are varied as a written source text can be translated into artistic expressions like paintings, music scores, films and so forth. Transference can even occur between two non-verbal mediums for example, from a painting into a sculpture. In this article, a comparative analysis is done by mapping a timeless Malay folktale, 'Puteri Gunung Ledang' (The Princess of Mount Ledang) with its corresponding intersemiotic translations which are artworks by Syed Thajudeen and Foo May Lyn. The objectives are firstly, to identify the invariant core and the variant features in the intersemiotic translations via comparison with the original folktale by employing Seymour Chatman's (1978) narrative theory. Secondly, to determine the skopos i.e., the purpose of the translators in producing these intersemiotic translations using Vermeer's (1978) Skopos Theory. The findings show that each artwork, despite presenting distinct variances, is connected to the original text by an invariant core. Next, the study revealed that the skopos of both artists in recreating these works with variances is related to each of their individual backgrounds, experiences, and their personal views about art. It also highlights their strong belief that folktales are carriers of valuable knowledge from past generations and thus it is pertinent to preserve folktales as a part of a country's cultural heritage by presenting them in relatable ways for present audiences and future generations.

Keywords: Intersemiotic Translations, Invariant Core and Variant Features, Skopos Theory, *Puteri Gunung Ledang*

Introduction

Roman Jakobson (1959), in his seminal paper, "On Linguistic Aspects of Translation", categorizes intersemiotic translation or transmutation as a third dimension of translation, after intralingual (translation within the same language) and interlingual translation (translation into other languages) and defines it as "an interpretation of verbal signs by means of signs of nonverbal sign systems" (Venuti, 2012, p. 127). However, Jakobson (1959) neither provides further explanations nor does he propose a framework or a methodology to study intersemiotic transmutation, thereby, leaving it to be a relatively understudied area of translation.

Today, intersemiotic translation can be seen occurring all around us owing to the abundance of multimodal semiotic systems that has expanded communication from being primarily written to include non-verbal forms of communication. Due to a "broad move from the centuries-long dominance of writing to the new dominance of the medium of the image" (Kress, 2003, p. 1), images have become powerful communication tools in disseminating messages to people. The study of intersemiotic translation has gained increased traction in Translation Studies over the last decade.

Literature Review

Part of the literature review of this study focuses on the source text which was selected for this research, that is, a legendary Malay folktale documented in writing which has been intersemiotically transposed over the years by numerous creative translators. Academic interest in the Malay folktale, '*Puteri Gunung Ledang*' (Princess of Mount Ledang) is notably evident especially after the release of the locally produced 2004 movie version of the folktale titled '*Puteri Gunung Ledang*'. Multiple elements of the movie have been analysed by researchers such as Camellia and Marzelan (2020) who focused on the musical composition used in the movie, Muhammad (2018) who analysed the concept of heroism, Sharipah (2017) who studied the dialogues in relation to metaphors, and Mulaika (2010) who conducted a contrastive analysis on two versions of the movie. Other researchers, namely, Wan Fatimah (2018) has used the tale and created a mobile game, Nur Nazirah and Harozila (2014) as well as Marziana et al. (2018) have studied the artwork of Datuk Syed Jamal based on *Gunung Ledang*.

However, a study of this tale using a translation theory or framework has yet to be explored. This current research fills this gap by using Vermeer's Skopos Theory (1978) to identify how two intersemiotic translators, Syed Thajudeen and Foo May Lyn, have recreated the tale in artistic renditions and how their translations are similar or different from the original tale. By identifying the translators' purpose in reshaping the way the folktale is presented, the study, to an extent, aids in understanding the role of an intersemiotic translator.

Methodology

In intersemiotic translations, the translator plays a crucial role as it is the translator's skopos or purpose in producing the translatus that determines the core message that reaches the audience. The framework that underpins this research is therefore Vermeer's (1978) Skopos Theory. In order to identify the invariant core (i.e., a theme or aspect of the source text that is faithfully preserved in the target representations) and the variant features (i.e., the distinct differences in the intersemiotic translations when compared with the original text), Seymour Chatman's (1978) narrative theory was adapted and combined with Freytag's (1893) Pyramid Model to break down the narrative structure of the source text, '*Puteri Gunung Ledang*' and the selected intersemiotic translations.

A comparison was done where the narrative structure of each selected, intersemiotic translation was mapped against the narrative structure of the source text to identify the invariant core and variant features of the folktale. As these are art works, Kress and Van Leeuwen's (2006) multimodality theory in terms of ideational, interpersonal and compositional analysis was also used for analysis purposes. Secondly, both translators were interviewed to determine their skopos for producing these intersemiotic translations.

The interview transcripts were examined using Braun and Clarke's (2006) Thematic Analysis to identify themes from the interview transcripts. The themes that were coded in a systematic manner provided insights as to what is the purpose of these intersemiotic translations and the aim that the translators wanted to achieve by translating the folktale in the way they had recreated it.

Results and Discussion

The findings reveal that although variant features were introduced by each translator into his/her work, there was a definite invariant core binding the intersemiotic translations to the written source text. This aligns with Skopos theory's concept of fidelity which is related to functionality. Both the invariant core and variant features for each individual translator differed in some way and this was distinctly linked to the purpose that had initiated their recreation of the folklore. When the invariant core for each translator was examined collectively, there was a clear overlap of the aspects that both translators had preserved in their work which revealed the central message of the folklore. The thematic analysis of the translators' responses given in the interviews showed that their purpose in recreating 'Puteri Gunung Ledang' in the forms and ways that they had done was closely related to their own personal experiences, the background they come from and views that they strongly hold about the function and meaning of art and the hopes they cherish for the future generations in Malaysia.

Conclusion

This study is significant as it highlights the infinite possibilities that intersemiotic recreations can offer to a literary work to keep it alive, fresh, and relevant for future generations. The intersemiotic translators in this study have preserved an old-age folktale and reintroduced it in a relatable way to current viewers of their artwork. It underscores the dynamic and integral role of the intersemiotic translator in the preservation of national literary treasures over time and also reveals that an intersemiotic translator is an expert creator in his/her own right who treats the source text as an inspiration point for a personal rendition rather than being limited by the original work. Thus, in intersemiotic translations, there is a heightened visibility of translators' unique identity as compared to the interlingual translator. It is evident that the intersemiotic translator strives to boldly reshape an original work to provide new layers of experience and perspectives while maintaining a link to the original source.

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Translation Strategies for Cultural Inclusivity: A Comparative Analysis of Palazzo Bo's Brochure for Chinese Tourists

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Abstract

This study investigates the role of translation in enhancing cultural inclusivity in museums, focusing on the Chinese, English, and Italian versions of the brochure for Palazzo Bo at the University of Padua. As Chinese tourism to Italy continues to rise, the translation of cultural heritage materials becomes increasingly important for improving accessibility and engagement. The research applies Neather's (2024) theory of translation strategies and Kate Sturge's museum translation framework to analyze the linguistic and cultural aspects of these translations. Neather's (2024) theory, which emphasizes cultural adaptation and message equivalence, provides a basis for understanding how translation strategies address cultural and linguistic differences. Sturge's framework, focused on audience engagement and cultural communication, highlights how translation is not just a linguistic transfer, but a tool for fostering deeper cultural connections. The study examines how each version of the brochure adapts its content to suit the cultural and linguistic expectations of different audiences, particularly Chinese-speaking visitors. Through a comparative analysis, the paper explores how translation strategies bridge cultural gaps, ensuring that the museum's heritage is accessible and relevant to diverse audiences. The findings demonstrate how translation can enrich the visitor experience, promote cross-cultural understanding, and offer a replicable model for other museums seeking to enhance inclusivity. This research underscores the vital role of translation in cultural tourism and offers insights into how effective translation strategies can facilitate greater engagement with global audiences.

Keywords: cultural heritage translation, cross-cultural communication, translation adaptation, Palazzo Bo, museum accessibility, Chinese tourists

Introduction

Cultural heritage sites play a pivotal role in shaping and conveying the identity and values of societies. In the context of growing global tourism, particularly from non-Western countries like China, museums must address the challenge of communicating their narratives to linguistically and culturally diverse audiences. Among Italy's historical sites, the Palazzo Bo—the seat of the University of Padua—stands out not only for its academic prestige but also for its layered cultural significance.

To accommodate international audiences, heritage institutions increasingly rely on multilingual materials. However, translation in this context involves more than direct language conversion; it is a form of cultural mediation. This paper investigates how translation strategies are employed in the multilingual brochure of Palazzo Bo, with a focus on its Chinese version, to promote accessibility and cultural inclusivity.

The study builds upon two key theoretical foundations: Robert Neather's (2024) model of translation as cultural mediation, and Kate Sturge's approach to museum translation as a communicative and inclusive practice. While the former emphasizes the translation of cultural

values and perspectives, the latter highlights the role of translation in shaping visitor experiences. Together, these frameworks inform an evaluative comparison of the Italian, English, and Chinese texts, analyzing how translation strategies address differences in audience expectations, cultural assumptions, and engagement levels.

By identifying structural, stylistic, and semantic discrepancies across the three versions, this study seeks to demonstrate how translation can serve as a tool for bridging cultural distances. In particular, it aims to show how a well-crafted Chinese translation can significantly enhance the engagement and cultural understanding of Chinese visitors, turning a monolingual narrative into a truly inclusive experience.

Theoretical Framework

Robert Neather (2021, 2024) conceptualizes museum translation as a form of cultural mediation wherein the translator mediates between source and target cultures. In his framework, the museum is not merely a repository of objects but a “zone of translation” in which cultural identities are negotiated through language. Neather (2024) argues that translation strategies should be guided by the communicative needs of the audience, taking into account their background knowledge, interpretive frameworks, and cultural assumptions. Within this perspective, translation becomes an active process of constructing equivalence, not only at the lexical level but also at the level of cultural meaning. This entails adjusting the source content to resonate with the expectations and interpretive habits of the target audience. In the case of Chinese visitors to Italian museums, this may involve explaining unfamiliar institutional structures, clarifying historical references, and choosing culturally appropriate analogies.

Kate Sturge (2007), in her “Representing Others: Translation, Ethnography and the Museum”, similarly views museum translation as an act of cultural communication rather than a neutral transfer of information. Sturge’s approach is rooted in postcolonial and ethnographic critique. She argues that translation in the museum does not merely inform but constructs how cultural groups are perceived—especially when dealing with non-Western or marginalized communities. Sturge draws attention to how linguistic choices and omissions in museum texts shape the authority and authenticity of the institution. She emphasizes that translation is inherently political, especially in its capacity to either reinforce or challenge dominant narratives. Museums, in her view, are not impartial knowledge spaces but sites where ideologies are encoded and transmitted, often through translation.

Applying her insights to multilingual heritage communication, we can see that translating for Chinese visitors in an Italian context involves more than bridging language gaps; it requires rethinking how narratives are constructed to avoid reproducing Eurocentric hierarchies. The translator thus plays a key role in mediating not only content but also the ethical and representational dimensions of heritage.

The convergence of Neather’s (2024) and Sturge’s (2007) theories underscores the multifaceted nature of translation in cultural heritage settings. Their frameworks collectively argue for a nuanced, audience-aware approach that views translation as a dialogic and interpretive act. This theoretical lens provides the foundation for the present study’s analysis of the Palazzo Bo brochure, particularly in assessing how well the Chinese version meets the needs of its intended audience.

Methodology

The research adopts a qualitative, comparative textual analysis of the Palazzo Bo brochure, focusing on its Italian source text and its English and Chinese translations. Specific segments were selected for their narrative density, cultural references, and relevance to visitor engagement. These include descriptions of architectural features (such as the Old Court and the Anatomy Theatre), historical figures (notably Galileo Galilei), and institutional identity (e.g., the university motto). Each segment is analyzed across three dimensions: linguistic accuracy, cultural accessibility, and narrative clarity. Particular attention is given to the Chinese version, where translation choices are evaluated in terms of their readability, idiomaticity, and ability to mediate cultural content for a non-European audience. The analysis also considers the degree of localization or foreignization employed in each language version.

The multilingual brochures analyzed in this study were obtained directly from the official entrance area of Palazzo Bo, ensuring the authenticity and representativeness of the material as published by the University of Padua.

Results and Discussion

The comparative analysis of three representative brochure segments—Section A on the Old Courtyard, Section B on the Anatomy Theatre, and Section C on Galileo Galilei—revealed distinct translation tendencies and issues across the Italian, English, and Chinese versions.

Section A: The Old Courtyard

The Italian version provides a detailed description of the architectural style, historical context, and symbolism embedded in the design. The English translation simplifies the structure and vocabulary, aiming for accessibility while preserving meaning. However, the Chinese version demonstrates word-for-word literalism. For example, metaphoric references to humanist ideals are rendered in a mechanically literal way, losing nuance. The lack of explanation for Renaissance concepts makes the content opaque for readers unfamiliar with Western art history.

Section B: The Anatomy Theatre

This section describes the Theatre's unique elliptical design and pedagogical function. The English version captures both the physical characteristics and the didactic intentions. In contrast, the Chinese version omits key contextual markers, such as the 16th-century pedagogical model or the social significance of anatomical dissection in Western scientific tradition. Misinterpretation or insufficient background may lead Chinese readers to misjudge the setting as merely “old” rather than scientifically innovative.

Section C: Galileo Galilei and the University

All three versions celebrate Galileo's legacy, but diverge in rhetorical strategy. The Italian and English texts emphasize Galileo's impact on the university and scientific thought. The Chinese translation, however, weakens the narrative focus, omitting critical clauses and rendering verbs passively. For instance, phrases highlighting Galileo's revolutionary role are

diluted, potentially diminishing his stature for Chinese audiences unfamiliar with his historical importance.

General Observations

The Chinese text tends to reproduce structural features of the source text without recalibrating for readability or audience engagement. Additionally, certain lexical choices reflect an over-reliance on automated translation or insufficient familiarity with Chinese stylistics. Cultural references are left unexplained, and historical metaphors are untranslated, increasing the cognitive burden for non-European readers. These findings confirm that translation, in this context, requires active cultural mediation.

Discussion

The analysis of Palazzo Bo's multilingual brochures not only reveals specific translation shortcomings but also brings to light broader issues related to intercultural communication and museum accessibility. This section discusses the theoretical and practical implications of the findings, drawing connections to Neather's and Sturge's frameworks while proposing generalizable insights.

The discrepancies identified—such as literal translation, lack of cultural mediation, and inconsistencies in tone—underscore Neather's point that translation in museums cannot be treated as a straightforward linguistic transfer. Instead, it is a form of cultural negotiation that requires sensitivity to the background knowledge and cultural schemas of target audiences. The Chinese version of the Palazzo Bo brochure often fails to mediate meaning in a way that reflects the cognitive and interpretive norms of Chinese visitors. This weakens the brochure's ability to foster meaningful engagement with its intended audience.

Moreover, the lack of rhetorical scaffolding and audience-oriented features in the Chinese version reinforces Sturge's argument that museums are not merely sites of knowledge transmission but also of emotional and cultural exchange. When translation does not consider the visitor's experience—both linguistic and affective—it risks alienating rather than including them. The Palazzo Bo case illustrates how insufficient attention to audience design can inadvertently reproduce cultural hierarchies and maintain Eurocentric communicative paradigms.

From a strategic perspective, the findings suggest that translation teams should adopt a visitor-centered approach. This means tailoring lexical choices, narrative structure, and cultural references not to mimic the original, but to reframe them within the logic and values of the target culture. Rather than strive for word-for-word fidelity, translators must adopt a culturally informed flexibility, ensuring that the spirit and significance of the content remain intact while accommodating divergent worldviews.

Finally, this case study highlights the broader institutional responsibility of heritage sites in fostering linguistic and cultural inclusion. As tourism from China and other non-Western countries continues to grow, Italian museums must rethink their translation practices not as marginal afterthoughts but as central to their public mission. This involves investment in professional translation, collaboration with cultural mediators, and, crucially, user testing with members of the target audience.

In sum, the Palazzo Bo brochure offers an instructive example of both the promises and perils of museum translation. While its multilingual presentation is a step toward inclusivity, the

uneven quality of its Chinese version signals the need for deeper engagement with the theory and practice of cultural translation.

Conclusion

This study has examined how translation strategies in multilingual museum materials impact cultural inclusivity, using the Palazzo Bo brochure as a case study. Through a comparative analysis of the Italian, English, and Chinese versions, and guided by Neather's and Sturge's theoretical frameworks, the research has highlighted both the potential and the pitfalls of cross-cultural translation in heritage settings.

The findings reveal that while the Chinese translation makes an effort to adapt the original content, it often falls short in terms of readability, cultural accessibility, and narrative engagement. These shortcomings undermine its effectiveness as a tool for cultural mediation and diminish the visitor experience for Chinese-speaking audiences.

To address these issues, translation should be approached as an act of interpretation and cultural empathy, rather than mechanical conversion. Translators must consider not only linguistic accuracy but also the cognitive and emotional needs of their target audience. Institutions producing multilingual materials should prioritize professional translation informed by cross-cultural knowledge and user-oriented design.

By reimagining translation as a bridge between cultures, rather than a mere reproduction of words, museums can promote greater inclusivity and ensure that cultural heritage is accessible to all. As global tourism becomes increasingly diversified, the stakes for culturally responsive translation have never been higher. This study offers a replicable model for improving translation strategies in heritage communication and underscores the transformative potential of language in shaping inclusive cultural experiences. Future research could benefit from including user reception studies or surveys among Chinese visitors, which were beyond the scope of this paper due to logistical constraints.

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Non-conformities of Some Insect Common Names to its Classification in Insect Taxonomy

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Abstract

In the common names of insects, there are several names that are technically incorrect when related to the actual classification in insect taxonomy. For example, a general common term for beetle is “*kumbang*” in Malay. However, the carpenter bee (under the Order Hymenoptera), is often called *kumbang*, hence is technically incorrect in insect taxonomy. The term “*kutu*” which also relates to fleas is also wrongly termed for other insects, such as *Kutu terip* – thrips (Order: Thysanoptera), *Kutu putih* - mealybug (Order: Hemiptera) and *Kutu beruang* (Order: Hemiptera). Similarly, White ants are not ants (Order: Hymenoptera), but they are actually termites (Order: Isoptera). Charlie Ants are not ants but instead, they are rove beetles (Order: Coleoptera). The fly is classified under the Order Diptera, but several non-dipteran insects have “fly” as their common names, i.e. Whitefly - *Bemisia tabaci* (Order: Hemiptera); and Dragonfly - (Order: Odonata). The mosquito, which is also classified under Order Diptera is also wrongly referred to, in the Tea mosquito bug - which is actually *Helopeltis* sp. (Order: Hemiptera). All these examples are described in this paper, as part of awareness and education in insect classification, and to avoid confusion among the common names with the scientific terms.

Keywords: insects, taxonomy, common names, scientific names, classification

Introduction

Insects are the most diverse group of organisms on Earth, with more than one million described species and estimates of millions more yet to be discovered (Grimaldi & Engel, 2005). As such, proper classification is critical for the scientific community to effectively communicate about species, their behavior, ecology, and economic importance. Scientific names follow a binomial nomenclature system rooted in taxonomy, ensuring each species has a unique identifier. However, for the general public, farmers, educators, and even some practitioners, the common names of insects are more familiar and easier to use in daily interactions.

Unfortunately, common names often do not reflect the correct taxonomic classification of the insect. In some cases, names are assigned based on superficial similarities in appearance or behaviour, rather than evolutionary lineage or morphological criteria. These naming inconsistencies are particularly prevalent in non-English languages such as Malay, where vernacular names may be historically rooted but taxonomically misleading. The result is a disconnect between common usage and scientific classification, which can lead to confusion in education, pest management, and ecological research (Gullan & Cranston, 2014).

This study investigates several such examples from the Malay language, where the common names of certain insects do not align with their actual taxonomic positions. By analyzing these discrepancies, we aim to raise awareness of the importance of proper insect classification and suggest approaches to bridge the gap between vernacular naming and entomological taxonomy.

Method of study

The approach taken in this paper is a qualitative review and classification cross-check of selected insect common names against their correct taxonomic orders. The primary focus is on Malay and English terms that are commonly used in Malaysia and Southeast Asia. Some of these insect names were collected from a variety of sources, including Agricultural extension publications, online databases (e.g. Malaysian Agricultural Research and Development Institute (MARDI) publications), local pest control manuals, public education pamphlets and discussion among entomologists of Entoma (Entomological Society of Malaysia).

For each vernacular name, the corresponding scientific classification was identified using standard taxonomic references such as *Insects: Their Natural History and Diversity* (Marshall, 2006) and the Integrated Taxonomic Information System (ITIS). Misclassifications were noted, and patterns of misuse were analysed for potential causes such as visual misidentification, historical naming conventions, or translational inconsistencies.

Results

Several significant examples of misnaming were identified, grouped by the nature of their taxonomic inaccuracies. These cases illustrate how easily misconceptions can arise and persist in the absence of standardized nomenclature.

Misuse of “Kumbang” (Beetle)

The term “kumbang” is often used in Malay proverbs referring to the bee, in poems such as “*bunga bukan sekuntum, kumbang bukan seekor*”. However, in Malay scientific terms, kumbang also refers to the beetle, as in kumbang badak (rhinoceros beetle), kumbang tanduk (horned beetle) or kumbang pendebungaan (pollinating weevil). Hence, the Malay word kumbang generally refers to beetles, which belong to the Order: Coleoptera. However, the carpenter bee (*Xylocopa* spp.), is generally mislabelled as *kumbang tukang*. This insect is actually a wood boring pest, generally to lay their eggs and for their larvae to live in. The adult is a robust, black insect which also conducts accidental pollination, as a lot of pollens stick to its thorax during its visit to flowers.

Despite superficial similarities in body shape and size to the beetle, carpenter bees are actually closely related to ants and wasps of the Order: Hymenoptera (Figure 1). This misclassification may arise due to their robust appearance and frequent wood-boring behaviour, leading to mistaken identity among non-specialists.

Figure 1

A tropical Carpenter Bee, Xylocopa latipes (credit: Daflukes, n.d.)



Inappropriate Use of “Kutu” (Flea/Louse)

The word kutu is traditionally used for lice and fleas, which fall under Order: Phthiraptera and Order: Siphonaptera, respectively. However, in colloquial Malay, the term is widely used to describe various unrelated insects:

Kutu terip (thrips – Order: Thysanoptera)

Thrips are small insects with long slender bodies, and have two pairs of wings that are narrow and fringed with hairs (Figure 2). Thrips have asymmetrical mouthparts which they use to scrape the surface of the leaf and extract fluids.

Figure 2

Western flower thrips Frankliniella occidentalis (credit: David Cappaert, Bugwood.org, n.d.)



Kutu putih (mealybugs – Order: Hemiptera)

Aphids are small, soft-bodied insects that suck sap from plants (Figure 3). They often appear in clusters on the underside of leaves, new shoots, and flower buds. They can cause leaf curling, yellowing, and a sticky residue called honeydew, which can lead to sooty mold.

Figure 3

A group of aphids (Nipaecoccus nipae) on oil palm leaf (credit AAR)



Kutu beruang (scale insects – Order: Hemiptera)

Scotinophara coarctata is commonly known as the rice black bug and is a significant pest of rice crops, in Asia (Figure 4). This species feeds on the bases of rice stems, causing plant weakening, stunted growth, empty grains, and even plant death. These insects differ significantly in morphology, behaviour, and ecological roles. The misuse of the term “kutu” reflects a generalised application of the term to any small, parasitic-looking insect, regardless of its true identity.

Figure 4

The “kutu beruang” Scotinophara coarctata (credit: AnimPestczar, n.d.)



White Ants vs. Termites

“White ants” is a widespread misnomer used for termites, which are actually part of the Order: Isoptera (Figure 5). True ants belong to the Order: Hymenoptera, which also includes bees and wasps. Though both termites and ants are social insects that live in colonies and have caste systems, their evolutionary origins are different. Mislabeling termites as ants can lead to incorrect pest control methods, especially in structural pest management.

Figure 5

The subterranean termite (credit: Pestczar, n.d.)



“Charlie Ants” (Rove Beetles)

The colloquial name Charlie ant is used for rove beetles (*Paederus* spp., Order: Coleoptera), which secrete a potent toxin (pederin) that causes skin irritation (Figure 6). Despite having no taxonomic relation to ants, the name persists due to their ant-like appearance and behaviour. The

misconception may lead people to underestimate the health risks posed by these beetles, assuming they are harmless ants.

Characterized by their elongated bodies and striking orange and black coloration, these beetles range in size from 1 cm to 3.5 cm. However, these beetles are distinguished by their ability to fly and their distinctive color pattern.

Figure 6

A Charlie Ant, Paederus dermatitis (credit: Malaysian Pest Control, n.d.).



Misleading Use of “Fly” in Non-Dipterans

True flies belong to the Order: Diptera, characterized by a single pair of wings and specialised flight structures (halteres). However, several insects with “fly” in their common names are not Dipterans. This linguistic habit often results from direct translation or phonetic resemblance rather than scientific basis. While some terms are well-entrenched (e.g., “butterfly”), others like “whitefly” can be problematic in pest identification and treatment.

Whitefly (Bemisia tabaci) – Order: Hemiptera

The whitefly has a wide geographical distribution in temperate countries and feeds on many crops like tomatoes, beans, grain crops, sweet potato and tobacco. The whitefly adults are around 1 mm long, are white or yellow, and have a vertical tilt to their wings. Figure 7 shows a silverleaf whitefly (Bemisia tabaci).

Figure 7

Silverleaf whitefly (Bemisia tabaci) (Credit: Stephen Ausmus, n.d.)



Dragonfly – Order: Odonata

The name Dragonfly was suggested from an ancient Romanian Folktale. In the folktale, the Devil turned a beautiful horse ridden by St. George into a giant, flying insect. The Romanian translated this as a Devil’s Fly (or Drac’s Fly), which eventually evolved as a “dragonfly” in English. Figure 8 shows a dragonfly.

Figure 8

A dragonfly (Credit: Ernst Himmelsbachm, n.d.)



Butterfly – Order: Lepidoptera

The word butterfly is derived from ‘butter-coloured fly’. This term may have been applied to the Brimstone, a well known butterfly in temperate countries and among the earliest species to be seen in Spring. In Old English, Dutch and German, the word was spelt as ‘butterfloege’, ‘botervleig’ and ‘butterfliege’ respectively, which translate as ‘butter fly’. Another German name ‘milchdieb’ means ‘milk-thief’, referring to its habit being attracted to buttermilk, being hand-churned in farmyards.

Figure 9

A Brimstone Butterfly (Credit: Adrian Hoskins, n.d.)



Tea Mosquito Bug – Not a Mosquito

The tea mosquito bug (*Helopeltis* spp., Order: Hemiptera) is a major pest in tea plantations. Its name suggests a relationship to mosquitoes (Order: Diptera), likely because of its morphology that resembles a mosquito (Figure X), hence the name “Mosquito Bug”. Misnaming it as a “mosquito” may misguide management practices and confuse new agricultural workers or students learning pest identification.

Figure 10

Helopeltis sp on a leaf (Credit: Singapore Nature Photography, n.d.)



Ladybird which is not a female bird

Ladybirds are beetles within the family Coccinellidae. They have round bodies and their elytra (forewings) are often bright red and spotted. The bright colours warn predators that they are unpalatable. Ladybirds are beneficial to farmers, as the adults and larval stages eat aphids. The name ladybird refers to the Virgin Mary, who was often depicted in paintings wearing red clothing.

Figure 11

A ladybird resting on a flower (Credit: Irin-k, Shutterstock, n.d.)



Discussion

The examples above reveal how common names, while useful for public communication, can significantly distort our understanding of insect taxonomy. Misclassification can have real-world consequences, including:

- Improper pest management: Misidentification may lead to incorrect pesticide use, reducing efficacy and increasing environmental risks.

- Educational confusion: Students and early learners may develop incorrect mental models of insect relationships and classifications.
- Public health misunderstandings: Mistaking harmful insects for harmless ones (or vice versa) may result in delayed responses to bites, infestations, or disease transmission.

This issue is not unique to Malay; many languages and cultures exhibit similar inconsistencies in insect common names (Yoon, 2009). However, the solution lies in better integration of scientific naming in public education and media. Extension materials should include both common and scientific names, accompanied by clear illustrations and basic taxonomy. Taxonomic literacy should be emphasized in school curricula and farmer training programs. Furthermore, local entomologists and agricultural experts can help develop standardised vernacular names that align better with taxonomic realities. These names should be reviewed by scientific bodies and disseminated through government agencies, research institutions, and professional societies.

Conclusion

This study underscores the disconnect between vernacular insect names and scientific taxonomy in the Malay language. The use of inaccurate common names such as *kumbang* for carpenter bees, *kutu* for non-flea insects, and white ants for termites demonstrates the need for taxonomic awareness. While common names are useful for everyday communication, efforts must be made to educate the public and professionals alike on correct insect classification. Bridging the gap between common and scientific names will improve understanding, reduce misidentification, and enhance practices in pest management, biodiversity conservation, and entomology education. Future initiatives should include the development of a bilingual insect reference guide, taxonomy workshops for educators and extension officers, and public campaigns on the importance of scientific naming. A more taxonomically informed society will be better equipped to address both the practical and scientific challenges posed by insects in our environment.

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Conducting Corpus-Based Lexical and Contextual Mapping of Technical Text Corpus: An Analytical Framework

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Abstract

The emergence of various online translation tools has forced many corpus-based translation studies (CBTS) to experience substantial changes in their approaches, especially in methodology. These changes without the right framework compromise translation accuracy and quality. For novice researchers in particular, this is especially true, as Wang and Xin (2024) point out, they may miss important aspects of CBTS methodology in the absence of the right analytical framework. This is even worse if the translation tool deals with translating technical terms. Therefore, this study proposes a three-step analytical framework for conducting a corpus-based lexical and contextual mapping of technical text corpus. First, key terms from the Glossary of Technical Terms (GTT) are identified. This is done by determining high frequency words and justifying them by manually referring to the GTT. Second, the corpus data is processed using Lancsbox to extract both single and multi-token terms, along with their collocations. Third, UAM Corpus Tools is used to annotate data, developing a collocation-based annotation system. This requires annotating the identified nodes to provide a contextual understanding of the terms. This framework supports the development of MyTranslate, an AI-powered English-Malay translation tool, and also is helpful for researchers in corpus-based translation studies (CBTS).

Keywords: Corpus-based translation studies (CBTS), Technical Text Corpus, Analytical Framework, Lancsbox, UAM Corpus Tools, MyTranslate

Introduction

With the increasing trend of online translation tools that are openly available to everyone, there is a strong reliance on these tools for any type of translation. This technological shift has challenged corpus-based translation studies (CBTS) as these tools can pose a threat to the accuracy, contextual integrity and methodological depth traditionally upheld in CBTS. The fast nature of automatic translation does not entail in-depth linguistic analysis which can lead to oversimplified or misleading translations. This has shown that human touch through CBTS is still needed to train the “brains” of translation tools to understand the context of the text which will then improve their efficiency in translation.

In CBTS, however, there is another major concern about the lack of structure that weighs on the accuracy and quality of the translation (Wang & Xin, 2024; Xu, 2023). Worst of all, if the translation is a technical translation that is very context-sensitive, this will be very risky.

The lack of a standard analytical framework specifically for technical texts has further complicated the task for less experienced researchers whereby they may get lost in the abundance of corpus data and lack direction on how to approach the data effectively to produce a correct translation of a text, especially a technical one (López-Rodríguez, 2016). In response to this, this study sees the importance of having a structured framework for lexical and contextual mapping to technical corpora to ensure accuracy in technical translation. Therefore, this study aims to develop a structured and replicable framework for technical text corpus.

Literature Review

Corpus-Based Translation Studies (CBTS) is a field of study that emerged in the 1990s by leading scholar Mona Baker as a new field to explore (Kruger, 2002) and it came into being from the need for a data-based approach to translation studies. CBTS relies on collections of texts (corpora) to analyze language use in both translated and untranslated texts. It is therefore not surprising that CBTS is very well established in the field of translation. Feng and Shi (2021) have clearly described CBTS as a field of research that involves both translation and linguistic research where they use empirical methodologies to look at large corpora of translated texts to analyze both translation practices and outcomes. CBTS is essential at seeing how language behaves objectively across translation contexts through both quantitative and qualitative analysis.

The field has seen an evolution in terms of its methodology, moving from mostly descriptive methodologies to more theoretical and applied framework methodologies (Wang & Xin, 2024). The methodological shift has required improvements in research approaches and designs that have been proven to improve the analysis of translation errors as well as translation practices. Despite the growth in the field, there is a tension between the rapid development and widespread use of translation tools. These tools are not new as they have been around for about two decades and we live in a world where work processes are now almost automated, hence, the field of translation must be flexible to changes (Chitez & Punga, 2020). Even though these tools provide both convenience and speed to the users, they function as just a “surface translator” in which they would not be able to provide insights into linguistic processes. CBTS however, is rigorous and descriptive in its process, revealing better interpretations of any language patterns encountered. Therefore, it can be said that translation tools are only for practical purposes, but for technical contexts, CBTS is required with or without translation tools.

CBTS in technical translation has been reported to result in a simplistic perception of translation as a rigid transfer of text from one language to another (Chitez & Punga, 2020) and also often dysfunctional discrepancies (Simard et al. 2000) between the source and target versions. This is because technical translation requires accurate contextual understanding (Wang & Xin, 2024) as well as translation authenticity. Terms in technical translation often have specific meanings and connotations in their respective fields, requiring a deep understanding of the subject matter to produce an accurate translation. Since technical translation requires accurate contextual understanding, a structured approach to its methodology is necessary (Xu, 2023; Wang & Xin, 2024). This is to guide novice researchers who mostly lack analytical direction (López-Rodríguez, 2016). The study then emphasizes the need for a balanced approach in translation, emphasizing that while technology provides convenience and speed, human expertise through CBTS remains essential, especially in

technical translation to train technological tools to function effectively.

Proposed Corpus-based Translation Analytical Framework

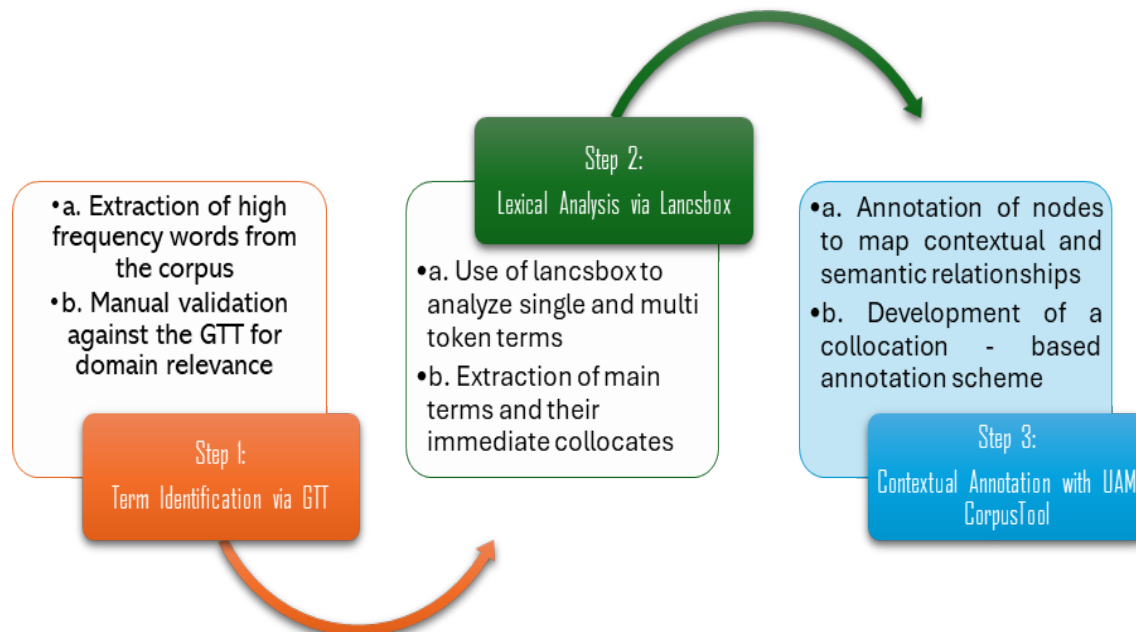
The development of this structured analysis framework is part of a larger project called MyTranslate which is the development of an AI-powered translation system. MyTranslate involves 2 main stages, namely (1) the development of an English-Malay translation linguistic infrastructure and (2) the development of an AI-powered translation system using the Large Language Model (LLM) approach and prototype building. This framework was developed to assist the Stage 1 process. There are three substages to Stage 1, namely (i) conducting a literature review on machine translation to identify strengths and weaknesses, (ii) building a glossary of technical terms (GTT) from specific technical texts and (iii) identifying the contextual use of terms and semantic analysis of the translation.

The source texts, technical texts, are in English and their translation in Malay. To handle the texts, a corpus linguistic approach has been used and corpus-based analysis will be used to investigate the actual language usage patterns. The framework assists in finding answers to substage (iii). It is also important to note that this framework is only used after the glossary of technical terms (GTT) of a given technical text has been finalized (i.e in substage (ii)).

The researchers found it necessary to have a framework in which they described the step-by-step process of the methodological approach to finding the actual patterns of language use in such texts. Therefore, the proposed framework deals with a three-step process framework to better inform researchers when approaching the corpus data. Figure 1 summarizes the process.

Figure 1

Corpus-based Translation Analytical Framework: A Three-Step Process



The first step is term identification through the Glossary of Technical Terms (GTT). The researchers first extract only high frequency words from the corpus. These words are then manually validated against the GTT for domain relevance. The second step involves Lexical Analysis with Lanksbox. In this step, high frequency words are entered into Lanksbox to identify single and multi-token terms. From the analysis, key terms and collocations are immediately extracted. The final step is Contextual Annotation with UAM CorpusTool. This step requires the researchers to annotate the identified nodes using UAM CorpusTool. This process maps the contextual and semantic relationships of these terms resulting in the development of a collocation-based annotation scheme.

Application of Framework to CBTS researchers

For researchers within the Corpus-Based Translation Studies (CBTS) domain, the proposed *Corpus-based Translation Analytical Framework* offers a practical and replicable methodology to investigate real-world usage of technical terms across bilingual corpora. By leveraging a structured three-step process, term identification, lexical analysis, and contextual annotation, CBTS researchers can move beyond surface-level translation equivalence to uncover deeper semantic and contextual patterns. Specifically, the integration of tools such as the *Glossary of Technical Terms (GTT)*, *Lanksbox*, and *UAM CorpusTool* allows researchers to triangulate data from frequency analysis, collocational behavior, and contextual meaning, providing a more nuanced understanding of how technical terms function within domain-specific texts in both source and target languages.

Moreover, the framework is especially valuable for CBTS researchers working on English–Malay translation, as it systematically bridges terminological consistency and contextual relevance—two persistent challenges in machine translation (Jiménez-Crespo, 2015). Through the final contextual annotation phase, researchers can identify how translated terms align (or diverge) semantically from their source counterparts, thus supporting evaluations of translation adequacy and naturalness. The resulting collocation-based annotation scheme also serves as a resource for enhancing bilingual term banks and improving the quality of AI-driven translation tools such as *MyTranslate*. Ultimately, this framework empowers CBTS researchers to make data-driven recommendations for translation practice, pedagogy, and system development.

Conclusion

This Corpus-based Translation Analysis Framework provides a clear methodological path for CBTS researchers, especially those who are new to it. Although this framework was developed to support Mytranslate, it is not only applicable to technical domains in English to Malay translation but it is also applicable to other language pairs. This structure will inform the development of translation models to better improve the accuracy and quality of translation in the future regardless of any language pairs. This study generally contributes to a structured framework for mapping technical terms in corpus-based research that is useful for building translation models.

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Representasi Budaya Melalui Sari Kata: Strategi Penterjemahan Rujukan Budaya dalam Filem “Prebet Sapu”

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Abstrak

Pengantarabangsaan filem mendorong pertukaran budaya dan membentuk identiti budaya negara pada peringkat antarabangsa. Akan tetapi, filem akan menghadapi diskaun budaya (cultural discount), iaitu daya tarikan dan nilainya berkurangan apabila diedarkan ke pasaran yang berlainan konteks sosiobudaya. Antara punca fenomena ini ialah rujukan yang khusus budaya sumber dalam filem. Penonton asing yang kekurangan kecekapan bahasa dan pengetahuan latar belakang budaya sumber akan menghadapi kesukaran untuk memahami atau mentafsirkan rujukan budaya sumber dengan tepat. Oleh itu, terjemahan yang boleh mengatasi batasan budaya dan bahasa memainkan peranan penting dalam mengurangkan kesan ini. Sehubungan itu, kajian ini bertujuan untuk meneliti representasi budaya (cultural representation) dalam filem “Prebet Sapu” yang meraih pengiktirafan di peringkat antarabangsa dengan menganalisis cara rujukan budaya disampaikan melalui sari kata bahasa Inggeris filem tersebut. Menerusi analisis kandungan kualitatif, kajian ini menggunakan taksonomi prosedur terjemahan Pedersen (2011) untuk mengenal pasti strategi terjemahan rujukan budaya yang boleh mengurangkan diskaun budaya dan menyampaikan rujukan budaya secara tepat. Dapatan menunjukkan bahawa penterjemah sari kata bahasa Inggeris filem tersebut cenderung menggunakan prosedur terjemahan berorientasikan budaya sumber untuk menterjemahkan rujukan budaya yang wujud dalam filem tersebut.

Kata kunci: diskaun budaya, pengantarabangsaan filem, penterjemahan filem, representasi budaya, rujukan budaya

Abstract

The internationalisation of Malaysian films promotes cultural exchange and helps shape the nation's cultural identity at the global level. However, these films are likely to encounter cultural discount, where their appeal and value decrease when distributed to markets with different sociocultural contexts. One of the main causes of this phenomenon is the presence of culture references in films that are deeply rooted in the source culture. Foreign audiences who lack language proficiency and background knowledge of the source culture may face difficulties to accurately understand or interpret the cultural references. Therefore, translation that can overcome cultural and linguistic boundaries plays a crucial role in minimising this effect. In this regard, this study aims to explore how cultural representation is constructed in the internationally recognised Malaysian film “Prebet Sapu” by analysing how cultural references are rendered through its English subtitles. This study employs qualitative content analysis using Pedersen's (2011) taxonomy of translation procedures to identify translation strategies for cultural references that can minimise cultural discount and accurately render cultural meaning. The findings reveal

that the English subtitle translator of the film tends to adopt source-culture oriented translation procedures when rendering the cultural references present in the film.

Keywords: cultural discount; internationalisation of film; film translation; cultural representation; cultural reference

Pengenalan

Pengantarabangsaan filem yang melibatkan pengedaran dan tayangan filem di pasaran antarabangsa merupakan salah satu langkah untuk memajukan industri perfileman Malaysia (Aziz et al. 2010; Lorenzen, 2007). Selain memacu pertumbuhan industri perfileman, usaha ini juga boleh menyumbang kepada pembentukan identiti budaya kerana filem merupakan satu medium berpengaruh untuk mempersembahkan budaya dan nilai sesuatu bangsa (Díaz-Cintas & Zhang, 2022; Wan Mahmood, 2019). Akan tetapi, filem akan mengalami diskaun budaya apabila diedarkan ke pasaran lain dan menjejaskan usaha pengantarabangsaan. Diskaun budaya merujuk kepada fenomena pengurangan daya tarikan dan nilai filem yang diedarkan ke pasaran lain kerana penonton di pasaran lain kekurangan pengetahuan latar belakang dan kecekapan bahasa untuk memahami gaya, nilai, kepercayaan, institusi dan corak tingkah laku yang dipersembahkan dalam filem berkenaan (Hoskins & Mirus, 1988; Lee, 2008).

Representasi budaya yang berkesan boleh membantu mengurangkan kesan ini dengan memastikan persembahan budaya dapat dilakukan secara tepat dan mudah difahami oleh penonton sasaran. Salah satu pendekatan untuk memastikan persembahan budaya dapat disampaikan adalah melalui terjemahan. Menurut Venuti (1988), terjemahan mempunyai keupayaan dalam membentuk representasi budaya asing. Pandangan ini turut selaras dengan kenyataan Di Giovanni dan Gambier (2018) bahawa penterjemah mempunyai kuasa untuk membentuk, mengukuhkan, atau meruntuhkan tanggapan tentang bahasa dan budaya asing yang dipersembahkan. Dalam erti kata lain, terjemahan berperanan penting dalam penyampaian budaya dan bahasa kepada penonton sasaran.

Rujukan khusus budaya merupakan elemen utama dalam pembinaan representasi budaya. Namun, terjemahan rujukan budaya yang tidak tepat merupakan punca kemunculan diskaun budaya (Shi et al., 2024; Yi, 2024). Hal ini demikian kerana penonton mentafsirkan budaya dan bahasa untuk memahami filem (Fu, 2012). Sekiranya penonton mengalami masalah untuk memahami kandungan filem, nilai dan daya tarikan filem berkenaan akan terjejas (Lee, 2008). Oleh itu, untuk meningkatkan kebolehterimaan filem Malaysia di pasaran antarabangsa dan memacu pengantarabangsaan filem Malaysia, terdapat keperluan untuk meneliti penterjemahan rujukan budaya dalam filem Malaysia.

Dalam konteks Malaysia, walaupun terdapat kajian yang mengkaji terjemahan filem Malaysia, fokus kajian tersebut ialah elemen humor (Tu, 2020), bahasa tabu (Ibrahim dan Alimi, 2022) dan strategi terjemahan keseluruhan teks (Batmanathan et al. 2022). Wan Mahmood (2021) telah meneliti penggambaran elemen budaya Melayu dalam filem animasi “Upin dan Ipin: Keris Siamang Tunggal” melalui visual dan sari kata bahasa Inggeris. Akan tetapi, strategi terjemahan yang digunakan untuk menterjemahkan rujukan budaya dalam filem tersebut tidak dibincangkan secara terperinci. Penterjemahan rujukan budaya dalam filem Malaysia boleh dikatakan tidak menerima perhatian yang mencukupi. Jadi, kajian ini bertujuan untuk menyelidik representasi budaya dalam filem “Prebet Sapu” yang meraih pengiktirafan di peringkat antarabangsa dengan menganalisis cara rujukan budaya diterjemahkan.

Metodologi

Kajian ini menjalankan analisis kandungan kualitatif untuk mengenal pasti strategi terjemahan rujukan budaya dalam filem “Prebet Sapu”. Konsep rujukan budaya sumber yang digagaskan oleh Ranzato (2016) dimanfaatkan untuk mengenal pasti rujukan budaya sumber, iaitu sesuatu yang eksklusif kepada budaya sumber dan tidak wujud dalam budaya sasaran. Selepas rujukan budaya sumber dikenal pasti, prosedur terjemahan yang digunakan dikenal pasti dengan memanfaatkan taksonomi prosedur terjemahan Pedersen (2011). Pedersen (2011) telah memperkenalkan tujuh prosedur terjemahan. Pengekalan, spesifikasi dan terjemahan langsung merupakan prosedur terjemahan berorientasikan budaya sumber. Generalisasi, penggantian dan pengguguran merupakan prosedur terjemahan berorientasikan budaya sasaran. Padanan rasmi pula tidak dikategorikan.

Dapatan dan Perbincangan

Bahagian ini akan membincangkan terjemahan beberapa rujukan budaya yang wujud dalam filem “Prebet Sapu”, iaitu rujukan budaya berkaitan dengan institusi kerajaan, makanan dan tempat.

Nama Institusi Kerajaan

Adegan (26:55-26:57)	
T S:	Aku belajar dari <u>JKM</u> .
T T:	<i>I learned about it from the <u>Department of Social Welfare</u>.</i>

Filem “Prebet Sapu” mempunyai rujukan budaya berkaitan dengan institusi kerajaan Malaysia, iaitu akronim bagi Jabatan Kebajikan Masyarakat (JKM). Penterjemah sari kata bahasa Inggeris telah menterjemahkan rujukan budaya tersebut dengan padanan rasmi bagi rujukan budaya tersebut dan melibatkan penggunaan prosedur terjemahan spesifikasi. Hal ini dikatakan demikian kerana penterjemah telah menggunakan prosedur terjemahan spesifikasi dengan melengkapkan nama penuh rasmi institusi kerajaan tersebut dalam bahasa Inggeris. Dengan menggunakan prosedur terjemahan spesifikasi, akronim dalam teks sumber telah menjadi spesifik dan jelas dalam teks sasaran. Prosedur terjemahan yang digunakan untuk menterjemahkan akronim tersebut dapat mengurangkan diskaun budaya kerana penonton sasaran boleh memahami dengan jelas bahawa akronim tersebut merujuk kepada institusi kerajaan Malaysia berkenaan. Walaupun prosedur terjemahan spesifikasi yang berorientasikan budaya sumber digunakan, terjemahan yang dihasilkan boleh mengurangkan diskaun budaya dengan menjelaskan fungsi institusi tersebut berkaitan dengan kebajikan.

Makanan

Adegan (44:15-44:17)

T	Awak tahu tempat yang ada <u>roti canai</u> dengan telur di atas?
S:	
T	<i>You know the <u>roti canai</u> that has an egg on top?</i>
T:	

Adegan (57:25-57:29)	
T	Lauk <u>asam pedas</u> ikan patin ini adalah memori manis saya dan mak saya.
S:	
T	<i>This silver catfish <u>asam pedas</u> is the fondest memory I have of my mom.</i>
T:	

Filem yang dikaji telah memperkenalkan pelbagai jenis makanan Malaysia. Berdasarkan contoh yang dipaparkan, penterjemah telah menggunakan prosedur terjemahan pengekaln dengan mengekalkan “roti canai” dan “asam pedas” dalam teks sasaran tanpa menterjemahkan rujukan tersebut. Pengekaln rujukan budaya tersebut dalam teks sasaran menimbulkan diskaun budaya kerana penonton sasaran yang kekurangan pengetahuan tentang makanan Malaysia mungkin tidak dapat memahami rujukan tersebut. Walau bagaimanapun, dari sudut representasi budaya, penggunaan prosedur terjemahan pengekaln dapat membantu memperkenalkan makanan Malaysia tersebut kepada penonton sasaran dan memelihara identiti budaya. Walaupun terjemahan tersebut menyebabkan diskaun budaya, kesannya tidak begitu signifikan kerana terjemahan tersebut tidak menjejaskan pemahaman penonton sasaran tentang jalan cerita filem tersebut. Penonton masih dapat mengetahui bahawa rujukan tersebut merujuk kepada makanan Malaysia berdasarkan konteks dalam dialog. Berdasarkan contoh ini, penggunaan prosedur pengekaln berperanan dalam memperkenalkan rujukan budaya Malaysia walaupun boleh menyebabkan diskaun budaya.

Tempat

Bagi akronim KL, penterjemah terus mengekalkan akronim tersebut dalam teks sasaran dengan menggunakan prosedur terjemahan pengekaln. Terjemahan tersebut boleh menyebabkan diskaun budaya kerana penonton sasaran mungkin mengalami kesukaran untuk memahami akronim tersebut yang merujuk kepada Kuala Lumpur, ibu kota Malaysia. Oleh itu, penterjemah mungkin boleh menggunakan prosedur terjemahan spesifikasi untuk melengkapkan akronim tersebut demi memudahkan pemahaman penonton sasaran.

Adegan (9:43-9:48)	
T	Kita belum cerita mengenai harga sewa rumah yang tak masuk akal di <u>KL</u> !
S:	
T	<i>Don't even get me started on the ridiculously high house rent in <u>KL</u>!</i>
T:	

Adegan (48:25-48:27)	
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T S:	“Cina balik <u>Tiongsan</u> !”
T T:	<i>“Go back to <u>Tiongsan</u>, you Chinese!”</i>

Selain itu, penterjemah juga menggunakan prosedur terjemahan pengekaln untuk menterjemahkan “Tiongsan”, iaitu ungkapan lama yang digunakan oleh masyarakat Malaysia untuk merujuk negara China. Terjemahan tersebut mungkin mengelirukan penonton sasaran tentang tempat tersebut dan menyebabkan diskaun budaya. Oleh itu, dicadangkan prosedur terjemahan penggantian digunakan untuk menterjemahkan rujukan tersebut dengan menggantikan rujukan tersebut dengan “China” yang lebih biasa digunakan dan boleh difahami oleh penonton sasaran dalam konteks ini.

Kesimpulan

Berdasarkan penelitian terhadap cara rujukan budaya dalam filem “Prebet Sapu” diterjemahkan, penterjemah sari kata bahasa Inggeris filem tersebut didapati cenderung menggunakan strategi terjemahan berorientasikan budaya sumber untuk menterjemahkan rujukan budaya. Hal ini dikatakan demikian kerana prosedur terjemahan yang paling banyak digunakan ialah prosedur terjemahan pengekaln yang berorientasikan budaya sumber.

Terjemahan institusi kerajaan menunjukkan bahawa prosedur terjemahan spesifikasi boleh mengurangkan diskaun budaya walaupun prosedur terjemahan tersebut berorientasikan budaya sumber. Selain itu, terjemahan makanan Malaysia menunjukkan bahawa prosedur terjemahan pengekaln boleh digunakan untuk memperkenalkan rujukan budaya kepada penonton sasaran walaupun diskaun budaya mungkin timbul. Sebaliknya, untuk terjemahan rujukan budaya mengenai tempat, prosedur terjemahan pengekaln mungkin kurang sesuai kerana boleh mengelirukan penonton sasaran. Secara tuntasnya, prosedur terjemahan berorientasikan budaya sumber sesuai digunakan untuk memperkenalkan budaya Malaysia dan membentuk representasi budaya. Namun begitu, diskaun budaya merupakan sesuatu yang tidak dapat dielakkan dalam proses tersebut. Justeru, penterjemah perlu mempertimbangkan konteks dan pemahaman penonton sasaran semasa menterjemahkan rujukan budaya supaya diskaun budaya boleh diminimumkan dan tidak menjejaskan daya tarikan filem Malaysia sehingga mempengaruhi pengantarabangsaan filem Malaysia.

Penghargaan

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Transformasi Kelas Kata dalam Terjemahan dari Bahasa Inggeris ke Bahasa Melayu: Analisis Perubahan Morfosintaksis dan Implikasinya terhadap Kejelasan Makna

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Abstrak

Kajian ini membincangkan transformasi kelas kata dalam terjemahan dari Bahasa Inggeris ke Bahasa Melayu dengan fokus terhadap perubahan morfosintaksis kata kerja serta kesannya terhadap kejelasan makna. Dalam proses terjemahan, perubahan kelas kata sering berlaku bagi menyesuaikan struktur bahasa dan konteks budaya kedua-dua bahasa. Perubahan ini bukan sahaja mempengaruhi bentuk ayat tetapi juga boleh memberi kesan terhadap ketepatan penyampaian makna asal. Kajian ini menggunakan bab Kapitalisme Melayu daripada *The Malay Dilemma* hasil karya Tun Dr. Mahathir sebagai bahan utama analisis. Pendekatan kualitatif digunakan dengan kaedah analisis teks bagi mengenal pasti pola perubahan kata kerja serta sejauh mana perubahan ini mempengaruhi kefahaman pembaca dalam bahasa sasaran. Teori Gramatikalisasi digunakan sebagai kerangka kajian bagi memahami bagaimana perubahan kata kerja berlaku dalam konteks terjemahan. Dapatan kajian menunjukkan bahawa transformasi kata kerja dalam terjemahan sering melibatkan peralihan kepada kata nama, kata sifat atau kata keterangan. Perubahan ini dapat membantu meningkatkan kefahaman dalam bahasa sasaran namun dalam sesetengah keadaan boleh membawa kepada perubahan makna yang ketara jika tidak ditangani dengan baik. Kajian ini diharap dapat menyumbang kepada bidang penterjemahan dan linguistik terapan khususnya dalam memahami cabaran yang dihadapi oleh penterjemah dalam menangani perubahan kelas kata bagi memastikan kejelasan dan ketepatan makna dalam teks terjemahan.

Kata kunci: Transformasi kelas kata, perubahan morfosintaksis, terjemahan BI-BM, teori gramatikalisasi dan kejelasan makna.

Abstract

*This study discusses the transformation of word classes in translation from English to Malay, focusing on the morphosyntactic changes of verbs and their impact on meaning clarity. In the translation process, shifts in word classes frequently occur to adapt to the linguistic structure and cultural context of both languages. These changes not only affect sentence structure but can also influence the accuracy of conveying the original meaning. This study uses the Malay Capitalism chapter from *The Malay Dilemma* by Tun Dr. Mahathir as the primary material for analysis. A qualitative approach is employed, utilizing text analysis methods to identify patterns of verb transformation and the extent to which these changes affect readers' comprehension in the target language. Grammaticalization Theory is applied as the research framework to understand how verb transformations occur in translation. The findings indicate that verb transformations in translation often involve shifts into nouns, adjectives, or adverbs. While these changes can enhance comprehension in the target language, in some cases, they may lead to significant alterations in meaning if not handled carefully. This study aims to contribute to the field of translation and applied linguistics, particularly in understanding the challenges faced by*

translators in managing word class transformations to ensure clarity and accuracy in translated texts.

Keywords: Word class transformation, morphosyntactic changes, English-Malay translation, grammaticalization theory, and meaning clarity.

Pengenalan

Dalam dunia globalisasi dan kepelbagaian linguistik hari ini, terjemahan memainkan peranan penting sebagai jambatan komunikasi antara budaya dan bahasa. Terjemahan bukan sekadar memindahkan makna dari bahasa sumber ke bahasa sasaran malah turut melibatkan adaptasi struktur ayat dan kelas kata agar maklumat disampaikan dengan jelas dan tepat. Dalam konteks terjemahan dari Bahasa Inggeris ke Bahasa Melayu, aspek transformasi kelas kata khususnya kata kerja sering kali menjadi cabaran utama. Ini kerana sistem morfologi dan sintaksis kedua-dua bahasa ini sangat berbeza. Bahasa Inggeris bergantung kepada susunan perkataan dan penggunaan kata kerja tak infleksi manakala Bahasa Melayu kaya dengan sistem imbuhan yang mengubah bentuk dan fungsi sesuatu perkataan. Oleh itu, terjemahan kata kerja dari BI ke BM kerap kali memerlukan perubahan kepada kelas kata lain seperti kata nama atau kata sifat. Transformasi ini bukan sahaja melibatkan perubahan bentuk tetapi turut membawa perubahan makna, nada dan kesan terhadap audiens bahasa sasaran. Jelaslah, kajian ini hadir untuk meneliti secara mendalam bagaimana transformasi ini berlaku serta bagaimana ia memberi kesan kepada kejelasan dan ketepatan mesej asal.

Transformasi kelas kata dalam penterjemahan merupakan proses yang kompleks. Dalam menterjemahkan kata kerja dari BI ke BM, penterjemah sering berhadapan dengan dilema antara mengekalkan bentuk asal atau menyesuaikan dengan struktur gramatikal BM yang berbeza. Ketiadaan panduan yang jelas atau standardisasi untuk menangani perubahan kelas kata kerja dalam pelbagai genre merupakan masalah utama terutamanya dalam teks politik dan sosial seperti yang terdapat dalam *The Malay Dilemma*. Perubahan ini memerlukan penterjemah untuk mengimbangi kesetiaan terhadap makna asal dengan penyesuaian morfosintaksis dalam BM. Selain itu, keterbatasan kajian teori yang khusus tentang transformasi morfosintaksis kata kerja menjadikan proses ini kurang difahami terutamanya dari sudut impaknya terhadap ketepatan dan kejelasan makna (Hatim & Munday, 2004; Nida, 1964). Selain itu, penggunaan alat terjemahan automatik seperti Google Translate memperlihatkan ketidakcekapan sistem dalam mengenal pasti konteks yang memerlukan transformasi kelas kata. Hal ini memberi cabaran tambahan kepada penterjemah manusia untuk memastikan hasil terjemahan yang berkualiti (Munday, 2016; Venuti, 2017). Sistem ini cenderung mengekalkan bentuk literal yang tidak sesuai dalam struktur ayat BM sekaligus mengganggu kejelasan makna. Kajian ini hadir untuk menangani isu tersebut dengan menganalisis data secara sistematik dan berdasarkan teori linguistik yang mantap, iaitu Teori Gramatikalisasi.

Kepentingan Kajian

Kajian ini penting kerana ia membantu menjelaskan bagaimana kata kerja dalam Bahasa Inggeris berubah menjadi bentuk lain seperti kata nama dan kata sifat dalam Bahasa Melayu apabila diterjemahkan. Perkara ini sangat penting dalam proses penterjemahan kerana perubahan bentuk kata atau transformasi kelas kata boleh mempengaruhi maksud dan kefahaman pembaca

terhadap sesuatu teks. Kajian ini memberi sumbangan kepada bidang linguistik dan penterjemahan, terutamanya dalam memahami perbezaan antara struktur bahasa Inggeris dan bahasa Melayu. Bahasa Inggeris dan bahasa Melayu mempunyai sistem binaan kata yang berbeza. Sebagai contoh, perubahan kelas kata dalam bahasa Melayu sering berlaku melalui penggunaan imbuhan seperti 'ke-...-an', 'peN-...-an', 'ber-', dan 'ter-'. Melalui kajian ini, kita dapat memahami bagaimana makna asal dalam teks Inggeris dikekalkan dalam bentuk yang sesuai dalam bahasa Melayu.

Selain itu, hasil kajian ini dapat digunakan sebagai panduan kepada penterjemah, terutamanya apabila berhadapan dengan kata kerja dalam teks asal. Penterjemah perlu membuat keputusan sama ada mengekalkan bentuk kata kerja atau menukarnya kepada bentuk kata nama atau kata sifat supaya ayat dalam Bahasa Melayu menjadi lebih gramatis dan mudah difahami. Kajian ini membantu penterjemah membuat pertimbangan tersebut dengan lebih teliti.

Selain daripada sumbangan linguistik dan aplikasi dalam bidang penterjemahan, kajian ini juga memainkan peranan penting dalam memperkukuh pemahaman lintas budaya. Transformasi kelas kata antara Bahasa Inggeris dan Bahasa Melayu mencerminkan perbezaan cara kedua-dua masyarakat menyusun maklumat, berfikir dan menyampaikan mesej. Sebagai contoh, Bahasa Inggeris cenderung menggunakan bentuk kata kerja untuk menyatakan tindakan secara langsung manakala Bahasa Melayu pula lebih selesa menggunakan bentuk kata nama atau kata sifat untuk menyampaikan maksud yang sama dalam nada yang lebih halus dan tersirat. Perbezaan ini menunjukkan bagaimana gaya komunikasi sesebuah budaya mempengaruhi pilihan linguistik dalam proses penterjemahan.

Akhir sekali, transformasi kelas kata yang berlaku dalam terjemahan turut memberi gambaran jelas tentang perbezaan struktur bahasa yang berkait rapat dengan perbezaan budaya. Pemilihan untuk menggunakan bentuk nominal seperti kemajuan berbanding bentuk kata kerja seperti *to bring* bukan sahaja berkaitan dengan struktur tata bahasa tetapi juga mencerminkan nilai-nilai budaya dalam masyarakat Melayu yang lebih menekankan konsep, hasil atau keadaan berbanding tindakan langsung. Kajian ini membantu menjelaskan bahawa pembentukan makna tidak berlaku secara neutral tetapi dipengaruhi oleh latar budaya, sistem nilai dan cara berfikir sesebuah masyarakat. Maka, kajian ini menonjolkan hubungan erat antara bahasa, budaya dan komunikasi serta menyumbang kepada pengukuhan kesedaran budaya dalam kalangan penterjemah dan pengguna bahasa dwibahasa.

Objektif Kajian

Kajian ini bertujuan untuk:

- i. Mengenal pasti pola perubahan kelas kata kerja dalam terjemahan BI-BM.
- ii. Menganalisis perubahan morfosintaksis yang berlaku dalam proses terjemahan.
- iii. Menilai kesan perubahan tersebut terhadap kejelasan dan ketepatan makna dalam teks terjemahan.

Metodologi Kajian

Kajian ini bersifat kualitatif dengan menggunakan kaedah analisis teks. Sumber data utama adalah bab 'Kapitalisme Melayu' daripada versi asal *The Malay Dilemma* dalam Bahasa Inggeris dan versi terjemahan rasmi dalam Bahasa Melayu. Langkah-langkah analisis adalah seperti berikut:

1. Pemilihan Teks - Bab yang mengandung penggunaan kata kerja yang aktif dan meluas dipilih.
2. Pengenalpastian Kata Kerja - Semua kata kerja dalam teks sumber BI dikenal pasti dan disaring.
3. Perbandingan Terjemahan - Kata kerja tersebut dibandingkan dengan bentuk terjemahannya dalam BM.
4. Pengelompokan Pola Perubahan - Kata kerja yang mengalami perubahan kelas kata dikelompokkan mengikut jenis transformasi misalnya kata kerja → kata nama.
5. Analisis Morfosintaksis dan Konteks - Bentuk imbuhan dan fungsi sintaksis dianalisis bagi mengenal pasti kesan terhadap makna asal.

Kerangka Teori

Kajian ini berasaskan Teori Gramatikalikasi seperti yang diperkenalkan oleh Hopper dan Traugott (2003). Teori ini menerangkan bagaimana elemen leksikal seperti kata kerja boleh berkembang menjadi elemen gramatikal lain melalui perubahan bentuk dan fungsi dalam struktur bahasa. Gramatikalikasi dalam konteks kajian ini menjelaskan bagaimana kata kerja dalam BI tidak semestinya diterjemahkan terus sebagai kata kerja dalam BM. Sebaliknya, ia mungkin diubah menjadi kata nama, kata sifat atau kata keterangan bergantung kepada struktur ayat dan konteks makna. Sebagai contoh, frasa:

“...appreciate the need to bring the Malays up in the economic field.”

(*The Malay Dilemma*, hlm. 48, perenggan 2, baris 6)

telah diterjemahkan sebagai

“...dan menyedari perlunya kemajuan orang Melayu dalam bidang ekonomi.”

(*Dilema Melayu*, hlm. 41, perenggan 2, baris 7)

Kata kerja *need to bring* mengalami gramatikalikasi apabila ia diubah menjadi kata nama kemajuan yang membawa makna hasil atau matlamat daripada tindakan asal. Perubahan ini berlaku melalui penggunaan imbuhan ‘ke-...-an’, yang lazim digunakan dalam Bahasa Melayu untuk membentuk kata nama abstrak (Abdullah Hassan, 1983). Perubahan bentuk dan fungsi ini menepati ciri gramatikalikasi, iaitu apabila satu bentuk kata mengambil peranan gramatikal yang baharu, sesuai dengan struktur dan gaya bahasa sasaran (Heine & Kuteva, 2002). Melalui kerangka teori ini, kajian dapat menilai bagaimana perubahan kelas kata berlaku bukan hanya dari sudut morfologi, tetapi juga dari sudut fungsi sintaksis dan kesesuaian makna.

Bahan dan Batasan Kajian

Bahan kajian ialah bab Kapitalisme Melayu dalam *The Malay Dilemma* versi Bahasa Inggeris dan terjemahannya dalam Bahasa Melayu. Bab ini dipilih kerana ia mengandungi banyak penggunaan kata kerja berkaitan isu ekonomi dan politik.

Batasan kajian:

- i. Kajian ini hanya tertumpu kepada satu bab sahaja.
- ii. Jenis kata yang dikaji dihadkan kepada kata kerja sahaja.

- iii. Kajian tidak mengambil kira variasi dialek atau terjemahan tidak rasmi.

Dapatan Kajian

Transformasi Kata Kerja ke Kata Nama

Berdasarkan teks asal *The Malay Dilemma* dan terjemahannya, terdapat satu contoh frasa menarik yang memperlihatkan transformasi kata kerja dalam Bahasa Inggeris kepada kata nama dalam Bahasa Melayu. Transformasi ini berlaku melalui penggunaan imbuhan dalam BM misalnya yang terdiri daripada seperti ‘peN-...-an’, ‘ke-...-an’, dan ‘peng-...-an’, yang mengubah kata kerja menjadi kata nama abstrak atau konkrit. Hal ini boleh dilihat melalui contoh frasa:

‘Unless the Chinese in particular are willing to hold themselves back and appreciate the need to bring the Malays up in the economic field...’

(*The Malay Dilemma*, hlm. 48, perenggan 2, baris 6)

diterjemahkan kepada,

‘...dan menyedari perlunya kemajuan orang Melayu dalam bidang ekonomi...’

(*Dilema Melayu*, hlm. 41, perenggan 2, baris 7)

Frasa *need to bring* yang diterjemahkan sebagai kemajuan menunjukkan berlaku transformasi kata kerja kepada kata nama. Transformasi ini menjelaskan frasa tersebut disesuaikan dengan gaya dan struktur ayat dalam BM yang lazim menggunakan bentuk pasif untuk menyatakan sesuatu idea yang abstrak.

Transformasi Kata Kerja ke Kata Sifat

Berdasarkan teks asal *The Malay Dilemma* dan terjemahannya, terdapat satu contoh frasa menarik yang memperlihatkan transformasi kata kerja dalam Bahasa Inggeris kepada kata sifat dalam Bahasa Melayu. Hal ini boleh dilihat melalui contoh frasa:

‘...the faults of the Malays are not overlooked...’

(*The Malay Dilemma*, hlm. 48, perenggan 2, baris 2)

diterjemahkan kepada,

‘...kesalahan orang Melayu tidak akan diabaikan...’

(*Dilema Melayu*, hlm. 41, perenggan 2, baris 3)

Frasa di atas menunjukkan berlaku transformasi kata kerja kepada kata sifat. Transformasi ini menjelaskan bahawa keadaan atau situasi orang Melayu yang menunjukkan kesalahan orang Melayu tidak akan diabaikan melihat kepada konteks dalam teks asal iaitu pandangan orang Melayu berkenaan posisi ekonomi mereka. Hal ini jelas melihatkan selari dengan fungsi kata sifat, iaitu menunjukkan sifat atau keadaan seseorang atau sesuatu (Kamus Dewan Edisi Keempat, 2017).

Selain itu, antara contoh lain yang boleh dilihat juga ialah:

‘...unless the Chinese... are willing to hold themselves back..’

(*The Malay Dilemma*, hlm. 48, perenggan 2, baris 4)

diterjemahkan kepada,

‘...jika orang Cina... tidak menahan diri dan menyedari akan perlunya...’

(Dilema Melayu, hlm. 41, perenggan 2, baris 6)

Frasa *are willing to hold* di atas menunjukkan berlaku transformasi kata kerja kepada kata sifat yang boleh diterjemahkan sebagai tidak bersedia atau tidak sanggup yang menunjukkan keadaan atau situasi seseorang. Frasa ini dapat dijelaskan dengan lebih lanjut dalam teks asal, iaitu sekiranya orang Cina tidak menahan diri atau tidak sanggup melihat bahawa orang Melayu memerlukan kemajuan dalam bidang ekonomi maka segala rencana pemimpin tidak akan menyelesaikan masalah ekonomi Melayu.

Penggunaan Imbuhan dalam BM

Transformasi kelas kata daripada Bahasa Inggeris kepada Bahasa Melayu, iaitu perubahan kata kerja kepada kata nama dan kata kerja kepada kata sifat jelas melitinkan tidak dapat dipisahkan daripada aspek penggunaan imbuhan dalam Bahasa Melayu. Hal ini kerana, imbuhan merupakan komponen utama dalam sistem morfologi Bahasa Melayu yang memungkinkan sesuatu kata dasar mengalami perubahan kelas kata daripada kata kerja kepada kata nama atau kepada kata sifat bergantung pada konteks dan tujuan penggunaannya dalam ayat. Sebagai contoh, frasa ‘need to bring’ telah diterjemahkan sebagai ‘kemajuan’. Kata dasar maju yang merupakan kata kerja telah mengalami proses nominalisasi melalui penggunaan imbuhan ‘ke-...-an’ sekali gus menjadikan frasa tersebut sesuai dalam konteks perbincangan yang bersifat abstrak. Imbuhan ‘ke-...-an’ merupakan bentuk morfologi yang lazim digunakan dalam Bahasa Melayu untuk menghasilkan kata nama yang merujuk kepada konsep atau keadaan. Transformasi ini menunjukkan penyesuaian bentuk dan makna yang seimbang antara bahasa sumber dan bahasa sasaran.

Selain itu, antara contoh lain yang boleh dilihat ialah frasa ‘are not overlooked’ telah diterjemahkan sebagai ‘tidak akan diabaikan’. Kata diabaikan ialah bentuk kata kerja pasif dalam Bahasa Melayu yang dibina menggunakan imbuhan ‘di-...-kan’. Namun begitu, secara semantikny dapat dilihat dan difahami ia adalah sebagai suatu keadaan yang bersifat tetap atau berterusan atau dalam erti kata lain ianya berfungsi seperti kata sifat dalam konteks ayat tersebut. Kedua-dua contoh tersebut memperlihatkan bahawa imbuhan dalam Bahasa Melayu tidak hanya berfungsi untuk mengubah bentuk kata, tetapi juga berperanan penting dalam penyesuaian struktur sintaksis dan semantik dalam proses penterjemahan. Penggunaan imbuhan dalam bahasa Melayu adalah sangat penting untuk dikuasai kerana penggunaan imbuhan dapat membantu meneliti fungsi gramatis sesuatu kata terbitan dalam ayat yang dihadapinya (Burhan Murshidi Baharon, 2024).

Kesan Terhadap Makna

Kejelasan makna merupakan aspek penting yang menentukan keberkesanan sesuatu penterjemahan, terutamanya apabila melibatkan perubahan struktur linguistik seperti transformasi kelas kata. Dalam konteks kajian ini, transformasi daripada kata kerja dalam Bahasa Inggeris kepada kata nama dan kata sifat dalam Bahasa Melayu telah menunjukkan pengaruh yang ketara terhadap kejelasan dan ketepatan makna dalam teks terjemahan.

Analisis mendapati bahawa imbuhan dalam Bahasa Melayu seperti ‘ke-...-an’, ‘peN-...-an’, ‘ber-’, ‘ter-’ dan ‘di-...-kan’ bukan sahaja digunakan untuk membentuk kata baharu, tetapi juga membantu menyesuaikan makna agar lebih tepat dengan cara masyarakat Melayu berbahasa dan menyusun ayat (Burhan Murshidi Baharon, 2024). Sebagai contoh, frasa ‘need to bring’ dalam

teks asal telah diterjemahkan sebagai ‘kemajuan’ dalam Bahasa Melayu. Dalam hal ini, kata kerja ‘to bring’ telah ditukar kepada kata nama ‘kemajuan’ dengan penggunaan imbuhan ‘ke-...-an’. Perubahan ini menjadikan maksud ayat lebih jelas kerana fokus ayat bukan lagi kepada tindakan membawa tetapi lebih kepada hasil atau tujuan yang ingin dicapai, iaitu pembangunan masyarakat Melayu. Bentuk kata nama seperti kemajuan lebih sesuai digunakan dalam konteks perbincangan yang bersifat umum dan formal seperti dalam teks asal.

Selain itu, frasa ‘are not overlooked’ telah diterjemahkan sebagai ‘tidak akan diabaikan’. Walaupun bentuk ini masih dalam bentuk kata kerja pasif, ia membawa maksud yang lebih kepada keadaan yang tetap dan serius. Imbuhan ‘di-...-kan’ dalam kata ‘diabaikan’ menjadikan ayat ini menggambarkan satu prinsip atau pendirian yang tidak berubah. Dalam ayat ini, bentuk pasif ini berfungsi hampir seperti kata sifat kerana ia menggambarkan ciri atau sikap terhadap sesuatu isu dan bukan hanya tindakan. Oleh itu, makna dalam ayat terjemahan menjadi lebih tegas dan jelas.

Seterusnya, perhatikan frasa ‘are willing to hold themselves back’ dalam Bahasa Inggeris pula telah diterjemahkan sebagai ‘tidak menahan diri’, yang boleh juga difahami sebagai ‘tidak sanggup’. Dalam Bahasa Melayu, bentuk ini membawa maksud keadaan dalaman atau sikap seseorang. Ia menunjukkan perubahan daripada kata kerja kepada bentuk yang lebih menggambarkan sikap atau keadaan seperti kata sifat. Dengan cara ini, mesej yang ingin disampaikan oleh penulis menjadi lebih mudah difahami oleh pembaca kerana ia selari dengan cara Bahasa Melayu menggambarkan emosi, nilai dan pendirian.

Secara keseluruhan, dapatan kajian menunjukkan bahawa transformasi kelas kata dalam penterjemahan *The Malay Dilemma* berjaya mengekalkan kejelasan dan ketepatan makna asalkan dilakukan dengan mengambil kira konteks ayat dan fungsi semantik dalam bahasa sasaran. Transformasi yang berpanduan prinsip morfosintaksis dan didukung oleh sistem imbuhan dalam Bahasa Melayu telah terbukti membantu menyampaikan maksud asal dengan jelas dan berkesan. Namun demikian, jika transformasi ini dilakukan tanpa memahami kesepadanan makna antara bahasa sumber dan bahasa sasaran, terdapat kemungkinan berlakunya penyimpangan makna atau kekaburan interpretasi oleh pembaca (Puteri Roslina Abdul Wahid, 2012).

Rumusan

Transformasi kelas kata dalam terjemahan merupakan aspek penting yang boleh mempengaruhi makna dan kefahaman teks sasaran. Kajian ini membuktikan bahawa perubahan morfosintaksis, khususnya pada kata kerja, berlaku dengan kadar yang signifikan dalam terjemahan BI-BM. Bab Kapitalisme Melayu daripada buku *The Malay Dilemma* karya Dr. Mahathir Mohamad dipilih sebagai bahan kajian utama kerana kandungannya yang kompleks dan relevan dengan isu politik serta sosial. Penelitian ini menggunakan pendekatan kualitatif dengan kaedah analisis teks untuk mengenal pasti pola transformasi kata kerja dan menilai kesesuaiannya dalam konteks budaya serta linguistik BM. Teori Gramatikalisis memberi rangka kerja yang kukuh untuk menganalisis transformasi ini secara sistematik. Kajian ini juga menilai kesan perubahan tersebut terhadap kejelasan makna dan kesetiaan mesej asal. Hasil kajian menunjukkan bahawa transformasi kata kerja kepada kelas kata lain bukan sahaja membantu menyesuaikan struktur ayat dengan bahasa sasaran, tetapi juga berperanan besar dalam memastikan mesej disampaikan dengan tepat dan jelas. Oleh itu, pengetahuan mendalam tentang struktur dan teori linguistik adalah penting bagi penterjemah profesional. Kajian ini diharapkan menjadi asas kepada kajian lanjutan dan latihan penterjemahan terutama dalam genre teks rasmi, politik dan ilmiah yang memerlukan tahap ketepatan yang tinggi.

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Penterjemahan Budaya Melayu-Cina dalam Cerpen Tangis Buliga (The Translation of Malay-Chinese Culture in the Short Story Tangis Buliga)

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Abstrak

Budaya memainkan peranan penting dalam membentuk identiti, nilai, dan cara hidup masyarakat. Kesusasteraan berfungsi sebagai cerminan identiti, sejarah, budaya, dan pemikiran sesebuah masyarakat. Walau bagaimanapun, terjemahan budaya melalui karya sastera masih jarang diberi perhatian. Kajian ini bertujuan untuk mengenal pasti budaya Melayu-Cina dalam cerpen Tangis Buliga dan menganalisis strategi terjemahan identiti budaya masyarakat dari bahasa Melayu ke bahasa Cina berdasarkan strategi Peter Newmark. Kajian ini menggunakan pendekatan kualitatif. Daripada beberapa perkataan, frasa atau ayat yang menampilkan identiti budaya, hanya 5 sampel yang dianalisis untuk menggambarkan strategi terjemahan Newmark dalam menterjemahkan teks daripada bahasa sumber ke bahasa sasaran. Hasil kajian mendapati bahawa hanya lima strategi terjemahan identiti budaya, padanan deskriptif, naturalisasi, pengguguran, padanan budaya, dan kuplet yang terpapar dengan jelas dalam cerpen ini. Penterjemah lebih giat menggunakan kaedah padanan budaya dalam melakukan terjemahan cerpen Tangis Buliga dari bahasa Melayu ke bahasa Cina.

Kata kunci: budaya, terjemahan, bahasa Melayu, bahasa Cina, Peter Newmark

Abstract

Culture plays an important role in shaping the identity, values, and way of life of a society. Literature serves as a reflection of the identity, history, culture, and thoughts of a society. However, the translation of culture through literary works is still rarely given attention. This study aims to identify the Malay-Chinese culture in the short story Tangis Buliga and analyze the translation strategies of cultural identity from Malay to Chinese based on Peter Newmark's strategies. This study employs a qualitative approach. Out of several words, phrases, or sentences that display cultural identity, only 5 samples are analyzed to illustrate Newmark's translation strategies in translating texts from the source language to the target language. The findings of the study reveal that all six cultural identity translation strategies—literal translation, descriptive equivalent, naturalization, omission, cultural equivalent, and couplet—are clearly evident in the short story. The translator predominantly uses the cultural equivalent method in translating Tangis Buliga from Malay to Chinese.

Keywords: culture, translation, Malay, Chinese, Peter Newmark

Pengenalan

Bahasa memainkan peranan penting sebagai alat komunikasi dan medium pembentukan realiti sosial, seperti yang dikemukakan oleh Michel Foucault dalam *The Archaeology of*

Knowledge (1972). Dalam konteks Malaysia, bahasa Melayu bukan sekadar alat komunikasi harian tetapi juga wahana penting dalam memelihara identiti budaya, seperti yang ditekankan oleh Ismail Hussein (1976). Kesusasteraan, khususnya cerpen, merupakan cerminan masyarakat yang memaparkan unsur-unsur budaya, nilai, dan kepercayaan sesuatu kaum. Kajian ini memfokuskan pada penterjemahan cerpen Tangis Buliga karya Kathirina Susanna Tati ke dalam bahasa Cina, dengan menggunakan kerangka teori Peter Newmark (1981) untuk menganalisis strategi terjemahan unsur budaya Melayu ke dalam bahasa Cina.

Permasalahan Kajian

Penterjemahan antara bahasa Melayu dan Cina sering menghadapi cabaran besar kerana perbezaan latar belakang budaya, sejarah, dan sistem linguistik. Masalah utama termasuk kesukaran menterjemah istilah atau ungkapan budaya khusus yang tiada padanan langsung dalam bahasa sasaran. Data dari Institut Terjemahan dan Buku Malaysia (ITBM) menunjukkan hanya 19 karya sastra Melayu diterjemahkan ke bahasa Cina berbanding 111 karya ke bahasa Inggeris (1993-2018), mencerminkan kurangnya kajian mendalam dalam bidang ini. Kajian ini diperlukan untuk mengenal pasti strategi terbaik dalam menangani jurang budaya ini agar terjemahan lebih tepat dan mengekalkan makna asal.

Kepentingan Kajian

Kajian ini penting dalam konteks Malaysia yang terdiri daripada masyarakat majmuk. Memahami unsur budaya melalui terjemahan sastra dapat memperkukuh hubungan antara kaum Melayu dan Cina, selaras dengan pandangan Mansor Mohd Noor mengenai keperluan integrasi kaum. Selain itu, kajian ini menyumbang kepada perkembangan teori terjemahan dengan menyediakan model adaptasi budaya khusus untuk pasangan bahasa Melayu-Cina. Ia juga boleh dijadikan rujukan oleh penterjemah, pengkaji sastra, dan pendidik dalam menghasilkan terjemahan berkualiti tinggi yang sensitif terhadap konteks budaya.

Objektif Kajian

Kajian ini mempunyai tiga objektif utama:

1. Menjelaskan unsur budaya Melayu dan Cina yang terdapat dalam cerpen Tangis Buliga.
2. Menganalisis perbezaan persepsi budaya antara masyarakat Melayu dan Cina berdasarkan teks sumber dan terjemahan.
3. Mengkaji strategi terjemahan identiti budaya berdasarkan model Peter Newmark (1981) dalam penterjemahan bahasa Melayu ke bahasa Cina.

Metodologi Kajian

Kajian ini menggunakan pendekatan kualitatif dengan kaedah analisis teks dan perbandingan kandungan. Data diperoleh daripada cerpen Tangis Buliga (versi Melayu) dan terjemahannya 《珍珠淚》 (versi Cina). Teks dianalisis menggunakan enam strategi terjemahan Newmark: terjemahan literal, padanan deskriptif, naturalisasi, pengguguran, padanan budaya, dan kuplet. Fokus diberikan pada frasa atau ayat yang mengandungi unsur budaya khusus seperti istilah adat, kepercayaan tradisional, dan nilai masyarakat.

Kerangka Teori

Kerangka teori utama kajian ini berdasarkan model terjemahan budaya Peter Newmark (1981):

1. Terjemahan literal: Pengalihan kata demi kata tanpa penyesuaian budaya.
2. Padanan deskriptif: Penerangan terperinci bagi istilah budaya yang tiada padanan langsung.
3. Naturalisasi: Penyesuaian istilah sumber mengikut norma bahasa sasaran.
4. Pengguguran: Penghapusan unsur yang tidak relevan dalam budaya sasaran.
5. Padanan budaya: Penggunaan istilah budaya sasaran yang setara dengan sumber.
6. Kuplet: Gabungan dua atau lebih strategi untuk hasil lebih tepat.

Bahan dan Batasan Kajian

Bahan kajian terdiri daripada cerpen Tangis Buliga dan karya Kathirina Susanna Tati dan terjemahannya yang berjudul 「珍珠淚」 (zhēnzhū lèi) oleh penterjemah 马耀民 (MA YAOMIN) dalam Antologi Cerpen Melayu-Taiwan (versi bahasa Melayu) dan 「台灣與馬來西亞短篇小說」 (Táiwān yǔ mǎláixīyà duǎnpiān xiǎoshuō) (versi bahasa Cina). Kajian ini terbatas pada analisis unsur budaya material dan bukan material seperti adat, kepercayaan, dan nilai masyarakat. Batasan utama termasuk ketiadaan terjemahan literal dalam analisis kerana perbezaan budaya yang ketara antara Melayu dan Cina memerlukan lebih banyak penyesuaian daripada terjemahan harfiah.

Kisah ini mengisahkan seorang lelaki yang mendaki Gunung Kinabalu buat kali keenam, ditemani pemandu tempatan, Mamai Guding. Dalam keletihan mendaki, dia terpesona dengan kisah-kisah rakyat dan adat suku Dusun, termasuk pantang larang dan mantera yang diamalkan sebelum dan selepas pendakian.

Pada malam yang dingin, dia bermimpi bertemu Buliga, gadis Dusun yang setia menunggu suaminya – putera dari China yang tidak pernah kembali. Kisah cinta tragis itu menjadi legenda, dan Buliga akhirnya disumpah menjadi batu kerana kesetiaannya, menghadap Laut China Selatan. Cerita ini menggabungkan keindahan alam semula jadi, kepercayaan tradisional, dan budaya masyarakat pribumi Sabah. Cerpen ini menonjolkan nilai kesetiaan, adat resam, dan warisan lisan yang terus hidup di kaki dan puncak Gunung Kinabalu.

Dapatan Kajian

Strategi Padanan Budaya

Dalam teks asal, kata seru “Aduh” mencerminkan keluhan dan kesakitan secara spontan dalam budaya Melayu yang sopan dan beradab. Dalam terjemahan bahasa Cina, ayat ini digantikan dengan 「親愛的上帝啊！」 (Qīn'ài de shàngdì a!) (“Ya Tuhanku!”), yang lebih bersifat spiritual dan berkaitan keagamaan.

Strategi terjemahan yang digunakan ialah padanan budaya (Newmark, 1981), iaitu menggantikan unsur budaya yang tiada padanan langsung dengan ungkapan yang berfungsi serupa dalam budaya sasaran. Pendekatan ini menyesuaikan emosi asal dengan konteks budaya Cina, mengekalkan makna dan kesan terhadap pembaca sasaran.

Strategi Padanan Budaya

Teks asal menggunakan ungkapan “berusia separuh abad” untuk menggambarkan seorang lelaki berumur sekitar 50-an, yang dalam budaya Melayu membawa makna bukan sahaja kepada usia, tetapi juga kematangan dan penghormatan terhadap pengalaman hidup.

Dalam bahasa Cina, terjemahan dilakukan sebagai 「五十多歲」 (wǔshí duō suì), yang secara literal bermaksud “lebih 50 tahun”. Ungkapan ini lebih umum dan sesuai dalam budaya Cina yang cenderung menyatakan umur secara julat dan bukan secara simbolik. Terjemahan literal seperti 「半个世紀」 (bàn gè shìjì) tidak sesuai kerana membawa maksud masa, bukan usia individu.

Strategi yang digunakan ialah padanan budaya, iaitu menggantikan ungkapan simbolik dalam bahasa sumber dengan bentuk yang lebih lazim dan difahami dalam budaya sasaran. Ini memastikan mesej kekal jelas dan sesuai dalam konteks budaya penerima.

Strategi Kuplet (Padanan Deskriptif dan Naturalisasi)

Frasa “cari makan” dalam bahasa Melayu merujuk kepada usaha mencari nafkah dan menyara kehidupan harian, yang mencerminkan tanggungjawab, ketekunan, dan peranan lelaki sebagai pencari nafkah dalam budaya Melayu.

Dalam teks sasaran bahasa Cina, frasa ini diterjemahkan sebagai 「也是我們賴以為生的」 (yěshì wǒmen lài yǐwǒ shēng de), yang bermaksud “juga merupakan sesuatu yang kita bergantung untuk hidup.” Terjemahan ini menggabungkan strategi kuplet, iaitu padanan deskriptif dan naturalisasi.

Padanan deskriptif digunakan dengan menambah unsur penerang 「也是我們...的」 bagi menjelaskan konteks. Naturalisasi pula berlaku apabila frasa “cari makan” digantikan dengan 「賴以為生」 (lài yǐwǒ shēng de), satu ungkapan idiomatik dalam budaya Cina yang membawa maksud usaha untuk kelangsungan hidup.

Terjemahan ini mengekalkan makna asas dalam konteks budaya Cina, yang menekankan hubungan antara usaha individu dan kebergantungan kepada alam atau pekerjaan sebagai sumber hidup.

Strategi Pengguguran

Frasa “menemui ajal” dalam bahasa Melayu membawa maksud meninggal dunia, namun dengan nuansa yang halus dan bersifat spiritual, mencerminkan kepercayaan terhadap takdir dan ketentuan Tuhan dalam budaya Melayu yang berteraskan ajaran Islam.

Dalam bahasa Cina, frasa ini diterjemahkan secara langsung kepada 「死亡」 (sǐwáng), yang membawa maksud kematian. Berbeza dengan bahasa Melayu, istilah ini digunakan secara lebih literal dan pragmatik dalam budaya Cina, tanpa nuansa religius atau emosional yang mendalam.

Strategi terjemahan yang digunakan ialah pengguguran (omission), iaitu dengan menggugurkan kata kerja “menemui” kerana terjemahan literal seperti 「遇见死亡」 (yùjiàn sǐwáng) tidak gramatis dan tidak lazim digunakan dalam bahasa Cina. Oleh itu, hanya 「死亡」

digunakan kerana sudah mencukupi untuk menyampaikan makna “meninggal dunia” secara jelas dan tepat dalam konteks sasaran.

Strategi Naturalisasi

Frasa “seram” dalam bahasa Melayu menggambarkan perasaan takut yang dikaitkan dengan unsur ghaib dan mistik, selari dengan kepercayaan masyarakat Melayu terhadap makhluk halus dan dunia roh. Ia membawa makna emosi mendalam dan kengerian budaya.

Dalam bahasa Cina, terjemahan digunakan ialah 「毛骨悚然」 (máogǔ sǒngrán), yang bermaksud “merinding” atau “ketakutan yang amat sangat”, dan secara harfiah menggambarkan reaksi fizikal akibat ketakutan. Frasa ini lazim dalam masyarakat Cina yang turut memiliki tradisi cerita seram dan kepercayaan terhadap roh dan alam ghaib.

Strategi terjemahan yang digunakan ialah naturalisasi, di mana ungkapan “seram” disesuaikan dengan bentuk idiomatik yang lebih tepat dalam budaya sasaran. Terjemahan literal seperti 「恐怖」 (Kǒngbù) tidak mencukupi menyampaikan makna budaya yang mendalam dalam konteks asal.

Strategi Padanan Deskriptif

Frasa “batu sumpahan” dalam bahasa Melayu merujuk kepada objek yang dikaitkan dengan kuasa ghaib atau kutukan, lazim dalam mitos dan kepercayaan animisme Melayu sebelum kedatangan Islam. Istilah ini melambangkan ancaman mistik akibat pelanggaran norma budaya.

Dalam bahasa Cina, terjemahan diberikan sebagai 「被施法的石头」 (bèi shīfǎ de shítou), yang secara literal bermaksud “batu yang dikenakan sihir”. Struktur ini menggunakan padanan deskriptif, bagi menyesuaikan istilah budaya yang tiada padanan langsung dalam budaya sasaran.

Konsep batu berkuasa ghaib juga wujud dalam mitologi Cina, namun tidak secara khusus dalam bentuk “batu sumpahan”. Oleh itu, penterjemah memilih pendekatan deskriptif untuk menyampaikan makna dan unsur budaya Melayu dengan jelas kepada pembaca sasaran.

Kesimpulan

Penterjemahan cerpen Tangis Buliga kepada versi Cina 「珍珠淚」 (zhēnzhū lèi) menunjukkan proses pemindahan makna budaya Melayu ke dalam konteks budaya Cina secara berhati-hati dan berstrategi. Kajian ini membuktikan bahawa penterjemahan antara budaya bukan sekadar pemindahan bahasa secara literal, tetapi melibatkan penyesuaian budaya yang kompleks. Unsur budaya seperti kepercayaan, emosi, dan nilai masyarakat telah diterjemahkan dengan menggunakan strategi yang disarankan oleh Peter Newmark (1981).

Lima strategi terjemahan identiti budaya yang dikenal pasti ialah padanan budaya, padanan deskriptif, naturalisasi, pengguguran, dan kuplet. Strategi ini dipilih berdasarkan kesesuaian konteks budaya sasaran, khususnya dalam menangani elemen yang tidak memiliki padanan langsung. Kajian ini menegaskan kepentingan penerapan strategi pragmatik dan budaya dalam menghasilkan terjemahan yang tepat, autentik, dan diterima oleh pembaca sasaran.

Secara keseluruhan, penterjemahan karya ini telah berjaya mencerminkan hubungan antara dua budaya yang saling berinteraksi dan menghormati, sekaligus mengukuhkan nilai kemanusiaan dalam kepelbagaian.

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AI Dalam Perisian Penarikataan: Penilaian Parameter Transkripsi Intralingual

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Abstrak

Teknologi kecerdasan buatan (AI) hari ini diaplikasikan merentasi lapisan bidang, termasuk penarikataan. Kebolehcapaian teknologi penjaan pertuturan ke teks (speech-to-text) dan pengecaman pertuturan secara automatik (automatic speech recognition) berbantuan AI turut dimanfaatkan secara meluas oleh penyari kata profesional dan amatur bagi menjana transkripsi atau sari kata dengan mudah dan pantas. Pun begitu, kewujudan variasi model AI pada platform perisian penarikataan tertentu juga berpotensi menyukarkan penyari kata untuk menentukan pilihan model terbaik. Kerumitan ini pastinya turut dikekang oleh kerencaman jenis dan latar bahasa-budaya teks sumber itu sendiri. Kajian ini dijalankan bagi menilai keberkesanan dua model AI Whisper, iaitu Purfview Faster-Whisper XXL dan Const-me bagi menghasilkan transkripsi intralingual (bahasa Melayu) menerusi perisian penarikataan Subtitle Edit. Dua bentuk teks audiovisual, iaitu berita dan filem dipilih sebagai korpus kajian. Bertunjangkan parameter yang dikemukakan oleh Doherty dan Kruger (2018), analisis mendapati bahawa kedua-dua model AI tersebut mempunyai kelebihan dan kekurangan tersendiri, khususnya dari segi kepantasan, ketepatan transkripsi dan kepekaan budaya, selain penyelarasan tempoh dan masa masuk-keluar sari kata. Walaupun sebahagiannya tidak memperlihatkan perbezaan yang ketara, penilaian berterusan terhadap kualiti model AI dalam penarikataan perlu dipergiat, khususnya dalam membantu penyari kata menentukan model AI yang sesuai dengan jenis teks sumber dan seterusnya menghasilkan sari kata berkualiti dan berkesan.

Kata kunci: AI; parameter; penarikataan; teknologi; transkripsi intralingual

Ai In Subtitling Software: Evaluating Parameters of Intralingual Transcription

Abstract

Artificial intelligence (AI) technology is widely applied across various domains, including subtitling. The accessibility of AI-powered speech-to-text and automatic speech recognition technologies has been widely leveraged by both professional and amateur subtitlers to generate transcripts or subtitles quickly and efficiently. However, the presence of multiple AI models embedded within certain subtitling software platforms can pose challenges for subtitlers in opting for the most suitable model. This issue is further intricated by the diversity in the type and socio-cultural background of the source texts. This study aims to evaluate the effectiveness of two Whisper AI models, namely Purfview Faster-Whisper XXL and Const-me in producing intralingual (Malay) transcriptions using the Subtitle Edit software. Two types of audiovisual texts – news and film were selected as the corpus. By grounding in the parameters by Doherty and Kruger (2018), the analysis revealed that both AI models exhibit distinct strengths and limitations, particularly in terms of processing speed, transcription accuracy, and cultural sensitivity, as well as in the synchronisation of subtitle timing and duration. While some differences were not markedly significant, continued evaluation of AI model quality in subtitling is crucial, especially in

supporting subtitles to identify the most appropriate model based on source text type, thereby ensuring the production of high-quality and effective subtitles.

Keywords: AI; parameters; subtitling; technology; intralingual transcription

Pengenalan

Teknologi kecerdasan buatan (AI) kini memainkan peranan penting dalam penyarikataan, khususnya melalui teknologi pengecaman pertuturan automatik (ASR) dan pertuturan kepada teks yang mempercepat dan mempermudah penghasilan sari kata intralingual dan interlingual. Namun, kewujudan pelbagai model AI dengan keupayaan dan konfigurasi tersendiri turut menimbulkan cabaran kepada penyari kata bagi menentukan ketepatan linguistik, sensitiviti budaya, serta aspek teknikal seperti kepantasan dan paparan transkripsi. Berlatarkan permasalahan ini, kajian ini menilai keupayaan dua model AI Whisper dalam perisian Subtitle Edit, iaitu Purview Faster-Whisper XXL dan Const-me dalam menghasilkan sari kata intralingual bagi teks berita dan filem.

Penilaian Kualiti Terjemahan

Penilaian kualiti terjemahan merupakan cabang penting dalam kajian terjemahan yang berkembang pesat seiring dengan kemunculan teknologi AI, khususnya dalam konteks terjemahan audiovisual. Penilaian ini bukan sekadar berfungsi untuk mengenal pasti kesalahan bahasa, tetapi turut menilai keberkesanan penyampaian mesej kepada audiens sasaran (House, 2015). Doherty dan Kruger (2018) menjelaskan bahawa dalam penilaian kualiti terjemahan audiovisual amnya berbeza dengan kaedah tradisional, memandangkan kegiatan ini sering kali terikat dengan ketetapan industri yang berbeza merentasi organisasi, medium, kawasan, bahasa dan negara. Dalam bidang penyarikataan dan transkripsi langsung, keperluan terhadap penilaian yang sistematik semakin mendesak, khususnya apabila teks dihasilkan secara automatik oleh perisian berasaskan AI (Romero-Fresco, 2020).

Antara aspek utama yang sering kali dinilai dalam penentuan kualiti terjemahan termasuk ketepatan makna, kefasihan, struktur sintaksis, kesetiaan makna, dan kepekaan konteks budaya (Popović, 2018). Dalam bidang terjemahan berasaskan mesin, pelbagai taksonomi dan metrik kesalahan telah diperkenalkan untuk tujuan analisis dan pemetaan corak ralat, seperti ralat leksikal, morfologi, sintaksis, semantik dan struktur frasa (Farréus et al., 2011). Analisis pasca-penyuntingan turut menjadi pendekatan yang semakin diutamakan, khususnya dalam mengukur beban kognitif (cognitive load) pengguna terhadap pelbagai jenis kesalahan yang dihasilkan oleh sistem automatik. Namun begitu, metrik automatik terkemuka seperti BLEU, METEOR dan TER sering kali dikritik memandangkan metrik ini hanya menilai kesetaraan pada permukaan teks tanpa konteks makna dan kesannya terhadap audiens (Popović, 2018; Castilho et al., 2017).

Bagi memperhalusi penilaian kualiti terjemahan, pelbagai model telah dikembangkan bagi menilai teks yang dijana oleh sistem AI. Antara yang menonjol ialah usul Doherty dan Kruger (2018) yang merangkumkan empat parameter, iaitu ketepatan, persembahan, penyelarasan masa, dan metrik kesalahan. Parameter ini memberi penekanan kepada aspek multimodal dan pengalaman pengguna yang bersesuaian dengan ciri penyarikataan yang kompleks dan dinamik. Selain daripada itu, model NER oleh Romero-Fresco dan Martínez (2015) juga digunakan secara meluas dalam penilaian penyarikataan langsung, khasnya dalam penilaian kesalahan menerusi rangkaian kategori seperti kesalahan suntingan dan pengecaman (Romero-Fresco et al., 2024).

Korpus dan Metodologi

Kajian ini memanfaatkan dua teks audiovisual yang berbeza dalam bahasa Melayu bagi menilai kualiti transkripsi intralingual yang dijana oleh model AI. Korpus pertama ialah siaran berita bertajuk “10 Berita Pilihan (19 Mei 2025)” berdurasi 2 minit 28 saat terbitan Astro Awani yang merangkumi berita tempatan dan antarabangsa. Korpus ini dipilih kerana ragam bahasanya yang jelas, berstruktur, dan informatif. Korpus kedua ialah trailer rasmi filem *Blood Brothers: Bara Naga* (2025) oleh Primeworks Studios yang berdurasi 2 minit 16 saat. Berbanding teks berita, trailer filem dinilai sesuai bagi mencerminkan kerumitan proses transkripsi bagi teks tidak sehalu yang mempunyai gangguan bunyi latar, kesan khas, kedinamikan unsur visual dan unsur emosi dalam lakonan.

Kajian dimulakan dengan pemilihan dua korpus dalam bahasa Melayu yang mewakili berita dan filem. Transkripsi intralingual dijana menggunakan perisian Subtitle Edit versi 4.0.12 berbantuan fungsi Audio to Text (Whisper). Dua model AI berasaskan Whisper dalam bahasa Melayu dipilih, iaitu Purfview Faster-Whisper XXL (bersaiz 1.5GB) dan Const-me (bersaiz 1.42GB), masing-masing dalam versi bersaiz medium. Kedua-dua model digunakan untuk menjana transkripsi bagi setiap korpus. Dapatan kemudiannya dianalisis secara deskriptif berpanduan empat parameter penilaian oleh Doherty dan Kruger (2018), iaitu ketepatan, persembahan, penyelarasan masa, dan metrik kesalahan.

Dapatan dan Perbincangan

Jadual 1

Analisis Teks Berita

Model AI/Parameter	Ketepatan	Persembahan	Penyelarasan Masa	Metrik Kesalahan
Purfview Faster-Whisper XXL (Tempoh transkripsi: 19 saat)	Lebih 90% transkripsi dinilai tepat, termasuk kata nama khas Cth: Pamela Ling, Israel, Gaza Huruf besar-kecil yang tepat Cth: Selasa Penggunaan tanda baca betul	Hampir keseluruhan sari kata dalam 2 baris Jumlah aksara optimum; berformat segi tiga; kebanyakannya panjang Maksimum aksara/baris: 42/40; Total: 82	Lebih 95% paparan masuk-keluar sari kata selaras dengan dialog Dua baris ditanda merah – terlalu lama	Kesalahan jarak antara kata Cth: ke hilangan Kesalahan ejaan/transkripsi Cth: Pertong Tan Shinawat (Paetongtarn Shinawatra) Kesalahan gabungan kata nama khas dalam baris berbeza

		Cth: wilayah Papua, Indonesia			
		Nombor ditulis dalam format tepat Cth: RM277 bilion, 23 hingga 28 Mei			
Const-me (Tempoh transkripsi: saat)	22	Lebih 90% transkripsi dinilai tepat, termasuk kata nama khas Cth: Pamela Ling Huruf besar- kecil yang tepat Cth: Selasa Nombor ditulis dalam format tepat	Hampir keseluruhan sari kata dalam 2 baris Jumlah aksara optimum; berformat segi tiga; kebanyakannya pendek Maksimum aksara/baris: 38/42; Total: 80 Penambahan kapsyen SDH Cth: [Intro]	Lebih 95% paparan masuk- keluar sari kata selaras dengan dialog Tiada baris ditanda merah	Penambahan tanda baca tidak tepat Cth: Dot (.) empat kali pada penghujung klip; Papua Indonesia (tanpa koma) Kesalahan ejaan/transkripsi Cth: lebur raya (lebuhraya), lembah gelang (Lembah Klang)

Jadual 2
Analisis Teks Filem

Model AI/Parameter	Ketepatan	Persembahan	Penyelarasan Masa	Metrik Kesalahan
Purfview Faster- Whisper XXL (Tempoh transkripsi: saat)	15	Lebih 80% transkripsi dinilai tepat, termasuk kata nama khas Cth: Dato' Zul Kebolehan mengenal pasti nama khas	Gabungan 1 dan 2 baris sari kata Jumlah aksara optimum/baris; berformat segi tiga; kebanyakannya pendek Satu baris ditanda merah – terlalu pendek	Lebih 95% paparan masuk- keluar sari kata selaras dengan dialog Kesalahan ejaan/transkripsi Cth: bangsa untuk (bangsat tu) Huruf besar- kecil yang tidak tepat

	yang dipendekkan Cth: Rif (Ariff), Gaz (Ghaz)	Maksimum aksara/baris: 29/33; Total: 62 Paparan situasi saspens		Cth: Kepala Syam Penggunaan tanda baca tidak tepat
	Huruf besar-kecil yang tepat Cth: Kepala Naga Penggunaan tanda baca betul			
Const-me (Tempoh transkripsi: 14 saat)	Lebih 70% transkripsi dinilai tepat Huruf besar-kecil yang tepat Cth: Kepala Naga Kebolehan mengenal pasti nama khas yang dipendekkan	Gabungan 1 dan 2 baris sari kata Jumlah aksara optimum/baris; berformat segi tiga; kebanyakannya pendek Maksimum aksara/baris: 29/33; Total: 62 Penambahan kapsyen SDH secara berlebihan Cth: [MUSIK]	Hampir 50% paparan masuk-keluar sari kata tidak selaras dengan dialog Dua baris ditanda merah – terlalu pendek	Kesalahan ejaan/transkripsi Cth: Ray (Riff), Yatuzul (Dato' Zul) Pengolahan semula teks sumber Cth: Mereka (dia orang) Penggunaan tanda baca tidak tepat Pemotongan dialog kepada dua ayat berbeza

Jadual 1 menunjukkan bahawa kedua-dua model AI mencatatkan ketepatan transkripsi melebihi 90% untuk teks berita. Purfview memaparkan kelebihan dalam mengekalkan ketepatan kata nama khas seperti “Pamela Ling,” “Israel,” dan “New Jersey Transit,” serta format penomboran (cth: “RM277 bilion, 23 hingga 28 Mei”) dan tanda baca yang betul (cth: koma dalam “wilayah Papua, Indonesia”). Sebaliknya, Const-me menunjukkan kelemahan dalam penambahan tanda baca tidak konsisten, seperti penggunaan titik berulang pada penghujung klip dan tidak menggunakan tanda koma sebetulnya (cth: “wilayah Papua Indonesia”). Pun begitu, model Const-me memberikan kelebihan tambahan kepada penyari kata yang memerlukan ciri kebolehcapaian, seperti penyisipan kapsyen secara automatik (Subtitling for the deaf and hard-of-hearing atau SDH) (cth: “[Intro]”) yang bermanfaat bagi penonton bermasalah pendengaran.

Bagi teks filem (Jadual 2), model Purfview mengekalkan prestasi stabil dengan ketepatan melebihi 80%. Model ini dinilai berupaya mengenal pasti singkatan nama Melayu, seperti “Rif”

(untuk Ariff) dan “Gaz” (untuk Ghaz), serta mengekalkan struktur ayat dinamik filem (cth: tanda soal dalam “Sampai bila kau nak hidup macam ni, Rif?”). Namun, model ini masih mempunyai kesalahan ejaan seperti “pengelur” (pembelot) dan “bangsa untuk” (bangsat tu). Model Const-me pula menunjukkan kelemahan ketara, dengan ketepatan hanya 70% dan isu kritikal dalam penyelarasan masa sari kata (hampir 50% tidak selaras dengan dialog). Contoh kesalahan termasuk transkripsi tidak tepat seperti “Ray” (untuk Riff) dan “Yatuzul” (untuk Dato' Zul), serta pemotongan dialog tidak natural. Penjanaan kapsyen SDH secara berlebihan (cth: “[MUSIK]”) turut menjejaskan kualiti output Const-me bagi teks ini.

Berdasarkan analisis, model Const-me dinilai lebih sesuai untuk penghasilan transkripsi berita kerana ketepatannya yang tinggi (melebihi 90%) dan sokongan kapsyen SDH yang berguna dalam konteks penyiaran. Hal ini jelas terbukti dalam prestasi Const-me yang dinilai tidak berupaya membezakan gangguan bunyi latar dan variasi linguistik (cth: dialog tidak formal, penggunaan singkatan nama) secara serentak yang menyebabkan kesalahan transkripsi dan penyelarasan masa yang tepat. Oleh itu, bagi teks bergenre serupa, penggunaan model AI ini memerlukan kerja penyuntingan secara manual yang signifikan, terutamanya dalam membetulkan kesalahan ejaan dan masa/tempoh masuk-keluar sari kata – satu proses yang berkemungkinan tidak praktikal untuk projek berskala besar.

Sebaliknya, model Purfview menunjukkan ketekalan prestasi merentasi kedua-dua genre, selari dengan penjelasan Doherty dan Kruger (2018) bahawa ketepatan dan penyelarasan masa merupakan parameter kritikal dalam penentuan kualiti transkripsi teks audiovisual. Keupayaan model ini dalam mengekalkan struktur sintaksis yang betul, seperti kecekapan dalam mengenal pasti kependekan kata nama, penggunaan tanda baca dan tempoh pemprosesan yang pantas (15 saat untuk filem) menjadikannya pilihan sesuai untuk penyari kata. Namun begitu, kekurangan pilihan penjanaan kapsyen SDH secara automatik perlu ditangani sebaiknya, memandangkan kebolehcapaian merupakan satu komponen penting dalam penarikataan moden (Romero-Fresco, 2020).

Kesimpulan

Kajian ini mencadangkan pendekatan berasaskan keperluan dalam pemilihan model AI bagi penyari kata. Hasil kajian mendapati bahawa model Const-me berpotensi dipilih untuk projek berita yang memerlukan kapsyen SDH, manakala Purfview lebih sesuai untuk filem atau kandungan dinamik lain yang memerlukan ketepatan dan kepantasan. Walaupun kajian ini bersifat tinjauan awal, saiz korpus berpotensi dikembangkan dalam skala lebih besar bagi menentukan dapatan yang lebih komprehensif. Selain itu, penyelidikan lanjut perlu menilai keupayaan lebih banyak model AI dan genre teks, serta mengintegrasikan parameter seperti kepekaan budaya dan beban kognitif penyunting teks audiovisual yang masih kurang diterokai dalam kajian sedia ada (Popović, 2018; Castilho et al., 2017).

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Makna Konseptual dalam Novel Terjemahan Arab-Melayu Anak-anak di Lorong Kami (انتراح دلاوا)

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Abstrak

Teks bahasa Arab yang diterjemahkan ke bahasa Melayu menjadi cabaran kepada penterjemah kerana proses terjemahan dalam memahami lapisan makna sesebuah ayat atau perkataan adalah amat penting agar mesej asal tidak tersasar. Oleh yang demikian, apabila sesuatu teks yang ingin diterjemahkan daripada bahasa sumber iaitu bahasa Arab ke bahasa sasaran, bahasa Melayu akan berlakunya perubahan makna. Isu ini turut berlaku dalam novel bahasa Arab bertajuk انتراح دلاوا apabila diterjemahkan ke dalam bahasa Melayu. Penterjemah tidak mengekalkan konteks makna bahasa Arab dan lebih cenderung memilih konteks makna yang bersesuaian dengan pemahaman pembaca sasaran. Oleh itu, kajian ini dijalankan untuk menganalisis makna konseptual yang terdapat dalam novel ini. Kerangka teori jenis-jenis makna yang diperkenalkan oleh Geoffrey Leech (1981) dibahagikan kepada 7 jenis, namun kajian ini hanya memfokuskan kepada jenis makna konseptual sahaja. Pendekatan kualitatif diadaptasi dalam kajian ini, manakala data dianalisis secara deskriptif. Data kajian diperolehi daripada bab 1 dalam novel ini. Data dianalisis menggunakan teori yang diperkenalkan oleh Geoffrey Leech (1981) dengan melaksanakan perbandingan antara teks bahasa sumber dan teks bahasa sasaran. Hasil kajian mendapati terdapat perubahan makna daripada terjemahan bahasa sumber ke bahasa sasaran yang melibatkan makna konseptual. Hal ini kerana, fokus penterjemah adalah untuk memastikan terjemahan dalam bahasa sasaran difahami oleh pembaca.

Kata kunci: makna; novel; bahasa sumber; bahasa sasaran

Abstract

Arabic texts translated into Malay pose a challenge for translators because the translation process involves understanding the layers of meaning in a sentence or word, which is crucial to ensure that the original message is not distorted. Therefore, when translating a text from Arabic to the target language, Malay will introduce a change in meaning. This issue also applies to the Arabic novel entitled انتراح دلاوا when translated into Malay. The translator does not retain the Arabic context of meaning and is more likely to choose a context of meaning that corresponds to the understanding of the target reader. Therefore, this study was carried out to analyse the conceptual meaning contained in this novel. The theoretical framework of types of meaning introduced by Geoffrey Leech (1981) is divided into 7 types; however, this study only focuses on the conceptual type of meaning. A qualitative approach was adapted in this study, while the data were analysed descriptively. The study data were obtained in chapter 1 of this novel. The data were analysed using the theory introduced by Geoffrey Leech (1981) by carrying out a comparison between the source language text and the target language text. The results of the study found that there is a change in meaning rather than translation of the source language into the target language

involving conceptual meaning. This is because the focus of the translator is to ensure that the translation in the target language is understood by the reader.

Keywords: meaning; novel; source language; target language

Pengenalan

Makna merupakan teras kepada proses penterjemahan yang berkesan dan isu ini terus menjadi tumpuan dalam teori dan amalan semasa. Hatim dan Mason (1997) memperluas pemahaman makna dalam terjemahan dengan melihatnya sebagai produk interaksi sosial dan budaya. Proses terjemahan dalam memahami semua lapisan makna sesebuah ayat atau perkataan adalah amat penting agar mesej asal tidak tersasar. Menurut Newmark (1991), terjemahan bermakna memindahkan makna dari satu unit linguistik bahasa sumber ke bahasa sasaran. Pemindahan maklumat daripada satu bahasa ke bahasa yang lain akan melibatkan pemahaman penterjemah berdasarkan kesesuaian konsep ayat dari aspek konseptual. Menurut Umagandhi dan Vinothini (2017), makna konseptual merupakan keperluan kepada fungsi penting bahasa sedangkan jenis makna lain tidak. Maka, jika sesuatu teks yang ingin diterjemahkan daripada bahasa sumber iaitu bahasa Arab ke bahasa sasaran, bahasa Melayu akan berlakunya perubahan makna kerana terdapatnya perbezaan nilai sosial, budaya dan masyarakat antara kedua-dua bahasa ini. Justeru, proses ini akan menjadi cabaran kepada penterjemah untuk mencari padanan makna yang paling hampir dalam bahasa sasaran. Proses terjemahan tidak terhad kepada pemahaman teks secara tekstual, malah aspek konseptual juga berperanan penting dalam penghasilan terjemahan yang sempurna. Hal ini turut berlaku dalam novel bahasa Arab ke bahasa sasaran, bahasa Melayu akan berlakunya perubahan makna kerana terdapatnya perbezaan nilai sosial, budaya dan masyarakat antara kedua-dua bahasa ini. Justeru, proses ini akan menjadi cabaran kepada penterjemah untuk mencari padanan makna yang paling hampir dalam bahasa sasaran. Proses terjemahan tidak terhad kepada pemahaman teks secara tekstual, malah aspek konseptual juga berperanan penting dalam penghasilan terjemahan yang sempurna. Hal ini turut berlaku dalam novel bahasa Arab bertajuk انتراح دلاوا apabila diterjemahkan ke dalam bahasa Melayu. Penterjemah tidak mengekalkan konsep makna bahasa Arab dan lebih cenderung memilih konsep makna yang bersesuaian dengan pemahaman pembaca sasaran. Oleh itu, kajian ini dijalankan untuk menganalisis makna konseptual yang terdapat dalam novel ini. Kerangka teori jenis-jenis makna yang diperkenalkan oleh Geoffrey Leech (1981) diadaptasi dalam kajian ini. Menurut, Leech (seperti yang dinyatakan dalam Umagandhi dan Vinothini, 2017), beliau beranggapan bahawa makna konseptual merupakan aspek utama kerana ia adalah setanding dalam organisasi dan struktur pada peringkat sintaksis dan fonologi bagi sesuatu bahasa. Leech membahagikan jenis makna kepada 7 jenis, namun kajian ini hanya memfokuskan kepada jenis makna konseptual sahaja.

Makna Konseptual

Menurut Geoffrey Leech (1974), makna konseptual juga dikenali sebagai makna denotatif atau makna kognitif yang merujuk kepada bentuk makna paling asas dan utama dalam sistem semantik sesuatu bahasa. Makna ini merujuk kepada makna literal dan objektif yang terkandung dalam bentuk linguistik tanpa dipengaruhi oleh unsur emosi, budaya atau konteks sosial. Makna konseptual berpaksikan ciri-ciri semantik yang logik dan sistematik,

yang membolehkan pengguna bahasa membezakan antara satu konsep dengan konsep yang lain. Berdasarkan konteks penterjemahan, makna konseptual memainkan peranan penting kerana penterjemah perlu terlebih dahulu memahami makna literal teks sumber sebelum membuat keputusan berkaitan pemilihan perkataan dalam bahasa sasaran.

Metodologi

Pendekatan kualitatif diadaptasi dalam kajian ini. Kaedah analisis perbandingan teks digunakan iaitu merujuk kepada penelitian terhadap teks sastera, iaitu novel bahasa Arab bertajuk *انتراح دلاوا* hasil karangan Najīb Mahfūz (2014) dan novel terjemahan dalam bahasa Melayu “Anak-Anak di Lorong Kami” yang diterjemahkan oleh Adli Yaacob (2020). Data kajian dianalisis secara deskriptif. Data kajian diperolehi daripada bahagian pertama yang mengkhususkan kepada bab 1 dalam novel ini sahaja, manakala bahagian kedua, ketiga, keempat dan kelima serta bab-bab yang lain tidak diambil kira sebagai data kajian. Oleh itu, teks yang diteliti oleh kajian ini dalam proses pemerolehan data kajian adalah pada muka surat 11 hingga 17 bagi novel bahasa Arab *انتراح دلاوا*, manakala bagi novel terjemahan bahasa Melayu “Anak-Anak di Lorong Kami” adalah melibatkan muka surat 3 hingga 8. Data dianalisis menggunakan teori yang diperkenalkan oleh Geoffrey Leech (1981) dengan melaksanakan perbandingan antara teks sumber dan teks sasaran.

Analisis Data dan Dapatan Kajian

Hasil perbandingan antara teks sumber dan teks sasaran bahagian pertama yang mengkhususkan kepada bab 1 novel ini mendapati terdapat 59 makna konseptual yang dikenal pasti. Namun, kajian ini hanya mewakili 6 contoh sahaja dalam proses penganalisisan data. Berikut merupakan data kajian yang diwakilkan untuk tujuan analisis:

Contoh 1

Teks Sumber	Teks Sasaran
وأمرهم بالجلوس فجلسوا على المقاعد من حوله، (halaman 11)	Dia mempersilakan mereka duduk, lalu mereka pun duduk di atas kerusi yang disediakan khas untuk mereka berlima. (halaman 3)

Contoh 1 menunjukkan perkataan *مهملاً* dalam teks sumber telah diterjemahkan menjadi “Dia mempersilakan mereka” yang menunjukkan makna konseptual. Menurut Kamus Besar Arab - Melayu Dewan (2006), perkataan *رماً* membawa maksud menyuruh jika diterjemahkan secara literal. Perkataan ini digunakan kerana pelaku merupakan seorang ayah yang memberikan arahan kepada anak-anaknya. Namun begitu, dalam teks sasaran penterjemah telah menggunakan perkataan “mempersilakan” bagi disesuaikan dengan konteks perbincangan antara ayah dan anak-anaknya.

Contoh 2

Teks Sumber	Teks Sasaran
...فإدريس الأخ الأكبر هو المرشح الطبيعي للمنصب، فلم يعد أحد منهم يتساءل عما هنالك. (halaman 12)	, sudah semestinya Idris sebagai anak sulung merupakan pilihan yang paling tepat dan tidak seorang pun daripada kalangan mereka akan membantah keputusan itu. (halaman 4)

Frasa **الطبيب المرشح** telah diterjemahkan sebagai “pilihan yang paling tepat” dalam bahasa sasaran oleh penterjemah. Berdasarkan terjemahan literal teks sumber, perkataan **حشرملا** menurut Kamus Besar Arab - Melayu Dewan (2006) membawa maksud calon, manakala perkataan **الطبيب** bererti semula jadi. Hal ini kerana, Idris merupakan anak sulung selaku pewaris pertama perniagaan bapanya. Justeru, penterjemah menggunakan frasa tersebut kerana mendukung fungsi makna yang selari dalam teks sumber.

Contoh 3

Teks Sumber	Teks Sasaran
إلا أدهم فقد غض بصره حياء وارتباكاً، (halaman 12)	kecuali Adham yang tunduk memandang lantai sarat dengan kekeliruan yang bermain di mindanya . (halaman 4)

Menurut Kamus Besar Arab - Melayu Dewan (2006), frasa **أءا تراو Xا ح** bermaksud malu dan perasaan yang serba salah. Namun begitu, dalam teks sasaran frasa ini diterjemahkan menjadi “sarat dengan kekeliruan yang bermain di mindanya”. Hal ini kerana Adham sangat terkejut dengan keputusan ayahnya untuk memilihnya sebagai pewaris perniagaan. Oleh yang demikian, frasa yang diterjemahkan dalam bahasa sasaran disesuaikan dengan situasi ini. Selain itu, penterjemah juga telah membuat penambahan frasa “bermain di mindanya” untuk pemahaman pembaca.

Contoh 4

Teks Sumber	Teks Sasaran
تأدب يا إدريس.. (halaman 15)	“Jaga mulut kamu Idris!” (halaman 5)

Contoh 4 menunjukkan perkataan **تأدب** bermaksud beradablah menurut Kamus Besar Arab - Melayu Dewan (2006), dialog ini diujarkan oleh ayah kepada anaknya Idris kerana tidak berpuas hati terhadap keputusannya. Penterjemah telah memilih frasa “jaga mulut” untuk digunakan dalam teks sasaran kerana dalam konteks pembaca sasaran, frasa “beradablah” jarang digunakan. Namun begitu, terjemahan yang dihasilkan masih mengekalkan makna yang sama.

Contoh 5

Teks Sumber	Teks Sasaran
اقترَبَ الجبلَاوي خطوتين في بَطءٍ كالتَّوَثُّبِ، (halaman 15)	Gabelawi menapak dua langkah dengan beratnya ke hadapan ... (halaman 7)

Frasa “menapak dua langkah dengan beratnya” telah diterjemahkan daripada “خطوت زاق ب+”، dalam teks sumber. Frasa “خطوتاق ب+” bererti mendekati dua langkah dan membawa maksud dengan perlahan (Kamus Besar Arab - Melayu Dewan, 2006). Terjemahan yang dihasilkan dalam teks sasaran mendukung makna yang 6 sama seperti terjemahan literal. Situasi ini berlaku apabila Gabelawi ingin memberikan amaran keras kepada Idris yang menentang keputusannya. Justeru itu, penterjemah telah memilih perkataan yang mudah difahami oleh pembaca sasaran untuk disesuaikan dengan konteks tersebut.

Kesimpulan

Hasil penelitian terhadap perbandingan di antara teks bahasa sumber iaitu novel bahasa Arab yang bertajuk *انتراح دلاوا* dan teks bahasa sasaran iaitu novel terjemahan dalam bahasa Melayu yang berjudul “Anak-Anak di Lorong Kami” mendapati bahawa terdapatnya perubahan makna daripada terjemahan bahasa sumber ke bahasa sasaran yang melibatkan makna konseptual. Hal ini kerana, fokus penterjemah adalah untuk memastikan terjemahan dalam bahasa sasaran difahami oleh pembaca, bukan penterjemahan menurut aspek tekstual atau literal semata-mata.

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Penerbitan Terjemahan Empat Novel Klasik Agung China Di Malaysia: Satu Penerokaan Melalui Lensa Sosiologi Terjemahan (The Publication Of Translations Of The Four Great Classical Chinese Novels In Malaysia: An Exploration Through The Lens Of Translation Sociology)

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Abstrak

Kertas kerja ini menelusuri faktor-faktor pendorong kepada penterjemahan dan penerbitan terjemahan Empat Novel Klasik Agung China dalam bahasa Melayu di pasaran buku terjemahan Malaysia melalui lensa sosiologi terjemahan. Kajian ini memanfaatkan konsep sosiologi terjemahan oleh Wolf (2014), dan prinsip kajian sejarah terjemahan oleh Pym (1998). Data kajian diperoleh melalui pengumpulan maklumat parateks, dan dianalisis secara deskriptif kualitatif. Dapatan kajian menunjukkan bahawa penerbitan terjemahan Empat Novel Klasik Agung dalam bahasa Melayu julung kali menembusi pasaran pada tahun 2001, dengan terjemahan berjudul Hikayat Pinggir Air (2001), dan disusuli dengan Hikayat Tiga Negara (2012), Hikayat Jelajah ke Barat (2015), Mimpi di Mahligai Merah (2017), dan Hikayat Mimpi Rumah Agam Merah (2018). Aktiviti penterjemahan ini melibatkan usaha daripada 10 orang penterjemah. Empat pihak utama yang terlibat dalam usaha penerbitan tersebut terdiri daripada Dewan Bahasa dan Pustaka (DBP), Persatuan Penterjemahan dan Penulisan Kreatif Malaysia (PERSPEKTIF), Yayasan Karyawan, dan Persatuan Siswazah Jabatan Pengajian Tionghoa, Universiti Malaya (PEJATI). Secara keseluruhan, penerbitan terjemahan Empat Novel Klasik Agung China bertujuan untuk membolehkan rakyat Malaysia mengenali tamadun, peradaban dan kebudayaan negara China melalui terjemahan karya sastra klasik China ke dalam bahasa kebangsaan Malaysia.

Kata kunci: Empat Novel Klasik Agung China, sejarah terjemahan, sosiologi terjemahan, terjemahan karya sastra, terjemahan bahasa China-bahasa Melayu

Abstract

This paper explores the driving factors behind the translation and publication of the Malay versions of the Four Great Classical Chinese Novels in the Malaysian translation book market, through the lens of translation sociology. The study employs the concept of translation sociology as proposed by Wolf (2014), along with the principles of translation history outlined by Pym (1998). Research data were obtained through the collection of paratextual information and analyzed using a qualitative descriptive approach. The findings show that the publication of the Malay translations of the Four Great Classical Chinese Novels first entered the market in 2001, beginning with the translation titled Hikayat Pinggir Air (2001), followed by Hikayat Tiga Negara (2012), Hikayat Jelajah ke Barat (2015), Mimpi di Mahligai Merah (2017), and Hikayat Mimpi Rumah Agam Merah (2018). This translation activity involved the efforts of 10 translators. The four main parties involved in the publication efforts were Dewan Bahasa dan Pustaka (DBP), the Association of Translation and Creative Writing Malaysia (PERSPEKTIF), the Karyawan

Foundation, and the Alumni Association of the Department of Chinese Studies, University of Malaya (PEJATI). Overall, the publication of the Malay translations of the Four Great Classical Chinese Novels aims to enable Malaysians to gain a deeper understanding of Chinese civilization and culture through the translation of classical Chinese literary works into the national language of Malaysia.

Keywords: The Four Great Classical Chinese Novels, translation history, translation sociology, literary translation, Chinese–Malay translation

Pengenalan

Kesusasteraan China mempunyai sejarah perkembangan yang lama dan berpanjangan, berkait rapat dengan sejarah dan budaya negara China, serta menonjolkan ciri-ciri keetnikan, keboleharisan dan kerelevanan zaman yang istimewa (Yang Hanyu & Feng Xueyan, 2015: 53). Jelas Yang Hanyu dan Feng Xueyan (2015, hlm. 53), kesusasteraan China merangkumi pelbagai jenis genre, seperti puisi, prosa, lirik, drama, novel dan lain-lain, yang masing-masing mempunyai ciri-ciri tersendiri pada zaman tertentu. Dalam pada itu, Empat Novel Klasik Agung China yang dihasilkan pada zaman Dinasti Ming dan Qing terdiri daripada 三国演义(sanguo yanyi), 水浒传(shuihu zhuan), 西游记(xiyou ji) dan 红楼梦(hongloumeng) (Yang Hanyu & Feng Xueyan, 2015, hlm. 53). Keempat-empat novel klasik agung ini mempunyai nilai yang tinggi dan impak yang besar dalam sejarah kesusasteraan negara China.

Bagi mengenali sesebuah negara atau tamadun, terjemahan berperanan sebagai jambatan yang penting. Terjemahan memainkan peranan yang amat mustahak, terutamanya dalam meningkatkan persefahaman antara budaya, falsafah, ilmu sains, susastera dan agama (Jin Di, 2003, hlm. 20). Terjemahan bukan sahaja menjadi medium pemindahan ilmu pengetahuan, malah juga memainkan peranan penting dalam membina persefahaman antara pelbagai kumpulan dan negara, serta dalam memindahkan budaya (Newmark, 1988, hlm. 10).

Sejarah dan Sosiologi Terjemahan

Sosiologi ialah kajian tentang interaksi manusia dengan masyarakat (Buzelin, 2013, hlm. 186). Terjemahan dikatakan melibatkan konteks sosial kerana penterjemahan dilakukan oleh individu dalam sistem sosial; dan fenomena terjemahan sememangnya terbabit dalam institusi sosial yang banyak menentukan pemilihan, penghasilan dan pengedaran terjemahan serta strategi yang digunakan dalam terjemahan (Zheng, 2017, hlm. 28). Mossop (1988, hlm. 66) menjelaskan bahawa terjemahan yang dihasilkan oleh sesebuah institusi terjemahan adalah berkait rapat dengan kumpulan khusus yang ingin disasarkan. Tegas Wolf (2014, hlm. 10), penghasilan terjemahan (yang merangkumi pemilihan, penerbitan dan pengedaran) dipengaruhi oleh konteks sosial, iaitu ditentukan oleh individu yang berada dalam sistem sosial yang berkenaan. Sehubungan dengan itu, kajian ini bertujuan untuk mengkaji faktor-faktor yang mendorong penterjemahan dan penerbitan terjemahan Empat Novel Klasik Agung China ke dalam bahasa Melayu untuk disasarkan kepada pembaca Malaysia.

Pym (1998, hlm. 5) mengklasifikasikan sejarah terjemahan kepada tiga subbidang, iaitu arkeologi terjemahan, kritikan sejarah dan penerangan. Arkeologi terjemahan ialah perbincangan yang menjawab semua atau sebahagian soalan tentang siapa menterjemahkan apa, bagaimana, di mana, bila, untuk siapa dan apa kesannya. Kritikan sejarah ialah perbincangan tentang cara

terjemahan mendorong atau menghalang kemajuan. Penerangan pula mengulas tentang kewujudan artifak arkeologi dan hubung kaitnya dengan perubahan. Berkenaan dengan hal ini, Pym (1998, hlm. xxiii-xxiv) mengemukakan empat prinsip berikut bagi menjalankan kajian sejarah terjemahan:

1. Sejarah terjemahan harus menerangkan sebab terjemahan dihasilkan pada masa dan di tempat tertentu. Sejarah terjemahan harus menangani masalah berkaitan sebab-akibat sosial.
2. Objek utama dalam kajian sejarah terjemahan sepatutnya ialah penterjemah, dan bukannya teks terjemahan, sistem kontekstual atau ciri linguistik.
3. Sejarah terjemahan harus bersangkut paut dengan konteks sosial penterjemah, iaitu tempat tinggal dan tempat kerja mereka.
4. Sebab sejarah terjemahan hendak dilakukan perlu diterangkan.

Pernyataan Wolf (2014) dan Pym (1998) jelas mendedahkan bahawa kajian tentang penghasilan terjemahan perlu memberikan penekanan kepada dua aspek utama, iaitu sebab penghasilan dan individu yang terlibat dalam menterjemah dan menerbitkan sesebuah terjemahan.

Metodologi Kajian

Data kajian diperoleh melalui kaedah pengumpulan maklumat parateks berdasarkan konsep “parateks” yang dibangunkan oleh Genette (1997). Beliau (1997, hlm. xviii) mentakrifkan “parateks” sebagai elemen-elemen umum yang terdapat dalam buku (periteks) dan elemen-elemen di luar buku yang merujuk buku tersebut (epiteks). Elemen paratektual bukan sahaja dapat menyampaikan maklumat tentang nama pengarang atau tarikh penerbitan, malah juga dapat menjelaskan tujuan pengarang dan/atau penerbit (Genette, 1997, hlm. 30-31). Untuk kajian ini, data kajian dikutip melalui maklumat periteks, khususnya pada bahagian prakata dan kata pengantar dalam buku terjemahan yang berkenaan. Data kajian dianalisis secara deskriptif kualitatif.

Dapatan Kajian

Dapatan kajian menunjukkan bahawa Empat Novel Klasik Agung China sudah diterjemahkan ke dalam bahasa Melayu. Penerbitan terjemahan novel-novel tersebut dalam versi bahasa Melayu julung kali menembusi pasaran pada tahun 2001, dengan terjemahan berjudul Hikayat Pinggir Air (2001), dan disusuli dengan Hikayat Tiga Negara (2012), Hikayat Jelajah ke Barat (2015), Mimpi di Mahligai Merah (2017), dan Hikayat Mimpi Rumah Agam Merah (2018). Maklumat penerbitan bagi setiap terjemahan adalah seperti yang ditunjukkan dalam Jadual 1.

Jadual 1

Senarai Penerbitan Terjemahan Empat Novel Klasik Agung China

No.	Judul Asal/ Penulis asal	Judul Terjemahan	Tahun Penerbitan	Penterjemah	Penerbit
1.	《水浒传》 (<i>shuihu zhuan</i>) Shi Nan'an	<i>Hikayat Pinggir Air</i> (Jilid I-IV)	2001	Lim Chuan Boon, Tan Lai Peng & Woo Tack Lok	Dewan Bahasa & Pustaka
2.	《三国演义》 (<i>sanguo yanyi</i>) Luo Guanzhong	<i>Hikayat Tiga Negara</i> (Jilid I- IV)	2012	Yuen Boon Chan & Woo Tack Lok	Dewan Bahasa & Pustaka
3.	《西游记》 (<i>xiyou ji</i>) Wu Cheng'en	<i>Hikayat Jelajah ke Barat</i> (Jilid I- IV)	2015	Woo Tack Lok	Dewan Bahasa & Pustaka
4.	《红楼梦》 (<i>honglouloumeng</i>) Cao Xueqin	<i>Mimpi di Mahligai Merah</i> (Jilid I- VI)	2017	Seng Yan Chuan & Khor Boon Eng	Yayasan Karyawan & PEJATI
5.	《红楼梦》 (<i>honglouloumeng</i>) Cao Xueqin	<i>Hikayat Mimpi Rumah Agam Merah</i> (Jilid I-IV)	2018	Loh Wah Ching, Chew Fong Peng, Lai Choy, Chan Foo Heng & Woo Tack Lok	Dewan Bahasa & Pustaka

Penglibatan Penterjemah dan Penerbit

Penterjemahan Empat Novel Klasik Agung China ke dalam bahasa Melayu melibatkan usaha daripada 10 orang penterjemah, iaitu Chan Foo Heng, Chew Fong Peng, Khor Boon Eng, Lai Choy, Lim Chuan Boon, Loh Wah Ching, Seng Yan Chuan, Tan Lai Peng, Woo Tack Lok, dan Yuen Boon Chan.

Buku terjemahan tersebut diterbitkan oleh empat pihak utama yang terlibat dalam usaha penerbitan ini, iaitu Dewan Bahasa dan Pustaka (DBP), Persatuan Penterjemahan dan Penulisan Kreatif Malaysia (PERSPEKTIF), Yayasan Karyawan, dan Persatuan Siswazah Jabatan Pengajian Tionghoa, Universiti Malaya (PEJATI).

Faktor-faktor Pendorong kepada Penerbitan Terjemahan Empat Novel Klasik Agung China di Malaysia

Secara umumnya, penterjemahan dan penerbitan terjemahan Empat Novel Klasik Agung China dalam bahasa Melayu didorong oleh beberapa faktor. Berdasarkan data kajian yang dikutip, faktor-faktor tersebut boleh dikategorikan kepada tiga pendorong utama.

(I) Nilai dan Martabat Empat Novel Klasik Agung China

Berdasarkan maklumat parateks yang diperoleh, didapati bahawa penterjemahan dan penerbitan terjemahan Empat Novel Klasik Agung China terpengaruh oleh nilai dan martabat keempat-empat novel klasik agung tersebut di China dan di persada dunia, sepertimana yang diturunkan dalam petikan berikut:

“Dalam jangka masa ini, hikayat ini kerap kali diadaptasikan menjadi drama pentas, filem, wayang boneka; malah disadur dalam pelbagai bentuk terbitan termasuk puisi, lukisan, buku kartun dan komik. Di samping itu, novel ini juga diterjemahkan ke dalam bahasa-bahasa dunia lain seperti bahasa Jepun, bahasa Inggeris, bahasa Rusia, bahasa Vietnam, bahasa Jerman, bahasa Perancis, bahasa Belanda dan lain-lain lagi. Hal ini membuktikan betapa novel ini memikat hati para peminat dan pengkaji sastera kerana dikatakan dapat mewakili sastera China untuk periode tertentu.”

(Pengantar Penterjemah, dalam Hikayat Pinggir Air, 2001, hlm. xi)

(II) Status bahasa Melayu merupakan bahasa rasmi dan bahasa kebangsaan Malaysia

Penterjemahan Empat Novel Klasik Agung China ke dalam bahasa Melayu didapati berkait rapat dengan status bahasa Melayu sebagai bahasa rasmi dan bahasa kebangsaan Malaysia. Hasilnya, terjemahan versi bahasa Melayu dapat disebarluaskan dan disajikan kepada rakyat Malaysia, seperti yang tercatat dalam dua petikan berikut:

“Melalui usaha penterjemahan karya kesusasteraan klasik China ini, pemahaman terhadap budaya, nilai-nilai murni, dan tamadun besar China oleh masyarakat Malaysia akan lebih luas kerana hampir keseluruhan masyarakat Malaysia memahami bahasa kebangsaan kita.”

(Pengantar Penerbit dalam Hikayat Tiga Negara, 2012, hlm. v)

“Kami menaruh harapan yang tinggi agar penerbitan Hikayat Jelajah ke Barat dalam versi bahasa Melayu ini akan memperkaya khazanah kesusasteraan kebangsaan, sekali gus mendatangkan manfaat yang besar kepada segenap lapisan masyarakat berbilang kaum di negara ini.”

(Pengantar Penerbit dalam Hikayat Jelajah ke Barat, 2015, hlm. vi)

(III) Peningkatan persefahaman dan pertukaran budaya melalui terjemahan

Hasil kajian juga menunjukkan bahawa penterjemahan dan penerbitan Empat Novel Klasik Agung China merupakan usaha untuk memupuk persefahaman dan mendorong pertukaran budaya antara China dan Malaysia, sebagaimana yang disebut dalam tiga petikan berikut:

Penerbitan ini akan mewujudkan ruang kepada penggemar karya terjemahan, khasnya penterjemahan karya agung seperti Hongloumeng, untuk memahami budaya dan pandangan dunia masyarakat China dari abad ke-17 hingga ke awal abad ke-20, khasnya di zaman pemerintahan Dinasti Qing.

(Catatan Ketua Editor dalam Mimpi di Mahligai Merah, 2017, hlm. xxiii)

Hikayat ini yang diterbitkan di Malaysia pastinya akan berjaya tersebar di kalangan kaum Melayu dan bertindak sebagai jambatan untuk menggalakkan pertukaran budaya antara kaum Cina dengan Melayu. Ini juga akan mengeratkan hubungan tali persahabatan China-

Malaysia. Pendek kata, ia mempunyai signifikan yang khusus dalam konteks interaksi tamadun.

(Catatan Pengerusi PEJATI dalam Mimpi di Mahligai Merah, 2017, hlm. xxvi)

Sebenarnya, kerja-kerja penterjemahan merupakan satu bentuk dialog antara dua jenis kebudayaan. Ia bukan sahaja melibatkan pertukaran maklumat daripada bahasa asal kepada bahasa terjemahan semata-mata, malah ia turut melibatkan pemindahan budaya sesebuah bangsa kepada satu bangsa lain.

(Pengenalan dalam Hikayat Mimpi Rumah Agam Merah, 2018, hlm. xxxvi)

Kesimpulan

Secara kesimpulannya, penterjemahan dan penerbitan terjemahan Empat Novel Klasik Agung China dalam versi bahasa Melayu didorong oleh tiga faktor yang utama, iaitu nilai dan martabatnya, status bahasa Melayu sebagai bahasa kebangsaan Malaysia, serta peningkatan persefahaman dan pertukaran budaya antara China dan Malaysia. Lebih-lebih lagi, usaha ini turut mendapat sokongan daripada pelbagai pihak, termasuk penerbit agensi kerajaan seperti Dewan Bahasa dan Pustaka, serta organisasi lain seperti Persatuan Penterjemahan dan Penulisan Kreatif Malaysia (PERSPEKTIF), Yayasan Karyawan, dan Persatuan Siswazah Jabatan Pengajian Tionghoa, Universiti Malaya (PEJATI).

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Ketepatan Penterjemahan Intralingual Bahasa Melayu Kedayan ke dalam Bahasa Melayu Brunei Standard. Satu Analisis Perbandingan Terjemahan Berbantuan Kecerdasan Buatan (Chatgpt) dengan Terjemahan Penutur Jati Bahasa Melayu Kedayan
Accuracy of Intralingual Translation of Kedayan Malay into Brunei Standard Malay. A Comparative Analysis of Artificial Intelligence-Assisted Translation (Chatgpt) with Native Speaker Translation of Kedayan Malay

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Abstrak

Bahasa Melayu Kedayan (BMK), sebagai salah satu bahasa puak Jati di negara Brunei Darussalam, berdepan ancaman kepupusan yang serius akibat penurunan bilangan penuturnya. Sebagai salah satu bahasa warisan negara Brunei, pemeliharaan bahasa ini amat penting bukan sahaja untuk mengekalkan kepelbagaian linguistiknya, malahan untuk memastikan kelangsungan kearifan tempatan yang terkandung dalam bahasa tersebut. **Perkembangan teknologi** digital yang kini sohor dengan teknologi kecerdasan buatan (AI) menawarkan peluang baharu untuk membantu usaha pelestarian bahasa dan dialek tempatan. Oleh itu, penulisan ini meneliti potensi AI dalam menterjemah teks BMK ke dalam bahasa Melayu standard (BMS) secara intralingual, sebagai usaha untuk melestarikan BMK dan kearifan tempatannya. Secara khusus, objektif penulisan ini adalah untuk meneliti ketepatan terjemahan teks dalam BMK oleh AI, iaitu ChatGpt, mengenal pasti cabaran linguistik dalam proses terjemahan intralingual; dan menilai potensi ChatGpt sebagai medium pelestarian BMK dan kearifan tempatan masyarakat Melayu Kedayan di Brunei Darussalam. Untuk itu, kajian ini menganalisis terjemahan petikan teks dalam bahasa Kedayan oleh ChatGpt dan membandingkan hasil terjemahan ChatGpt dengan terjemahan oleh penutur jati BMK dari segi kesetiaan semantik, ketepatan struktur, serta kepekaan budaya. Dapatan awal menunjukkan bahawa ChatGpt mempunyai potensi besar dalam membantu penterjemahan intralingual, namun masih memerlukan pelarasan manusia dalam menangani nuansa dialek dan istilah budaya tempatan, khususnya perbezaan semantik yang bergantung pada konteks.

Kata kunci : penterjemahan intralingual; kelestarian; bahasa Melayu Kedayan; bahasa Melayu Brunei Standard; kecerdasan buatan (ChatGPT)

Abstract

Kedayan Malay (BMK), one of the indigenous languages of the Jati ethnic group in Brunei Darussalam, is facing a serious threat of extinction due to the declining number of speakers. As part of Brunei's linguistic heritage, the preservation of this language is crucial not only for maintaining linguistic diversity, but also for safeguarding the local wisdom embedded within it. The rapid advancement of digital technology, particularly in the field of Artificial Intelligence (AI), offers new opportunities to support the preservation of local languages and dialects. Therefore, this study explores the potential of AI in translating BMK texts into Standard Malay (BMS) through intralingual translation, as an effort to preserve the Kedayan language and its cultural knowledge. Specifically, the objectives of this study are to examine the accuracy of BMK text translations by

ChatGPT, to identify linguistic challenges in the intralingual translation process, and to assess the potential of ChatGPT as a medium for preserving BMK and the local wisdom of the Kedayan Malay community in Brunei Darussalam. To achieve this, the study analyzes BMK text excerpts translated by ChatGPT and compares the results with translations by native BMK speakers in terms of semantic fidelity, structural accuracy, and cultural sensitivity. Preliminary findings indicate that ChatGPT has significant potential in supporting intralingual translation; however, human intervention is still needed to address dialectal nuances and culturally embedded terms, especially semantic differences that are context-dependent.

Keywords : intralingual translation; sustainability; Kedayan Malay; Brunei Standard Malay; artificial intelligence (ChatGPT)

Pengenalan

Bahasa ialah elemen penting dalam identiti sesebuah masyarakat. Dalam konteks Brunei Darussalam, bahasa bukan sahaja berfungsi sebagai medium komunikasi, malahan bahasa mencerminkan warisan budaya dan nilai masyarakatnya. Kedayan merupakan salah satu puak jati Brunei yang memiliki bahasa ibunda tersendiri, iaitu Bahasa Melayu Kedayan (BMK). Namun begitu, dengan arus pemodenan dan penyatuan bahasa melalui dasar rasmi, dan sistem pendidikan dwibahasa yang diamalkan oleh negara Brunei Darussalam menyebabkan bahasa Inggeris dan bahasa Melayu Brunei Standard (BMBS) semakin mendominasi ruang komunikasi rasmi dan sosial di samping bahasa kolokial Melayu Brunei.

Perbezaan antara BMK dan BMBS bukan sekadar terletak pada kosa kata, malahan turut melibatkan aspek morfologi, khususnya penggunaan imbuhan. Keadaan ini menimbulkan cabaran dalam usaha menterjemah teks daripada bahasa Kedayan kepada BMBS, terutamanya apabila melibatkan penggunaan teknologi seperti kecerdasan buatan (AI).

Kajian ini dijalankan untuk menilai keberkesanan teknologi AI, khususnya ChatGPT, dalam membantu proses penterjemahan intralingual daripada bahasa Melayu Kedayan ke BMBS. Kajian juga meneliti sejauh mana AI dapat memahami nuansa semantik antara dua bahasa serumpun ini.

Latar Belakang Kajian

Penterjemahan intralingual merujuk penterjemahan dalam bahasa yang sama tetapi melibatkan variasi dialek atau subbahasa. Dalam konteks ini, bahasa Melayu Kedayan dan BMBS dianggap sebagai dua variasi dalam spektrum bahasa Melayu Brunei. Perbezaan dalam penggunaan imbuhan, struktur ayat, dan kosa kata menunjukkan bahawa penterjemahan antara kedua-duanya memerlukan sensitiviti linguistik, sosio dan budaya yang tinggi (Dewan Bahasa dan Pustaka Sarawak, 2016).

Bahasa Melayu Kedayan, sebagai salah satu bahasa puak Jati pribumi di Brunei, kelihatan semakin terpinggir disebabkan oleh tekanan daripada penggunaan bahasa Inggeris dan BMBS dalam pendidikan, media, dan urusan rasmi. Oleh itu, usaha mendokumentasi, menganalisis dan menterjemahkan teks dalam bahasa Kedayan adalah penting untuk tujuan pelestarian bahasa dan warisan budaya (Sidek, 2001).

Dengan kemajuan teknologi AI, terutamanya dalam bidang pemprosesan bahasa semula jadi (NLP), ChatGPT berpotensi besar untuk membantu usaha penterjemahan dan pelestarian bahasa pribumi seperti bahasa Melayu Kedayan. Namun begitu, masih terdapat keraguan tentang

kemampuan AI dalam memahami konteks budaya dan variasi semantik yang kompleks. Oleh itu, bagi menentukan keupayaan ChatGpt menterjemah teks dalam BMK ke dalam BMBS sebagai satu penterjemahan intralingual, maka penulisan ini bermatlamat untuk mencapai tiga objektif yang berikut, iaitu meneliti ketepatan terjemahan teks dalam BMK oleh AI, iaitu ChatGpt, mengenal pasti cabaran linguistik dalam proses terjemahan intralingual; dan menilai potensi ChatGpt sebagai medium pelestarian BMK dan kearifan tempatan masyarakat Melayu Kedayan di Brunei Darussalam.

Bagi mencapai matlamat penulisan ini maka, penulisan ini menganalisis petikan dalam bahasa Melayu Kedayan yang diterjemah oleh ChatGpt 4.0 dan terjemahan ini dibandingkan dengan terjemahan yang dihasilkan oleh penutur jati bahasa Melayu Kedayan. Petikan yang dipilih merupakan petikan daripada Hikayat Awang Kamarudin yang diselenggarakan oleh Dulani (1992). Beberapa petikan daripada teks HAK yang ditulis dalam bahasa Kedayan telah dipilih dan dimuat naik ke dalam sistem ChatGPT untuk tujuan penterjemahan ke dalam BMBS. Hasil penterjemahan AI kemudian dibandingkan dengan penterjemahan manusia untuk mengenal pasti ketepatan penterjemahan intralingual oleh ChatGpt.

Analisis dan Perbincangan

Bahagian ini membentangkan analisis terjemahan berbantuan ChatGpt dan dibandingkan dengan terjemahan penutur jati BMK dengan memfokuskan kesalahan terjemahan yang dapat dikategorikan kepada beberapa aspek seperti yang disenaraikan di bawah. Antara kesalahan yang diperhati dalam terjemahan oleh ChatGpt ialah padanan kata yang salah, dan terjemahan frasa atau sebahagian ayat yang salah. Namun, oleh sebab keterbatasan ruang dalam penulisan ini, maka penelitian ini memperlihatkan salah terjemah atau padanan kata yang salah oleh ChatGpt dalam menterjemah petikan daripada HAK.

Padanan kata yang salah

Contoh (i)

Teks Sumber	Sudah ia datang di sana, dilihatnya dangsanaknya Awang Sukaim dengan Si Bujang Laila Bongsu sudah pun ada menunggu kadidia.
Terjemahan oleh ChatGPT	Setelah sampai di sana, dilihatnya sepupunya , Awang Sukaim, bersama Si Bujang Laila Bongsu, sudah pun menunggu di situ.
Terjemahan Penutur Jati BMK	Sesudah dia tiba di sana, dia melihat <u>saudaranya</u> , Awang Sukaim dan Si Bujang Laila Bongsu sudah berada di sana menunggu kehadirannya.

Contoh (ii)

Teks Sumber	Dang Kasuma Mata itu adi Dang Kasuma yang keenam.
Terjemahan oleh ChatGPT	Dang Kasuma Mata itu ialah abang Dang Kasuma yang keenam.
Terjemahan Penutur Jati BMK	Dang Kasuma Mata itu merupakan <u>adik</u> yang keenam kepada Dang Kasuma.

Contoh (iii)

Teks Sumber	Bah <u>babu</u> , bongkastah ajungku,," katanya.
Terjemahan oleh ChatGPT	Baiklah, <u>kasihku</u> , keluarkanlah perahu saya," katanya.
Terjemahan Penutur Jati BMK	Wahai <u>Ibu</u> , segeralah buka perahu itu," katanya.

Contoh (iv)

Teks Sumber	Bismillah aku membongkas, bukanku membongkas apa, aku membongkas ajung awangku; awangku akan ke tanah . subarang bermain perang."
Terjemahan oleh ChatGPT	Dengan nama Allah aku mengeluarkan (perahu ini), bukan aku mengeluarkan sembarangan, aku mengeluarkan perahu <u>kekasihku</u> ; <u>kekasihku</u> akan berangkat ke negeri seberang untuk berperang."
Terjemahan Penutur Jati BMK	<u>Bismillah</u> aku membuka, bukan ku membuka apa, aku membuka perahu ini <u>awangku</u> agar <u>awangku</u> dapat ke tanah seberang untuk berperang."

Analisis terjemahan oleh ChatGpt dibandingkan dengan terjemahan penutur jati BMK menunjukkan bahawa ChatGPT mempunyai keupayaan asas dalam memahami struktur ayat dan perbendaharaan kata bahasa Melayu. Namun begitu, terdapat beberapa kelemahan ketara iaitu salah terjemah kata atau frasa seperti contoh (i) hingga contoh (iv). Hal ini sudah dijangka kerana ChatGpt kemungkinan tidak mempunyai sumber yang lengkap, misalnya glosari atau kamus bahasa Kedayan yang tersedia dalam talian. Misalnya, perkataan “dangsanaknya” dengan partikel “nya” mengganggu kebolehterjemahan Chatgpt. Perkataan “dangsanak” yang bermaksud “saudara” telah diterjemah sebagai “sepupu”. Namun, dalam ayat yang seterusnya, ChatGpt dapat menterjemah “dangsanak” tanpa partikel “nya” dengan betul sebagai “saudara”. Begitu juga “adi” yang dieja mengikut sebutan penutur BMK bagi merujuk “adik” dalam teks HAK tidak dapat diterjemah dengan betul sebagai “adik” oleh ChatGpt sebaliknya diterjemah sebagai abang”. Padanan “abang” bagi perkataan “adi” kemungkinan didasari oleh kolokasi keseluruhan ayat tersebut. Seterusnya, padanan “kasihku” bagi “babu” merupakan terjemah yang salah oleh ChatGpt. Dalam konteks BMK dan BMB kolokial, “babu” merujuk ibu dan kosa kata ini mungkin tidak tercapai oleh ChatGpt daripada sumber data bahasa kolokial BMB yang tersedia sebagai rujukan ChatGpt. Seandainya terjemahan ini dilakukan berdasarkan kolokasi dan konteks ayat, maka makna literal “babu” agak kabur dan tidak dapat ditafsirkan dengan betul.

Contoh (iv) juga memperlihatkan terjemahan yang salah bagi “awangku” yang diberikan ChatGpt sebagai “kekasihku”. Dalam konteks BMK dan BMBS, awangku merujuk gelaran warisan dan anak lelaki. Dalam hal ini, terjemahan ChatGpt kelihatan tidak mengambil kira konteks budaya setempat sehingga menghilangkan nuansa makna kontekstual. Nuansa dan makna budaya yang kaya tidak dapat diterjemahkan dengan tepat tanpa pengetahuan sosiolinguistik yang mendalam (Yusof & Mahali, 2023).

Perbincangan

Walaupun AI menunjukkan potensi besar sebagai alat bantu penterjemahan, kekangan dalam pemahaman semantik kontekstual dan budaya masih menjadi halangan utama. Keupayaan AI dalam mengenal pasti bentuk kata secara literal adalah tinggi, namun kekurangan dari segi pemahaman budaya menyebabkan hasil terjemahan kurang tepat atau tidak sesuai dengan konteks

tempatan (Wakeez, 2017). Hal ini menekankan keperluan untuk menggabungkan teknologi dengan pengetahuan manusia. Penggunaan AI harus dilihat sebagai alat sokongan, bukan pengganti sepenuhnya bagi penterjemah manusia, terutama dalam konteks bahasa yang kaya dengan variasi tempatan seperti bahasa Kedayan. Bagaimanapun, pemahaman AI dapat dipertingkat melalui latihan model yang lebih khusus dengan menggunakan korpus bahasa Kedayan yang lebih besar dan anotasi semantik yang tepat. Kerjasama antara pakar linguistik, jurubahasa, dan pengatur cara sangat diperlukan untuk menghasilkan sistem AI yang lebih sensitif terhadap keunikan bahasa serumpun.

Implikasi Pelestarian Bahasa

Kajian ini bukan sekadar menyentuh aspek teknikal penterjemahan, malahan turut memberikan implikasi terhadap pelestarian bahasa minoriti. Penggunaan AI untuk mendokumentasikan dan menterjemah bahasa Kedayan boleh membantu memperluas penggunaannya dalam pendidikan dan media. Namun, hal ini jika tidak ditangani dengan betul, penggunaan AI yang tidak tepat boleh mengakibatkan penyebaran makna yang salah dan seterusnya menjejaskan keaslian bahasa. Oleh itu, pelestarian bahasa memerlukan usaha bersepadu yang merangkumi:

1. Dokumentasi sistematik bentuk dan makna imbuhan bahasa Kedayan.
2. Penyediaan korpus digital bahasa Kedayan.
3. Latihan AI berdasarkan data asli yang mencerminkan penggunaan sebenar dalam masyarakat.
4. Pendidikan dan kesedaran tentang pentingnya menjaga kepelbagaian bahasa (Hazani, 2017).

Kesimpulan

Kajian ini memperlihatkan bahawa walaupun AI, khususnya ChatGPT mempunyai potensi sebagai alat bantu dalam penterjemahan intralingual, namun peranannya perlu diimbangi dengan penglibatan manusia, terutamanya apabila melibatkan bahasa yang sarat dengan unsur budaya dan variasi semantik. AI masih belum mampu memahami sepenuhnya makna kata yang bergantung pada konteks dan budaya dalam bahasa seperti BMK tanpa latihan dan intervensi manusia yang berterusan.

Usaha untuk memelihara dan memartabatkan bahasa serumpun seperti BMK Kedayan bukan sahaja terletak pada teknologi, malahn melibatkan komitmen masyarakat, akademik, dan institusi dalam mempertahankan nilai linguistik dan warisan budaya tempatan.

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Cerita-Cerita Seribu Satu Malam – Peninggalan Terulung Zaman Kegemilangan Islam *One Thousand and One Nights – The Foremost Legacy of the Islamic Golden Age*

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Abstrak

Cerita Seribu Satu Malam ialah satu himpunan cerita dongeng dalam bahasa Arab semasa zaman kegemilangan Islam. Dalam bahasa Inggeris, cerita tersebut dikenali sebagai ‘*The Arabian Nights*.’ Karya itu dihimpunkan selama beberapa kurun oleh pelbagai penulis, penterjemah dan ulama dari Asia Barat, Asia Tengah, Asia Tenggara dan Afrika Utara. Beberapa cerita tersebut boleh dikesan asalnya sehingga ke zaman kuno dan zaman pertengahan Arab, Parsi dan Mesopotamia. Walau bagaimanapun, kebanyakan cerita dongengnya berasal dari zaman dinasti Abbasiyyah dan Mamluk, sementara yang lain, khususnya yang berkaitan dengan cerita berbingkai, kemungkinan besar diperoleh daripada karya Parsi Pahlavi, ‘Seribu Cerita Dongeng’ (*A Thousand Tales*) yang berasal daripada penterjemahan teks Hindu kuno. Cerita-cerita tersebut menjangkau lebih kurang 300 tahun. Cerita-ceritanya mempersembahkan dunia yang berbentuk objek secara mendalam kepada pembaca. Contoh-contoh objek itu termasuk manusia, tumbuh-tumbuhan dan dunia khayalan. Para pendengar berbangsa Arab dan pembaca bukan berbangsa Arab, berupa pemerhati, bukan seorang peserta, jarang-jarang sekali mereka terlibat dalam bentuk secara empati, yakni boleh memahami perasaan orang lain, seperti mengapa seseorang itu sedih dalam cerita itu atau mengapa seseorang itu terpaksa mengembara ke tempat lain. Walaupun begitu, sifat atau perasaan kasih terhadap watak-watak yang diceritakan itu, dibangkitkan. Bagi pembaca-pembaca Barat khususnya, aspek ini adalah tentang cerita pada masa dulu, dan menjadi lebih penting lagi.

Kata kunci: Abbasiyyah, kegemilangan, penterjemahan, bercerita, perasaan.

Abstract

1001 Nights is a collection of fables in the Arabic language during the Glorious Age of Islam. In English, the stories are known as The Arabian Nights. The work was collected over several centuries by various writers, translators and scholars from West Asia, Central Asia, South-east Asia and North Africa. Some of the stories can be traced its origins to the ancient times and the middle ages of the Arabs, Persians and Mesopotamia. However, most of the fables originated from the Abbasiyyah and Mamluk dynasties, while the others, especially those related to frame stories, most likely was obtained from the works of Pahlavi Persians, A Thousand Tales, in which the work originated from translated ancient Hindu texts. Those stories were more than three hundred years old. The stories presented the readers about the world shaped like objects. Examples of those objects are humans, plants and a fantasy world. The Arab listeners and non-Arabic readers were like observers, not participants, rarely they were involved emotionally, i.e. to understand the feelings of others, like why someone is sad in the story, or why someone has to travel to another place. Even so, the feeling of empathy towards the characters in the story, is highlighted. For the Western readers, this aspect about story-telling during the ancient times, is more important.

Keywords: Abbasiyyah, glorious, translation, story-telling, feeling.

Pengenalan

Asal-usul

Bukti paling lama atau yang paling awal mengenai 1001 Malam hanya diketengahkan baru-baru ini. Abbot (1949), seorang ahli dalam fakulti Institut Oriental di Chicago, Amerika Syarikat telah meneliti satu kepingan yang jarang-jarang sekali dijumpai, berkenaan dengan kertas zaman pertengahan awal Syria kurun ke-9, apabila secara tiba-tiba beliau mendapati teks yang sedang beliau baca itu pernah dijumpainya. Kepingan itu mengandungi 16 baris (Abbot; 1949). Penemuan itu merupakan satu manuskrip kertas yang sudah lusuh dan terkoyak, tetapi masih terdapat muka surat tajuknya dan muka surat pertama teks versi kurun ke-9, Seribu Satu Malam yang merupakan suatu peristiwa bersejarah dan sangat penting juga. Manuskrip tersebut merupakan kitab buku dalam bentuk kertas, yang paling awal ditemui dalam Islam dengan tarikh yang begitu penting bagi sejarah awal Seribu Satu Malam itu.

Penerangan mengenai manuskrip tersebut

Terdapat dua folio yang digabungkan daripada kertas perang muda. Pada jenis salinan halus, ada bahagian tertentu yang sudah berubah warna dan sudah rosak pada bahagian bawah folio. Kandungannya pula mengandungi enam jenis entri yang berlainan. Mengikut kronologinya, dengan melihat faktor-faktor hubungan ruang, terdapat pelbagai skrip yang berlainan dan dakwat-dakwat yang bertindih. Keenam-enam entri tersebut adalah seperti:

1. Fragmen Alf Lailah atau “Seribu Satu Malam”.
2. Frasa-frasa yang bertaburan pada mukasurat dua dan tiga.
3. Garis besar figura seorang lelaki pada mukasurat dua.
4. Satu himpunan frasa yang bertaburan yang ditulis oleh orang-orang yang berlainan pada m.s. 2.
5. Draf kasar sepucuk surat pada m.s. 1.
6. Formula-formula mengenai perakuan-perakuan perundangan bertarikh Safar A.H. 266/Oktober, A.D. 879 ditulis pada ruang tepi keempat-empat mukasuratnya.

Usaha Abbot dalam menganalisis fragmen tersebut bukan sahaja berjaya mentafsir semua teks yang ada malahan dapat mengenal pasti tarikh sebenar fragmen itu dalam awal kurun kesembilan. Bahagian pendek daripada Seribu Satu Malam yang dijumpai itu membuktikan bahawa teks tersebut berusia lebih daripada 1,100 tahun. Hal ini menunjukkan bahawa satu bukti fizikal awal tentang kesusasteraan *Scheherazade* itu. Selain fragmen Abbot itu, kepingan-kepingan paling lama bukti sejarahnya dijumpai dalam dua teks Arab kurun ke-10. Penjual buku Baghdad, Ibn al-Nadim (meninggal dunia antara 990 SM atau 998 SM) memberikan suatu penerangan mengenai Seribu Satu Malam dan bagaimana ia mula-mula muncul dalam kesusasteraan Arab dalam Fihrist (Katalog buku-buku) dalam bahagian pencerita-pencerita dan pencerita-pencerita anekdot. Beliau (Al-Nadim) turut menyatakan bahawa orang pertama yang telah mengumpulkan dan memelihara cerita-cerita fiksiyen dalam buku-buku ialah orang-orang Parsi kuno dan kebanyakan koleksi tersebut mungkin diterjemahkan ke dalam bahasa Arab dan diperhalus serta diperindah oleh tokoh-tokoh sastra yang terkemudiannya.

Al-Nadim juga mencatat bahawa buku pertama yang ditulis sebegini ialah satu himpunan yang dikenali dalam bahasa Parsi sebagai “Hazar afsan” (Seribu Cerita) dan terus memberikan

satu ringkasan yang tepat mengenai cerita berbingkai yang terkenal dalam Seribu Satu Malam, bersama-sama dengan cerita mengenai seorang raja yang berkahwin dengan seorang isteri baharu setiap hari dan membunuhnya pada pagi esoknya serta bagaimana menariknya cerita-cerita itu telah melambatkan pembunuhan Scheherazade itu, selama seribu satu malam. Selepas menyatakan penterjemahan Seribu Satu Malam ke dalam bahasa Arab, Ibn al-Nadim terus memberikan satu senarai panjang mengenai himpunan cerita dan cerita-cerita individu yang diterjemahkan ke dalam bahasa Arab daripada sumber-sumber bahasa Parsi, Hindu dan Yunani termasuk sebuah lagi karya dalam bahasa Parsi bertajuk, “Hazar dastan” (Seribu buah cerita) serta satu rujukan mengenai versi Byzantium tentang cerita berbingkai Scheherazade itu.

Rujukan kedua yang dijumpai pada karya “Muruj al-dhahab” (*Meadows of Gold*) oleh al-Mas’udi (meninggal dunia sekitar 996 SM) mengesahkan penulisannya tetapi menambah bahawa karya itu biasanya dikenali sebagai “Alf Layla” (Seribu Malam) dan sesungguhnya inilah tajuk yang dijumpai pada fragmen Abbot seperti yang dihuraikan di atas. Petikan-petikan awal yang dikenali mengenai tajuk yang diperluas itu, “Alf Layla,” wa-layla (Seribu Satu Malam), kedua-duanya pada kurun ke-12, dijumpai dalam satu karya sejarah oleh al-Qurti dan juga satu dokumen dari Cairo Geniza. (Lihat; Littman, Alf’layla wa’layla, m.s. 361. Juga, Gotei, “*The Oldest Documentary Evidence*.”). Sungguhpun 1001 Malam itu jelas diterjemahkan daripada bahasa Parsi ke dalam bahasa Arab, beberapa orang ulama telah melihat lebih jauh dari itu, iaitu mengenai asal-usul karyanya khususnya dalam kesusasteraan India. Dua alat kesusasteraan yang dijumpai dalam Seribu Satu Malam itu khususnya dalam kesusasteraan Hindu lama yang agak biasa ialah a) sebagai alat cerita berbingkai yang cerita-ceritanya diletakkan dalam cerita lain (*tales within tales*), dengan menjadikan salah satu watak itu sebagai pengulas cerita yang lain, dan b) penggunaan haiwan yang boleh bercakap sebagai protagonis dalam cerita-cerita berbentuk pengajaran. D. B. Macdonald telah menyatakan bahawa cerita berbingkai dan cerita-cerita pendek yang pertama dalam Seribu Satu Malam, semuanya mempunyai kisah-kisah yang selari dengan teks-teks Hindu (Macdonald. Alf Layla wa-laila). Bukti fizikal “Hazar afsan” dalam bahasa Parsi masih ada. Bagaimanapun, sumber-sumber Hindunya masih sekadar pendapat sahaja kerana belum cukup maklumat untuk mengesahkan kesahihannya.

Tema dan Teknik – Cerita Berbingkai

Kisah 1,001 Malam merupakan contoh awal yang menggunakan cerita-cerita berbingkai dengan baiknya. Antara cerita berbingkai termasuklah cerita mengenai Sindbad. Ceritanya berupa himpunan pengembaraan pelaut Sinbad bagi Orang Darat Sinbad. Cerita-cerita Sinbad sebenarnya ialah tambahan bagi Seribu Satu Malam. Cerita-cerita itu tidak terdapat dalam manuskrip kurun ke-14. Cerita-cerita tersebut muncul sebagai kitaran persendirian dalam koleksi kurun ke-18 dan kurun ke-19. Cerita-cerita itu memaparkan arah aliran dalam alam Abbasiyyah yang mengisahkan para pelaut Arab dan Islam sedang menjelajah di seluruh dunia. Cerita-cerita itu menunjukkan zaman penghidupan orang-orang ketika itu, serta tema yang wujud dalam karya-karya ketika itu. Pemerintahan dinasti Abbasiyyah dikenali sebagai zaman pertumbuhan ekonomi dan sosial yang hebat. Pedagang-pedagang Arab dan Islam akan mencari laluan-laluan perdagangan yang baharu. Proses pertumbuhan ini digambarkan dalam cerita-cerita Sinbad. Cerita-ceritanya mempunyai tema yang berlainan (Pinault, 1992).

Oleh yang demikian, cerita berbingkai mengukuhkan keseluruhan teks Cerita-cerita Seribu Satu Malam dan menyampaikannya secara menyeluruh. Hal ini demikian kerana cerita-ceritanya memperkenalkan jenis-jenis naratif yang sama yang akan dialami mereka dalam teks itu sendiri

kepada para pembaca. Dalam rangka kerja ini, para pembaca juga diperkenalkan kepada beberapa perkara, termasuk persoalan mengenai jantina dan kekuasaan, pengulas cerita sebagai orang yang berkuasa, hal-ehwal etnik dan kelas sosial serta pertukaran peranan watak-watak lelaki dan Perempuan.

Pengaruh Harun al-Rashid

Hakikatnya, diperakui bahawa ketokohan kalifah Harun al-Rashid memberikan inspirasi kepada latar penceritaan Seribu Satu Malam. Istana Harun al-Rashid pada ketika itu merupakan satu institusi yang begitu luas dengan beberapa orang bangsawan, penyanyi-penyanyi perempuan, gundik-gundik baginda serta hamba-abdi lelaki dan perempuan. Seseorang kalifah itu amat berkuasa dan boleh menentukan hidup atau mati seseorang. Sejak bahan-bahan bersejarah Harun al-Rashid semasa zaman pemerintahannya mendapat perhatian, dalam bentuk anekdot dan juga bentuk secara semulajadinya, ia terus dibaca oleh ramai orang dan menggalakkan para penulis agar dapat menghasilkannya ke dalam bentuk naratif pula.

Cerita-cerita ini wujud sebagai satu hiburan yang digemari ramai dan kebanyakannya menyampaikan keinginan, kehendak dan pengalaman golongan pertengahan dan bawahan sama ada dari kawasan bandar atau dari kampung. Cerita-ceritanya juga menggambarkan nilai-nilai pengembaraan, kepercayaan dan keprihatinan para pedagang Arab dalam zaman pertengahan. Cerita-cerita ini turut menggambarkan bahawa istana Harun al-Rashid juga ada pelawat-pelawat yang terdiri daripada pedagang-pedagang. Di samping itu, cerita-cerita tersebut boleh dilihat sebagai mempunyai sejarah rentas budaya dan pengenalan yang mendorongnya untuk dilihat sebagai satu-satunya jenis kesusasteraan yang dapat menghubungkan sejarah dunia Timur dengan Barat. Di samping itu, M.I. Gerhardt (1963: 9) apabila memperkatakan isi kandungan serta perkembangannya, mendapati bahawa cerita Seribu Satu Malam itu telah melalui beberapa peringkat sebelum mencapai bentuk modennya, dan cerita-cerita itu sudahpun terkenal sekarang. Adalah jelas bahawa menjelang kurun ke-15, kumpulan cerita itu boleh dibahagikan kepada tiga perkara yang berlainan seperti berikut:

1. beberapa cerita Parsi yang nampaknya mengandungi elemen-elemen Hindu yang telah disesuaikan ke dalam bahasa Arab dalam atau sebelum kurun ke-10, dan yang lain pula, kemungkinan besar digubah secara terus dalam bahasa Arab yang bahan-bahannya berasal dari Parsi;
2. beberapa ceritanya dengan jumlah perkataannya yang berlainan itu, digubah/dihasilkan di Baghdad dan kawasan-kawasan sekitarnya, sekitar antara kurun ke-10 dan kurun ke-12;
3. tambahan terakhir cerita-cerita yang dihasilkan di Mesir, kemungkinan besar dari kurun kesebelas dan seterusnya, tetapi biasanya selepas itu, iaitu dalam kurun ke-13 dan ke-14. Namun begitu, beberapa ceritanya, disusun semula ke dalam versinya yang terkini di Mesir dan oleh itu kemungkinan besar mempunyai ciri-ciri kebudayaan Mesir yang lama selepas itu mungkin mempunyai perilakunya di Baghdad pada zaman Harun al-Rashid, yang pada kurun-kurun kemudiannya, dianggap sebagai latar yang sesuai untuk cerita-cerita fiksyen sebegitu. (Alf Layla wa Layla – *Encyclopedia Iranica*)

Sehubungan dengan itu, kita juga perlu ingat bahawa teks berkenaan dicirikan oleh suatu tahap yang paling tinggi, yang mencabar idea-idea dan sikap dalam cerita-cerita lain sepanjang zaman serta memberi kita peluang untuk memikirkan dan menyoal apa yang dianggap sebagai sesuatu yang biasa atau sudah diterima itu. Latarnya (Seribu Satu Malam) yang tradisional, seolah-

olah menyebabkan para pembaca menganggap Seribu Satu Malam itu sebagai hanya satu himpunan cerita dalam suatu rangka kerja yang telah ditetapkan. Bagaimanapun, kita dipersembahkan dengan kejutan (*surprise*) dan alternatif lain, yang membawa para pembaca ke arah yang berlainan. Tindakan yang berlainan ini disampaikan melalui peranan-peranan, perilaku-perilaku, emosi dan perkataan-perkataan yang dituturkan oleh watak-watak yang boleh memaparkan idea-idea tertentu dalam suatu pandangan yang berlainan. Pertama sekali, yang penting ialah sejarah dan cara kepengarangan teks tersebut. Yang biasanya diterima ialah teks tersebut didefinisi melalui perbezaan-perbezaan ceritanya, yang pada hakikatnya, merujuk susunan ceritanya itu. Menurut Richard van Leeuwen pula, teks itu telah dihimpunkan melalui tiga fasa. Pertamanya, satu koleksi cerita telah dibuat di Baghdad dalam kurun ke-8 dan ke-9, kemungkinan besar berdasarkan contoh Parsi. Kedua, cerita-cerita utama ini ditambah dengan bahan-bahan Arab untuk membentuk versi Arabnya yang benar-benar ulung sekali dalam himpunannya (kurun kesembilan hingga kurun kesepuluh). Akhir sekali, dengan panggilan ‘zaman Mesir’ dari kurun ke-12 sehingga kurun ke-18, cerita-cerita ini ditambah untuk memberinya bentuk cerita seperti yang sedia ada sekarang.

Sama juga dengan cerita berbingkai, teks Cerita Seribu Satu Malam, dihimpunkan dengan lebih berkesan lagi bagi menyampaikan tema-tema yang bertindih serta satu kepelbagaian dalam penafsirannya. Persoalan masih timbul mengenai asal-usul teksnya. Bagaimanapun, adalah jelas bahawa karya ini ialah suatu imbasan beberapa pengaruh sejarah, intelektual dan kebudayaan, yang dapat disesuaikan bagi memberikan suatu alternatif kepada wacana-wacana sosial yang diterima umum sekarang. Selanjutnya, kekaburan mengenai asal-usul Cerita-cerita Seribu Satu Malam, telah meluaskan kemungkinan dan skop untuk penafsiran, penambahan dan penghuraian yang lebih jitu lagi.

Jantina dan Pihak yang berwibawa

Jantina dan pihak-pihak yang berwibawa atau orang-orang yang berkuasa itu memainkan satu peranan penting dalam pembentukan cerita berbingkai dalam Cerita-cerita Seribu Satu Malam dan juga dalam perkembangan teks itu sendiri. Seperti yang diutarakan oleh Simone de Beauvoir, bahawa seseorang tidak dilahirkan tetapi lebih cenderung menjadi seorang wanita. Tamadunlah secara keseluruhan yang menghasilkan makhluk begitu, yang disebutkan sebagai perempuan atau wanita. Melalui proses kebudayaan ini, jantina lelaki dalam kebudayaan kita telah dikenal pasti sebagai aktif, mendominasi, suka akan cabaran, rasional, kreatif sementara yang perempuan, dikenal pasti sebagai pasif, beremosi, pemalu, akur dan menurut perintah (Abrams, 1999).

Jantina ialah salah satu ukuran sejagat yang dibezakan berdasarkan kedudukan. Bukan seperti seks, yang merupakan konsep biologikal, jantina ialah suatu pembinaan sosial yang menghuraikan peranan-peranan sosial dan kebudayaan yang perlu dipatuhi oleh lelaki dan wanita. Menurut Lerner (1986), dalam ‘*The Creation of Patriarchy*’ jantina ialah satu kostum, topeng, satu baju pasung yang tariannya ditarikan oleh lelaki dan perempuan secara tidak selari itu (m.s. 238). Persoalan mengenai jantina dalam masyarakat berdasarkan penyabitannya adanya kedudukan yang berlainan pada setiap jantina dan oleh itu menentukan peranan-peranan sosial dan kebudayaan yang berbeza. Wanita biasanya dilihat mempunyai kekuasaan yang kurang daripada lelaki dan adalah tidak berguna kerana perbezaan-perbezaan mereka berakarumbikan faktor-faktor badan atau keturunan. Golongan lelaki percaya bahawa merekalah yang lebih dinamik dan oleh itu mempunyai kedudukan yang lebih baik. Salah satu lagi faktor lain dalam hal jantina ini ialah golongan lelaki mungkin berasa gentar kerana wanita lebih baik daripada mereka dan akan

mengambil alih status mereka serta kekuasaan mereka. Dalam cerita Seribu Satu Malam itu, oleh sebab Shahrayar ialah lelaki, beliau berasa tergugat kerana beliau seorang raja yang tidak mahu tunduk pada kehendak wanita. Akan tetapi, dalam hal ini, apabila Sheherazade menggunakan kebijaksanaannya dengan bercerita maka raja itu terpaksa akur terhadap kewibawaannya. Dalam hal ini, Sheherazade seolah-olah memberikan inspirasi kepada golongan wanita. Akhirnya, Sheherazade berjaya mengawal raja yang zalim itu dan menjadi pengulas utama cerita Seribu Satu Malam.

Pengulas cerita yang berkuasa

Seseorang lelaki dilihat sebagai tokoh penting yang mengawal semuanya, bukan seperti wanita yang dianggap tidak penting dalam masyarakat. Sheherazade mendapat keutamaan dalam mengulas cerita-cerita. Cerita-ceritanya seolah-olah telah memukau raja yang zalim itu. Selepas mendapat kebenaran untuk bercerita, beliau mengarahkan raja yang zalim itu supaya mendengar ceritanya. Dalam hal ini, Sheherazade sudah berjaya mengawal raja itu. Beliau dikatakan telah membaca buku-buku sastera, falsafah dan perubatan. Beliau telah menghafal puisi-puisi, belajar mengenai laporan-laporan sejarah dan sudah serasi dengan kata-kata raja-raja dan para ulama. Beliau seorang yang bijak dan berpengetahuan. Beliau sudah tentu sudah banyak membaca buku (Haddawy, 1990).

Kuasa penggunaan perkataannya amat berguna kerana akhir sekali beliau berjaya terlepas daripada dihukum bunuh oleh raja yang zalim itu. Raja itu sendiri yang tertarik dengan gaya penceritaannya. Perkataan-perkataan yang dituturkan oleh Sheherazade jelas tidak dimiliki secara khususnya oleh jantina lelaki tetapi padanya sendiri. Peranan menegakkan kuasa itu berubah apabila beliau mengawal perwakilan utama wanita dalam menangkis kekuasaan yang dimiliki oleh lelaki.

Oleh itu, yang tidak berkuasa menjadi berkuasa melalui perkataan-perkataannya dan raja yang zalim itu tidak dapat membunuh wanita itu kerana baginda ingin mendengar ceritanya sehingga akhir.

“After the first night, the king thought to himself, ‘I will spare her until I hear the rest of the story, then I will have her put to death the next day’” (Haddawy, 1990: 23).

Sebelum beliau dapat mengulas ceritanya pada esok harinya, Sharayar memberitahunya, “Biarlah ini menjadi penamat cerita mengenai syaitan dan pedagang, kerana beta ingin mendengarnya” (Haddawy, 1990: 23). Akan tetapi pada malam ketiganya, cerita itu masih belum tamat, dan baginda ingin mendengar cerita itu seterusnya.

“The king was all curiosity to hear the rest of the story and said to himself, ‘By God, I will not have her put to death until I hear the rest of the story and find out what happened to the merchant with the demon. Then I will have her put to death the next morning as I did with the others’” (Haddawy:26)

Menurut Sallis (1999), apa yang Scheherazade telah capai adalah menakjubkan kerana beliau telah menggantikan pelbagai isteri raja itu dengan pelbagai cerita. Dengan itu, Shahrayar menjadi pasif sementara Scheherazade menjadi suara yang aktif pula. Hal ini sukar dipercayai tetapi Scheherazade telah membuktikan kebijaksanaannya dengan menegakkan kebolehan serta kekuasaannya ke atas raja yang zalim itu. Scheherazade bukan lagi objek negatif tetapi berubah menjadi subjek yang dapat menguasai dan mempengaruhi seseorang lelaki yang ingin membunuhnya.

Perbincangan

Persembahan secara lisan dan bahasa sastera dalam Seribu Satu Malam

Abu Abdul Muhammad ibn Abdus al-Jahshiyari, seorang pegawai kanan dan setiausaha dalam kerajaan Bani Abbasiyyah (dilahirkan di Kufa, Iraq), juga merupakan seorang penulis buku mengenai bangsawan dan jurutulis, “*Book of Viziers and Scribes*,” telah mula mengumpulkan sebuah buku dan beliau perlu memilih seribu cerita daripada cerita-cerita orang Arab, Parsi, Yunani dan lain-lain (Pinault, 1992). Setiap bahagian cerita adalah berlainan, tiada hubungan dengan bahagian yang lain. Beliau memanggil pencerita-pencerita untuk berjumpa dengannya dan beliau telah memperoleh yang terbaik antara mereka dan mereka telah melakukannya dengan begitu cemerlang sekali. Beliau juga telah memilih cerita-cerita yang menyeronokkannya daripada buku-buku yang mengandungi cerita-cerita dongeng itu. Cerita-cerita tersebut dikumpulkan selama empat ratus lapan puluh malam dan setiap malam telah menghasilkan sebuah cerita yang lengkap. Bagaimanapun, beliau telah meninggal dunia sebelum beliau dapat mengumpulkan sebanyak seribu cerita. Rujukan pada al-Jahshiyani ini, memberikan gambaran sepintas lalu pada kita tentang bagaimana antologi-antologi cerita Arab zaman pertengahan atau zaman kalifah Abbasiyyah sekitar kurun ke-10 telah dibentuk dan dihasilkan. Pengubah cerita ini telah memperoleh sumber-sumber lisan dan penulisan daripada pencerita-pencerita yang mahir. Oleh yang demikian, pengaruh sastera dan pengaruh lisan perlu diambil kira apabila menilai himpunan cerita seperti Seribu Satu Malam.

Richard Hole, seorang cendekiawan British, yang telah menerbitkan satu siri ceramah dalam tahun 1797 yang bertajuk, “Komen/Teguran mengenai Seribu Satu Malam,” dan telah merakamkan teguran-teguran para penjelajah tentang cerita-cerita tersebut. Salah satu adalah daripada seorang pegawai British bernama Kolonel Cooper, yang dalam pemerhatiannya semasa perjalanan melalui padang pasirnya menuju ke India melalui Mesir telah menyatakan bahawa sebelum seseorang mengambil keputusan sama ada sesuai atau tidak, cerita-cerita yang terkandung dalam Seribu Satu Malam, beliau seharusnya menjadi saksi tentang kesan cerita-cerita itu boleh hasilkan pada mereka yang memahaminya dengan baik. Beliau telah melihat dengan matanya sendiri, beberapa kali orang-orang Arab sedang duduk di keliling satu unggun api yang kecil di padang pasir, mendengar cerita-cerita tersebut dengan penuh perhatian sambil bergelak ketawa dan berbual-bual mesra, seolah-olah mereka telah lupa kepenatan dan kesukaran meredah padang pasir itu yang telah dialami mereka sebelum itu. Perhatian-perhatian ini mengingatkan kita bahawa cerita-cerita yang terkandung dalam Seribu Satu Malam, pada asalnya merupakan hiburan masa petang secara lisan yang bertujuan untuk dituturkan dan didengar bukan untuk dicatat atau ditulis. Kajian kesusasteraan naratif Arab zaman pertengahan seolah-olah tidak berkembang melebihi Seribu Satu Malam (Beaumont, 1993). Keadaan semulajadi yang luar biasa teks tersebut menunjukkan mengapa situasi itu adalah sebegini. Hal ini demikian kerana cerita-ceritanya merupakan fiksyen dan oleh itu karya berkenaan membolehkannya dibincangkan sama dengan fiksyen-fiksyen naratif Eropah.

Sambutan Cerita-cerita 1001 Malam Dalam Kesusasteraan Dunia

Pada mulanya, karya ini telah diterima dalam kesusasteraan dunia sejak kurun ke-18 melalui penterjemahan oleh penterjemah Perancis, Antione Galland pada tahun 1704. Cerita-cerita tersebut telah memberikan inspirasi kepada kebudayaan asing yang lain seperti Eropah, Jepun dan China.

Dalam bukunya, *“Scheherazade Through the Looking Glass,”* Sallis (1999) bercakap mengenai sambutan awal Cerita-cerita Seribu Satu Malam di Barat melalui penterjemahan Galland itu. Sambutan tersebut telah dicirikan oleh balasan sastera yang berlainan yang disebabkan oleh pengenalan kepengarangannya yang samar-samar. Sesungguhnya, lebih kurang seratus tahun kemashyurannya, prasangka dan kejahilan menggalakkan ramai orang percaya bahawa Galland telah mencipta atau menulis cerita-cerita tersebut (Sallis, 1999). Disebabkan oleh penterjemahan ini, Cerita-cerita Seribu Satu Malam telah banyak mempengaruhi penulis-penulis di seluruh dunia. Dalam *“Magic and Transformation in Contemporary Literature and Culture,”* Marina Warner (2004), membincangkan transformasi aspek-aspek *“gothic”* dalam kebudayaan masa ini dan bagaimana setiap aspek itu secocok dengan gaya kesusasteraan kontemporari. Menurut Warner, Cerita-cerita Seribu Satu Malam ialah satu sumber yang paling kaya kerana perubahan magisnya dalam kebudayaan-kebudayaan kontemporari, yang memperlihatkan hantu, jin dan pontianak berleluasa.

Dalam *“Nocturnal Poetics”* pula, Ghazoul (1996) membincangkan manipulasi gaya-gaya Cerita-cerita Seribu Satu Malam oleh beberapa orang penulis dan penyajak, agar mereka sendiri dapat menghasilkan *“sequel”* atau susulan cerita-cerita Seribu Satu Malam. Contohnya, Johann Wolfgang Van Goethe, William Wordsworth, Samuel Taylor Coleridge dan Edgar Allan Poe melihat Cerita-cerita Seribu Satu Malam sebagai sebuah buku yang mempunyai nilai-nilai kesusasteraan yang luar biasa. Lagipun, cerita-cerita tersebut mempengaruhi cara-cara penulisan mereka. Tambahan pula, kualiti kesusasteraan Cerita-cerita Seribu Satu Malam telah menarik perhatian beberapa penyesuaian (*adaptations*) dalam kesusasteraan dunia.

Selepas penterjemahan Galland itu, Cerita-cerita Seribu Satu Malam telah disesuaikan ke dalam genre sajak dan cerita-cerita fiksi. Biasanya, kebudayaan-kebudayaan yang berlainan akan menunjukkan balasan-balasan yang pelbagai terhadap warisan kesusasteraan Cerita-cerita Seribu Satu Malam. Thomas Paul Bonfiglio berhujah bahawa sambutan Cerita-cerita Seribu Satu Malam dalam dunia melakar jalan ke arah memahami dengan lebih mendalam lagi kesusasteraan Arab. Dalam hal ini, Cerita-cerita Seribu Satu Malam boleh dikatakan berfungsi sebagai suatu *“bahasa kebudayaan”* antara timur dan barat. Dalam pada itu, menurut Stallknecht dan Frenz (1971), sebarang kajian komparatif biasanya akan mengambil kira pengaruh secara langsung dan secara tidak langsung. Pengaruh ini akan membentuk ciri-ciri karya penulis lain.

“One of the most complex problems in the study of literary influence is that of direct and indirect influence. An author may introduce the influence of a foreign author into a literary tradition”

(Stallknecht & Frenz, 1971, hlm. 94)

Rumusan

Secara keseluruhannya, cerita-cerita Seribu Satu Malam sememangnya boleh dikatakan sebagai satu-satunya peninggalan terunggul zaman pemerintahan dinasti Abbasiyyah. Lagipun, ramai penulis Barat dan Timur telah terpengaruh dengan cerita-ceritanya. Cerita-ceritanya itu telah dijadikan inspirasi bagi karya-karya mereka sendiri. Teknik-teknik penceritaan yang digunakan sebagai cerita berbingkai dan cerita dalam cerita telah menghiburkan para pembaca daripada pelbagai lapisan masyarakat. Di samping itu, ada beberapa cerita daripada 1001 Malam itu telah dijadikan filem, drama, komik dan anime. Antara ceritanya termasuklah Sinbad, Aladdin dan Ali Baba dan 40 orang pencuri. Filem-filem tersebut menjadi masyhur sehingga kini setelah beberapa

kurun lamanya. Hal ini menunjukkan bahawa betapa hebat dan ulungnya Cerita-cerita Seribu Satu Malam itu.

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Permainan Bahasa dalam Pengajaran Terjemahan *Language Games in Translation Teaching*

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Abstrak

Kaedah pengajaran konvensional kini, dilihat semakin kurang berupaya untuk menarik minat pelajar, sekali gus mendorong perubahan strategi dalam pengajaran termasuk pengajaran terjemahan. Satu daripada pendekatan yang semakin mendapat tempat ialah penggunaan permainan bahasa sebagai strategi pengajaran interaktif. Kajian ini bertujuan untuk menganalisis persepsi pelajar dan keberkesanan penggunaan permainan bahasa dalam pengajaran terjemahan. Kajian tindakan ini dijalankan di sebuah universiti awam di Selangor dan melibatkan seramai 31 orang pelajar kursus terjemahan bagi Semester Mac-Ogos 2025. Lima permainan bahasa dijalankan secara dalam talian dan secara bersemuka dalam kelas. Satu soal selidik ringkas diberikan kepada pelajar bagi menentukan persepsi mereka terhadap keberkesanan permainan yang digunakan. Dapatan kajian menunjukkan majoriti pelajar menganggap pendekatan ini menyeronokkan, mampu mengurangkan tekanan dan membantu mereka memahami konsep serta teori terjemahan dengan lebih mudah. Latihan yang mudah diakses dan bersifat santai menggalakkan pelajar membuat lebih banyak latihan. Selain itu, pelajar juga mencadangkan agar strategi ini diteruskan dan diperluas ke kelas-kelas lain. Dapatan kajian awal ini berpotensi untuk menyumbangkan pembangunan pedagogi yang lebih menarik dan berkesan dalam pengajaran terjemahan. Kajian lanjut dengan sampel yang lebih besar dan pelbagai disyorkan bagi meneroka kesan jangka panjang penggunaan pendekatan ini dalam pembelajaran.

Kata kunci: permainan bahasa; terjemahan; pengajaran

Abstract

Conventional teaching methods are becoming less effective at engaging students, leading to a shift in instructional strategies, including those applied in translation education. One promising approach is the integration of language games, offering an interactive learning experience. This study investigates the effectiveness of language games and students' perceptions of their use in a translation course. This action-based research is conducted in a public university in Selangor. It involves 31 translation course students for the Semester March-August 2025. Five language games are employed online and face-to-face in the class. A questionnaire is used to gather students' feedback. The findings show that students found the games engaging, helpful in reducing stress, and helpful in understanding translation theories and concepts. The relaxed format and easy accessibility of the games further encouraged students to participate in additional practice. They also suggested that the approach be continued and extended to other courses. Findings from this research have the potential to contribute to the development of an effective pedagogy in teaching translation. Further studies with larger and more diverse samples are recommended to examine the long-term impact of this approach.

Keywords: language games; translation; teaching

Pengenalan

Dalam dunia yang sentiasa berubah dengan pantas hari ini, sistem pendidikan perlu disesuaikan untuk memenuhi keperluan pelajar yang semakin berkembang (Husin, 2024). Pendekatan pengajaran tradisional yang bersifat seragam tidak lagi mencukupi untuk menyediakan pelajar untuk menghadapi cabaran dunia sebenar (Yue, 2024). Hal ini turut terlihat dalam latihan penterjemahan yang menuntut bukan sekadar penguasaan bahasa, malahan penguasaan pemikiran anjal dan kritis (Husin, 2024).

Mengajar generasi kini menuntut perubahan daripada pendekatan konvensional kepada kaedah yang lebih menyeluruh, bersifat komunikatif dan berteraskan teknologi (Mokhtar, 2016). Hari ini, pengajaran secara konvensional dilihat kurang berkesan kerana ia bersifat sehalu, tidak relevan dengan situasi dunia sebenar, kurang menekankan kemahiran persepsi, dan mengabaikan penglibatan aktif pelajar dalam proses pembelajaran (Hu, 2024, Yue, 2024). Pendekatan ini tidak lagi mampu memenuhi keperluan pelajar masa ini (Hu, 2024).

Walaupun kesedaran terhadap kepentingan penglibatan pelajar dalam pendidikan tinggi semakin meningkat, pengajaran terjemahan masih banyak bergantung pada pendekatan tradisional yang berpusatkan pengajar. Kaedah seperti syarahan dan latihan berasaskan ketepatan membantu pelajar membina asas pengetahuan, namun kaedah ini sering mengabaikan aspek penting dalam kecekapan penterjemah seperti literasi budaya dan keupayaan bekerjasama secara kolaboratif (Liu, 2018; Su et al., 2014). Selain itu, pendekatan tradisional ini juga berisiko menurunkan motivasi pelajar, membantutkan daya kreativiti, dan menyukarkan mereka untuk mengaplikasikan kemahiran dalam konteks dunia sebenar (Zhao, 2023).

Pengajaran terjemahan pada era moden menuntut pendekatan pedagogi yang tidak hanya bersifat teoritis, malahan bersifat interaktif, menarik, boleh memberikan motivasi dan menjadikan proses pembelajaran lebih menyeronokkan. Dalam konteks ini, permainan bahasa merupakan satu pendekatan yang sering kali dipandang ringan, namun sebenarnya berpotensi menyumbangkan pembangunan kemahiran terjemahan yang menyeluruh termasuk aspek linguistik, budaya dan kognitif.

Permainan bahasa dilihat dapat memainkan peranannya yang tersendiri, meskipun belum diteroka sepenuhnya dalam kajian terjemahan. Permainan bahasa bukan sahaja menjadikan suasana pembelajaran lebih santai, malahan menggalakkan pelajar untuk mencuba, berfikir secara kritis, dan belajar secara lebih berdikari. Sehubungan itu, makalah ini membicarakan permainan bahasa dalam pengajaran terjemahan yang diharapkan mampu mengubah landskap latihan penterjemahan.

Metodologi

Kajian ini merupakan kajian tindakan yang dijalankan di sebuah universiti awam di Selangor. Bagi tujuan kajian ini, satu kumpulan dipilih dan permainan bahasa digunakan dalam pengajaran kursus terjemahan pada Semester Mac-Ogos 2025. Kajian ini ialah rentetan kajian rintis yang telah dilaksanakan pada Semester Oktober-Februari 2025. Ketika itu, permainan bahasa digunakan dalam pengajaran kursus terjemahan bagi memecahkan rutin kebiasaan dan menjadikan pembelajaran lebih interaktif. Pemerhatian menunjukkan bahawa pelajar memberikan reaksi yang sangat positif, lebih aktif dan bermotivasi apabila permainan digunakan dalam kelas.

Sehubungan itu, satu kajian dijalankan bagi meneroka dengan lebih lanjut keberkesanan dan persepsi pelajar terhadap permainan bahasa dalam kelas terjemahan. Lima set permainan bahasa digunakan dalam kelas terjemahan secara dalam talian dan bersemuka. *Kahoot*, *Quizziz* dan *Wordwall* digunakan sebagai platform permainan bahasa secara dalam talian. Soalan secara lisan atau melalui paparan slaid pula digunakan dalam kelas.

Untuk mendapatkan gambaran yang lebih jelas tentang pandangan pelajar terhadap penggunaan permainan bahasa dalam kelas, satu soal selidik yang terdiri daripada tiga bahagian diberikan pada penghujung sesi pengajaran. Maklum balas yang diperolehi dapat memberikan input bermakna tentang pengalaman pembelajaran mereka dan membantu proses refleksi dalam kajian tindakan ini.

Kajian ini berlandaskan kerangka teori konstruktivisme sosial yang menekankan bahawa pelajar membina dan memperkukuh pemahaman mereka secara aktif melalui pengalaman sebenar (Akpan et al., 2020). Teori konstruktivisme sosial oleh Vygotsky (1962) menegaskan bahawa pembelajaran berlaku dalam konteks sosial. Teori ini menggalakkan pembelajaran secara kolaboratif. Pelajar terlibat dalam aktiviti pembinaan ilmu bersama rakan-rakan atau dengan sokongan fasilitator (Mohammed & Kinyo, 2020). Dalam teori konstruktivisme sosial, pelajar menjadi fokus utama manakala pengajar berperanan sebagai fasilitator yang membimbing proses pembelajaran.

Perbincangan

Untuk tujuan kajian ini, kesemua lima permainan yang dibangunkan mempunyai objektif dan tahap penguasaan yang berbeza. Hal ini bertujuan bagi memastikan proses pembelajaran lebih tersusun dan berkesan. Permainan dimulakan dengan aktiviti yang mudah dan secara beransur-ansur ditingkatkan tahap kesukarannya. Rujuk Rajah 1-5.

Rajah 1

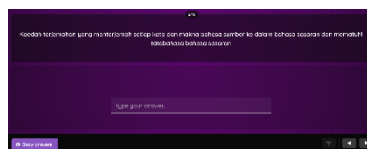
Contoh Soalan Menyusun Huruf



Aktiviti awal menumpukan pemahaman asas dalam bidang terjemahan, antaranya menyusun huruf bagi membentuk perkataan yang betul. Hal ini bertujuan untuk membiasakan pelajar dengan istilah dan konsep asas dalam bidang terjemahan.

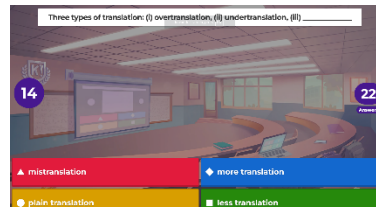
Rajah 2

Contoh Soalan Teori, Konsep dan Amalan dalam Terjemahan (Bahasa Melayu)



Rajah 3

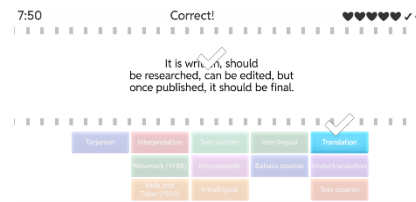
Contoh Soalan Teori, Konsep dan Amalan dalam Terjemahan (Bahasa Inggeris)



Pelajar juga didedahkan pada permainan yang menguji pengetahuan mereka tentang teori, konsep dan amalan terjemahan dalam dua peringkat bahasa: pertama dalam bahasa Melayu, dan kemudiannya dalam bahasa Inggeris.

Rajah 4

Contoh Soalan Suai Padan



Permainan seperti soalan suai padan turut digunakan dalam kelas terjemahan. Dalam permainan ini, pelajar perlu memadankan istilah atau konsep dengan penjelasan atau definisi yang tepat.

Rajah 5

Contoh Terjemahan



Selain itu, pelajar juga diberi soalan dalam bahasa Inggeris yang memerlukan mereka menterjemahkannya ke dalam bahasa Melayu, sekali gus menguji keupayaan mereka untuk membuat padanan makna yang tepat.

Permainan bahasa juga digunakan dalam pembelajaran secara bersemuka. Pelajar diminta menterjemahkan ungkapan bahasa Inggeris ke bahasa Melayu dengan mengambil kira konteks dan kesesuaian budaya. Paparan slaid yang menunjukkan ungkapan berbahasa Inggeris digunakan sebagai bahan pengajaran dan pelajar perlu menterjemahkannya ke dalam bahasa sasaran iaitu bahasa Melayu. Permainan ini dimainkan secara berkumpulan. Permainan secara berkumpulan secara tidak langsung dapat menggalakkan kerjasama dan komunikasi antara pelajar dalam membincangkan padanan terjemahan yang bersesuaian.

Untuk tujuan kajian ini, satu soal selidik ringkas dibangunkan bagi mengetahui persepsi pelajar terhadap permainan bahasa dalam kelas terjemahan. Maklum balas awal yang diberikan adalah sangat positif. Antaranya termasuklah

S1: "Ia menjadikan pembelajaran lebih menarik."

S7: "Sangat menarik dan mencabar minda."

S14: "Menarik dan mampu mencerdaskan pemikiran."

S16: "Sangat menarik, melatih pelajar untuk mengingati perkataan dengan lebih baik."

Pelajar turut memberikan pandangan yang dapat membantu memperbaiki reka bentuk permainan.

S13: "Permainan ini menyeronokkan, tetapi saya tidak suka ciri-cirinya kerana terlalu kecil."

S18: "Permainan ini mudah dan menarik, tapi jika tersilap tekan butang, perlu mula semula dari awal."

Pandangan ini tidak dilihat sebagai kelemahan, sebaliknya sebagai cadangan bernilai untuk menambah baik permainan bagi kegunaan seterusnya.

S2: "Tambahkan lebih banyak aktiviti seperti ini selepas sesi pembelajaran."

S3: "Permainan ini boleh dimainkan secara berkala untuk mengukuhkan ingatan terhadap topik yang telah dipelajari."

S8: "Boleh digunakan dalam pembelajaran untuk menambah minat pelajar."

Dapat diperhatikan bahawa pelajar menyukai aktiviti permainan ini. Ia bukan sahaja meningkatkan minat mereka terhadap topik yang diajar, malahan menggalakkan penglibatan aktif dalam proses pengajaran dan pembelajaran. Pelajar dilihat lebih bersemangat untuk bekerjasama dan berkomunikasi dengan rakan sekelas.

Dapatan menunjukkan bahawa permainan bahasa membantu proses pembelajaran menjadi lebih mudah dan menyeronokkan. Dapatan ini selaras dengan dapatan kajian lepas yang dijalankan oleh Su et al. (2014) dan Cavalho et al. (2018) yang menunjukkan bahawa permainan bahasa berpotensi besar dalam memudahkan pembelajaran. Kajian oleh Su et al. (2014) juga mendapati bahawa pelajar lebih gemar akan sesi pembelajaran berasaskan permainan dibandingkan dengan pengajaran konvensional kerana ia lebih menarik dan interaktif. Walaupun terdapat permainan bahasa yang memerlukan pelajar menterjemah ungkapan atau istilah, makalah ini tidak membicarakan kualiti hasil terjemahan pelajar. Sebaliknya, fokus utama kajian ialah menilai kesesuaian dan keberkesanan penggunaan permainan bahasa sebagai pendekatan kreatif yang membantu proses pembelajaran terjemahan.

Kesimpulan

Hasil tinjauan awal menunjukkan bahawa pelajar merasakan permainan dapat memotivasikan mereka. Melalui penyertaan dalam permainan, pelajar memperoleh pengalaman pembelajaran secara langsung, yang membolehkan mereka belajar melalui tindakan dan bukannya melalui pengajaran semata-mata. Dapat dirumuskan bahawa permainan bahasa merupakan pendekatan inovatif yang bukan sahaja dapat meningkatkan pemahaman pelajar, malah menjadikan proses pembelajaran terjemahan lebih menyeronokkan, bersifat interaktif serta menggalakkan pemikiran kritis dan kreatif. Malahan cadangan pelajar agar permainan bahasa ini

diperluas penggunaannya dalam kelas-kelas lain pada masa akan datang secara tidak langsung menunjukkan bahawa pendekatan ini membantu dalam pembelajaran.

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Prosedur Terjemahan Bagi Konsep Khas Agama: Analisis Terhadap Terjemahan Sahih Bukhari Terbitan JPM

Translation Procedure For Religious Specific Concepts: An Analysis Of Translation Of Sahih Bukhari By JPM

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Abstrak

Dalam konteks ketidakbolehterjemahan (untranslatability), konsep khas agama dilihat sering kali menghadapi cabaran dalam menyampaikan makna sebenar kerana tiada padanan langsung dalam bahasa sasaran. Oleh itu, kajian ini menganalisis prosedur terjemahan bagi istilah yang bercirikan konsep khas agama dalam Terjemahan Sahih Bukhari terbitan Jabatan Perdana Menteri (JPM). Kajian ini menggunakan analisis teks sebagai metodologi kajian. Beberapa perkataan daripada hadis dalam Terjemahan Sahih Bukhari JPM dipilih secara rawak dan dibandingkan dengan teks asal bahasa Arab serta dianalisis berpandukan prosedur terjemahan yang diperkenalkan oleh sarjana terjemahan, Peter Newmark. Hasil kajian menunjukkan bahawa prosedur pemindahan (transference) dan naturalisasi (naturalization) paling banyak digunakan dalam menangani cabaran ketidakbolehterjemahan perkataan atau istilah. Walau bagaimanapun, terdapat beberapa kekurangan dalam prosedur yang digunakan, yang boleh memberi kesan terhadap kefahaman pembaca sasaran. Oleh itu, kajian ini mencadangkan prosedur terjemahan yang lebih fleksibel, termasuk pendekatan gabungan seperti kaedah kuplet (couplet) yang dikemukakan oleh Newmark, bagi meningkatkan ketepatan dan kefahaman dalam terjemahan hadis.

Kata kunci : Ketidakbolehterjemahan, konsep khas, prosedur terjemahan Newmark, Sahih Bukhari, terjemahan hadis.

Abstract

In the context of untranslatability, religious-specific concepts often face challenges in conveying their original meanings due to the lack of direct equivalents in the target language. Therefore, this study analyzes the translation procedures used for religious specific terms in the Translation of Sahih Bukhari published by the Prime Minister's Department (JPM). The study adopts a textual analysis methodology. Several terms from hadis in the Sahih Bukhari translation were randomly selected and compared with the original Arabic text, and then analyzed based on translation procedures introduced by prominent translation scholar Peter Newmark. The findings of the study indicate that the procedures of transference and naturalization are the most commonly used in addressing the challenges of untranslatable words or terms. However, certain weaknesses in the

applied procedures were identified, which may impact the target readers' comprehension. Therefore, this study recommends a more flexible translation approach, including the couplet method proposed by Newmark, to enhance accuracy and understanding in hadis translation.

Keywords: Untranslatability, culture-specific concepts, Newmark's translation procedures, Sahih Bukhari, hadis translation.

Pendahuluan

Berasaskan sintesis teori terjemahan yang diperkenalkan oleh Eugene Nida (1964), Peter Newmark (1988), dan Lawrence Venuti (1995), terdapat lima aspek utama konsep khas yang mempengaruhi proses terjemahan, iaitu keunikan budaya, istilah agama dan kepercayaan, sistem sosial dan undang-undang, konsep sejarah dan politik, serta nuansa dan konotasi emosi. Perkataan dalam kategori ini sukar diterjemahkan kerana melibatkan dua budaya dan bahasa yang berbeza antara bahasa sumber dan bahasa sasaran seperti mana yang disebutkan oleh Roman Jakobson dalam menjelaskan terjemahan interlingual (Litwin, 2024).

Kajian ini hanya akan mengupas isu berkaitan terjemahan konsep khas dalam teks agama khususnya hadis. Terjemahan melibatkan teks agama memerlukan ketelitian yang tinggi disebabkan kandungannya yang melibatkan kepercayaan dan makna dengan konteks tertentu. Hal ini kerana, kesalahan dalam terjemahan boleh membawa kepada implikasi serius terhadap kefahaman pembaca (Ibrahim, 2019). Oleh itu, penterjemah perlu berhati-hati dan peka dalam memilih padanan kata dan memastikan mesej yang ingin disampaikan tidak terpesong dari makna sebenar bagi menjaga integriti kandungan serta mengelakkan penyelewengan maksud asal (Rosli et al., 2020).

Teori Ketidakbolehterjemahan

Dalam perbahasan ketidakbolehterjemahan (*Untranslatability*), salah satu daripada ciri utama yang menyebabkan sesuatu perkataan sukar atau tidak dapat diterjemahkan secara tepat ialah kerana perkataan tersebut tergolong dalam istilah khusus atau konsep khas. Konsep khas merujuk kepada idea, nilai atau makna yang khusus terhadap sesuatu budaya, bahasa atau sistem pemikiran yang tidak mempunyai padanan langsung dalam bahasa sasaran (Bedjaoui & Tahraoui, 2019). Catford merupakan salah seorang tokoh penting yang membincangkan isu ketidakbolehterjemahan khususnya daripada perspektif linguistik.

Catford dalam tulisannya *A Linguistic Theory of Translation* (1965) memperkenalkan dua jenis ketidakbolehterjemahan yang utama; ketidakbolehterjemahan bahasa (*Linguistic Untranslatability*) dan ketidakbolehterjemahan budaya (*Cultural Untranslatability*) (BinMasad & Alotaibi, 2024). Menurut beliau, ketidakbolehterjemahan bahasa berlaku apabila struktur bahasa sumber tidak mempunyai sistem padanan dalam bahasa sasaran contohnya perbezaan yang berlaku pada struktur morfologi, sintaksis dan sistem bunyi. Manakala ketidakbolehterjemahan budaya pula berlaku apabila unsur budaya dalam bahasa sumber tidak mempunyai padanan langsung dalam budaya sasaran misalnya pada istilah-istilah budaya, adat, konsep agama atau simbol sosial.

Walaupun tidak semua tokoh dalam bidang terjemahan mengemukakan teori mengenai ketidakbolehterjemahan (*untranslatability*) secara langsung seperti Catford, asas bagi pemikiran ini masih dapat dicerap melalui penulisan mereka. Roman Jakobson (1959) misalnya dalam

tulisannya *On Linguistic Aspects of Translation* membahagikan ketidakbolehterjemahan kepada dua jenis terjemahan *intralingual* dan *interlingual*. Tegas beliau, ketidakbolehterjemahan berlaku kerana perbezaan konsep budaya.

Manakala Eugene Nida (1964) dalam teori *Dynamic Equivalence* menekankan bahawa aspek budaya perlu dipertimbangkan dalam terjemahan dan memerlukan penyesuaian makna agar sesuai dengan pembaca sasaran (Li, 2021). Venuti juga menekankan perkara yang sama dalam bukunya *The Translator's Invisibility* dengan membincangkan bagaimana seharusnya penterjemah menangani istilah-istilah unik budaya dengan memperkenalkan konsep *domestication* dan *foreignization*. Melalui kaedah ini, penterjemah dapat sama ada menyesuaikan dengan budaya sasaran atau mengekalkan perkataan dengan tambahan penjelasan seperti nota kaki.

Prosedur dan Teknik Terjemahan Konsep Khas Agama

Konsep khas agama merujuk istilah, perkataan, frasa atau struktur bahasa yang mewakili dan mencerminkan sistem kepercayaan dan nilai-nilai spritual yang bersifat eksklusif kepada sesuatu agama (Azri & Ahmad, 2020). Dalam konteks agama Islam, secara mudahnya istilah yang menjelaskan mengenai ibadah, teologi, hukum dan lain-lain. Perkara ini dapat dilihat secara khususnya dalam terjemahan teks al-Quran dan hadis dan umumnya pada mana-mana perbahasan melibatkan keagamaan.

Oleh sebab tiada padanan langsung dalam bahasa sasaran yang mampu mewakili makna asal secara tepat, lengkap dan kontekstual; prosedur dan teknik terjemahan khas digunakan bagi menterjemahkan konsep khas ini. Para sarjana terjemahan mencadangkan beberapa prosedur yang berbeza tapi fungsinya hampir sama dalam bab ini. Peter Newmark telah mencadangkan lima belas prosedur terjemahan yang relevan bagi menangani cabaran dalam menterjemah perkataan bernuansa budaya. Antara prosedur tersebut ialah transference atau pemindahan, iaitu mengekalkan istilah asal dalam bahasa sumber ke dalam teks terjemahan, dan naturalization (naturalisasi) yang melibatkan penyesuaian ejaan atau morfologi agar sesuai dengan sistem bahasa sasaran. Beliau turut mencadangkan penggunaan padanan budaya (*cultural equivalent*), yang menggantikan istilah asal dengan elemen budaya yang hampir serupa dalam bahasa sasaran, serta padanan fungsional (*functional equivalent*), yang mementingkan kesamaan dari segi fungsi atau konteks penggunaan (Newmark, 1988).

Selain itu, padanan deskriptif (*descriptive equivalent*) digunakan apabila istilah diterangkan secara panjang lebar untuk menjelaskan makna budaya yang tidak dikenali. Sinonimi (*synonymy*) pula merujuk penggunaan istilah yang hampir sama makna, walaupun bukan padanan tepat. Kaedah terjemahan harfiah atau *calque* (*through-translation*) pula mengekalkan struktur asal istilah dengan menterjemahkan unsur-unsurnya secara langsung. Prosedur lain termasuk transposisi (*shifts atau transpositions*), iaitu pertukaran struktur tatabahasa antara bahasa sumber dan sasaran, serta modulasi (*modulation*) yang melibatkan perubahan sudut pandang atau perspektif (Agung, 2016).

Metodologi Kajian

Kajian ini ialah kajian dokumentasi atau analisis dokumen terhadap Terjemahan Sahih al-Bukhari dalam bahasa Melayu terbitan Jabatan Perdana Menteri. Maka kaedah yang dilihat sesuai untuk kajian ini ialah analisis kandungan terhadap terjemahan yang dilakukan oleh penterjemah bagi teks hadis tersebut, yang dipilih secara rawak daripada terjemahan yang

mengandungi perkataan dengan konsep khas agama. Sebanyak 20 perkataan dipilih daripada teks hadis JPM.

Dapatan Kajian

Jadual 1 memaparkan contoh perkataan dengan konsep khas yang terdapat dalam Terjemahan Sahih Bukhari.

Jadual 1

Contoh perkataan dengan konsep khas yang terdapat dalam Terjemahan Sahih Bukhari

No.	Perkataan (Arab)	Terjemahan (JPM)	Kaedah Terjemahan
1	الزكاة	zakat	Pemindahan
2	الوضوء	wuduk	Pemindahan
3	الغسل	mandi wajib	Padanan Deskriptif (Descriptive Equivalent)
4	الجهاد	jihad	Pemindahan
5	الصيام	puasa	Padanan Budaya (Cultural Equivalent)
6	الحيض	haid	Pemindahan
7	الجنابة	janabah	Pemindahan
8	التيمم	tayamum	Naturalisasi
9	الكافر	orang kafir	Padanan Deskriptif
10	المنافق	orang munafik	Padanan Deskriptif
11	الفرض	fardu	Pemindahan
12	السنّة	sunat	Naturalisasi
13	الحديث	hadith	Pemindahan
14	العيد	hari raya	Padanan Budaya
15	الصدقة	sedekah	Naturalisasi
16	الشك	syirik	Pemindahan
17	الطهارة	taharah	Pemindahan
18	القنوت	qunut	Pemindahan

19	السحور	sahur	Pemindahan
20	الإفطار	berbuka puasa	Padanan Deskriptif

Perbincangan

Penemuan kajian ini menunjukkan bahawa penterjemah Terjemahan Sahih al-Bukhari terbitan JPM ini kerap menggunakan kaedah pemindahan, iaitu dengan mengekalkan istilah Arab seperti *zakat*, *wuduk*, *janabah*, *tayammum*, dan *fardu* dalam bentuk tulisan rumi tanpa memberikan terjemahan secara langsung. Pendekatan ini sememangnya membantu mengekalkan keaslian dan nuansa asal istilah agama tersebut. Ada istilah yang digunakan oleh masyarakat dalam kehidupan seharian. Namun begitu, bagi pembaca yang tidak biasa dengan istilah-istilah ini, seperti golongan bukan Islam, saudara baharu (muallaf) dan mereka yang kurang didikan agama, terjemahan pemindahan tanpa penjelasan sebegini boleh menimbulkan kekeliruan dan menyukarkan pemahaman.

Pengkaji berpandangan, penterjemah cenderung menggunakan prosedur pemindahan dalam menterjemahkan teks agama kerana berpegang kepada model terjemahan harfiah sahaja serta tidak terdedah kepada teori dan kaedah terjemahan yang lain. Perkara ini dapat dilihat dalam metodologi penterjemahan yang dimuatkan dalam jilid satu Terjemahan Sahih Bukhari yang menjelaskan bahawa kaedah yang ditetapkan ialah terjemahan secara berkumpulan dan penterjemahan dilakukan secara harfiah tetapi difahami.

Selain itu, prosedur lain turut digunakan seperti padanan budaya atau padanan deskriptif, namun digunakan secara terhad. Istilah seperti *puasa*, *sunat*, *sedekah*, *mandi wajib*, dan *berbuka puasa* menunjukkan usaha penterjemah untuk memberikan konteks dan menjadikan makna lebih mudah difahami dalam kerangka budaya Islam tempatan. Analisis ini jelas membuktikan bahawa prosedur pemindahan semata-mata mungkin tidak mencukupi untuk menyampaikan maksud sebenar teks hadis kepada khalayak yang lebih luas. Istilah agama dalam literatur hadis memerlukan strategi terjemahan yang lebih halus dan seimbang, iaitu dengan menggabungkan penggunaan istilah asal bersama penjelasan atau keterangan tambahan. Sebagai contoh, mengekalkan istilah *janabah* adalah wajar, tetapi perlu disertakan dengan penjelasan seperti “keadaan hadas besar yang memerlukan mandi wajib” supaya pembaca dapat memahami maksud dan implikasi hukumnya.

Oleh itu, terjemahan hadis yang melibatkan konsep agama khusus memerlukan pendekatan yang seimbang dan fleksibel. Penterjemah perlu mengambil kira latar belakang khalayak sasaran, sama ada terdiri daripada pembaca umum atau pelajar pengajian Islam. Bagi pembaca awam, adalah lebih sesuai untuk memberikan penjelasan yang jelas melalui padanan budaya atau deskriptif, dan dalam masa yang sama mengekalkan istilah asal jika perlu, dengan syarat ia disertakan penjelasan secukupnya. Apa yang paling penting, penterjemah perlu menyedari bahawa istilah agama dalam hadis bukan sekadar perbendaharaan kata teknikal, sebaliknya mengandungi nilai hukum, budaya, dan kerohanian yang mendalam. Oleh itu, pemilihan kaedah terjemahan harus berpaksikan pemahaman teks yang mendalam, kepekaan budaya, serta keberkesanan dalam menyampaikan makna kepada pembaca yang disasarkan.

Kesimpulan

Penterjemahan konsep khas agama memerlukan kefahaman mendalam terhadap bahasa sumber dan budaya sasaran. Kajian ini mendapati bahawa terdapat keperluan supaya prosedur terjemahan yang fleksibel dan bersifat komunikatif digunakan bagi menyampaikan maksud sebenar perkataan dengan tepat tanpa meninggalkan sebarang unsur budaya atau konteks yang terdapat dalam perkataan itu sendiri. Penterjemah perlu mengaplikasikan kombinasi beberapa prosedur serta nota kaki untuk memudahkan kefahaman pembaca berbanding menterjemahkan secara pemindahan tanpa sebarang penjelasan lanjut.

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Kaedah Terjemahan dalam Penarikataan Intralingual Bahasa Cina

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Abstrak

Terjemahan Intralingual atau terjemahan dalam sesuatu bahasa itu sendiri merupakan satu daripada tiga bentuk terjemahan (Catford, 1965) juga sering ditemui dalam terjemahan audiovisual. Dalam terjemahan audiovisual, khususnya sari kata, bentuk terjemahan intralingual yang dimasukkan selepas posproduksi merupakan terjemahan bertulis dalam bahasa yang sama dengan pertuturan asal dalam program yang ditayangkan. Terjemahan intralingual dalam kajian ini memfokus pada terjemahan bahasa serumpun, dialek atau variasi kawasan, untuk tujuan komunikasi atau kegunaan sesuatu bahasa dalam situasi dan konteks yang berbeza. Kertas kerja ini akan membincangkan sari kata bahasa Cina yang dihasilkan untuk beberapa elemen pertuturan dalam beberapa program berbahasa Cina yang mengandungi ujaran dalam bahasa Cina komunikasi, dialek Minnan Taiwan, dan dialek Kantonis yang dikaji. Antara elemen pertuturan yang dijadikan sampel kajian ialah elemen konotatif, elemen dialek atau bahasa kolokial, elemen *filler*, ungkapan idiomatik, kata khusus dan ciri atau identiti tersendiri penggunaan bahasa oleh penutur. Pemerhatian memperlihatkan kecenderungan penggunaan kaedah terjemahan oleh penyari kata adalah menerusi kaedah pemindahan, kaedah penyesuaian, kaedah deskriptif, kaedah neutralisasi dan pengguguran.

Kata kunci: terjemahan intralingual, sari kata, bahasa Cina, penyesuaian, deskriptif, neutralisasi

Pengenalan

Penggunaan sari kata intralingual dalam media semakin meluas. Sebagai contoh, sari kata intralingual bagi dialog iklan Oppa VS Opah — “Suka-suka jer panggil Hamidah... Bang, Hamidah tu siapa?” (oleh Opah yang terdengar “Hamidah” daripada perkataan “*kamsahamnida*” yang bermaksud “terima kasih” dalam bahasa Korea) — yang turut menukarkan bahasa percakapan seperti “jer”, “Bang” dan “tu” kepada “sahaja”, “Abang” dan “itu” dapat membantu penonton memahami perbualan, terutamanya untuk mereka yang lebih biasa dengan bahasa penulisan. Selain memudahkan pemahaman linguistik, Lu dan Lu (2022) yang meneliti penggunaan sari kata intralingual dalam pertunjukan aneka ragam, Mars Intelligence Agency, menunjukkan bahawa sari kata tidak sekadar berfungsi untuk menyampaikan makna, bahkan juga berperanan sebagai alat untuk membentuk makna dan humor, dengan menyampaikan nuansa budaya dan gaya yang bergantung pada interaksi visual dan persepsi penonton.

Analisis ini memperluas perbincangan sari kata intralingual dari aspek elemen pertuturan menggunakan pelbagai rancangan bahasa Cina, dengan objektif untuk mengenal pasti kaedah terjemahan yang digunakan dan sejauh mana terjemahan intralingual memberikan kesan kepada kefahaman penonton serta pengekalannya makna asli merentasi pelbagai konteks. Kajian ini meneliti sari kata berpanduan definisi berikut:

Intralingual

Terjemahan intralingual dalam kajian ini memfokus pada terjemahan bahasa serumpun, dialek atau variasi kawasan, untuk tujuan komunikasi atau kegunaan sesuatu bahasa dalam situasi dan konteks yang berbeza.

Data

Antara ayat yang digunakan dalam sampel termasuk bahasa-bahasa serumpun dengan bahasa Cina (bahasa Cina komunikasi, dialek Minnan Taiwan, dialek Kantonis). Hanya sebahagian kecil dialog diambil sebagai data dan bukannya dialog penuh untuk merangkumi data yang lebih luas, termasuk pelbagai genre daripada filem, animasi dan drama.

Analisis kaedah

1. Elemen konotatif

Dialog	Sari Kata	Sumber
累咗人哋食牛肉乾就唔係幾好 [Glos] Melibatkan//orang lain// makan//daging lembu salai //tidak begitu//bagus	連累別人被罰告票，這樣不太好 [Glos] Melibatkan//orang lain // kena//saman ./macam ini// tidak begitu//bagus	Come Home Love: Lo and Behold (Episod 671)

Frasa “食牛肉乾” (*sik6 ngau4 juk6 gon1*) membawa maksud “kena saman” (被罰告票) dalam bahasa Kantonis kerana kertas karbon hitam yang digunakan untuk membuat salinan saman trafik Hong Kong menyerupai kepingan daging lembu salai yang terkenal di Macau dan jumlah denda juga setara dengan harga daging lembu salai (*on.cc東網*, 2015). Elemen konotatif ini ditiadakan dan diberikan padanan semantik yang sejajar dengan kaedah penyesuaian (Vinay & Darbelnet, 1995).

2. Elemen sebutan

Dialog	Sari Kata	Sumber
是咩? 不是闹鬼啊? [Audio] Shi mie ? Bu shi nao gui a?	是吗 不是闹鬼啊 [Pinyin] shì ma ? bù shì nào guǐ a?	Soul Old Yet So Young (Episod 13)

Perkataan “吗” (ma) yang sering disebut sebagai “mie” oleh penutur Singapura atau Malaysia dalam pertuturan tidak formal ditulis sebagai “吗” yang membawa maksud “-kah”. Elemen sebutan bagi dialek kolokial yang dipadankan menggunakan padanan formal pertuturan menunjukkan penggunaan kaedah pemindahan (Newmark, 1988).

Dialog	Sari Kata	Sumber
干一行，行一行。行行行，干哪行都行。	干一行，行一行。行行 行，干哪行都行。	Travel With The Royal Family (Episod 1-1)

[Audio] Gan yi xíng, xíng yi xíng. Xíng xíng xíng, gan na xíng dou xíng. [Glos] Buat//satu//boleh,// Buat sahaja//Boleh//boleh// boleh//buat//mana-mana// boleh//pun//boleh.	[Pinyin] gàn yī háng, xíng yī háng. háng háng xíng, gàn nǎ háng dōu xíng. [Glos] Buat//satu//bidang,// cekap//satu//bidang//Apa-apa bidang//cekap,//buat// mana- mana//bidang//pun// cekap.
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Perkataan “行” merupakan heteronim yang boleh disebut sebagai *háng* (yang bermaksud “bidang”) atau *xíng* (yang bermaksud “buat” atau “cekap”). Apabila penutur tersilap membaca semua perkataan “行” sebagai *xíng*, ayat itu tidak membawa makna. Tanpa bantuan audio, pengguna sari kata hanya boleh mengetahui kesilapan tersebut selepas sebutan itu dibetulkan oleh penutur lain.

3. Elemen Filler atau Kata Seru

Dialog	Sari Kata	Sumber
欸, 不是, 刚才拿过来的。欸, 这些等我来。 [Glos] Eh,//bukan//tadi//ambil//punya.//Eh,//yang ini//biar saya buat.	Ø不是 刚才拿过来的 Ø这些等我来 [Glos] Ø//Bukan//tadi//ambil//punya.// Ø//Yang ini//biar saya buat.	Travel With The Royal Family (Episod 3-1)
唉, 是灯管坏了啦! [Glos] Alahai,//ialah//lampu//rosak//sudah//lah	Ø是灯管坏了Ø [Glos] Ø//ialah//lampu//rosak//sudah//Ø	Soul Old Yet So Young (Episod 13)

Didapati elemen *filler* seperti eh “欸” (*ēi*) dan -lah “啦” (*la*) serta kata seru seperti aduhai “唉” (*ài*) digugurkan dalam sari kata. Seperti yang dinyatakan oleh Baker (1992), strategi pengguguran adalah sesuai sekiranya unsur yang digugurkan tidak menjejaskan penyampaian mesej utama.

4. Elemen Idiomatik

Dialog	Sari Kata	Sumber
唔聲唔聲嚇我一驚 [Glos] diam-diam//menakutkan//saya//sekali//terkejut	唔声唔声 吓我一惊 (不鸣则已 一鸣惊人) [Glos] diam-diam//menakutkan//saya//sekali//terkejut//(tidak bersuara//maka//tiada apa-apa//sekali//bersuara//mengejutkan//orang)	New Year Rendezvous (Episod 7)
你唔好只係下爬輕輕 [Glos] Awak//jangan//hanya//dagu//ringan	你不要只是下巴轻轻 (信口开河) [Glos] Awak//jangan//hanya//dagu//ringan//(cakap sembarangan)	New Year Rendezvous (Episod 7)

Selain mengekalkan idiom dalam bentuk yang disebut oleh penutur, idiom yang lebih biasa digunakan dalam bahasa Cina turut disertakan dalam kurungan. Penambahan ini menunjukkan penerapan kaedah penyesuaian (Vinay & Darbelnet, 1995) yang menyesuaikan ungkapan dengan budaya sasaran.

5. Konsep atau Kata Khusus

Dialog	Sari Kata	Sumber
以前很多人坐Grab, 现在很多人开Grab。我现在随便丢一个石头, 打到的那个人, 那个人就是开Grab的。 [Glos] Dulu//ramai//orang//menaiki Grab //Sekarang//ramai//orang//memandu Grab . Saya//sekarang//sembarangan//baling//satu//biji//batu,//yang terkena//itu,//orang//itu//orang//ialah//yang memandu Grab .	以前很多人叫 私召车 现在很多人开 私召车 我现在随便丢颗石头 打到的 都是开 私召车 [Glos] Dulu//ramai//orang//panggil kereta sewa peribadi . Sekarang//ramai//orang//memandu kereta sewa peribadi //Saya//sekarang//sembarangan//baling//biji//batu//yang terkena//semuanya//memandu kereta sewa peribadi	Money Not Enough 3

Jenama perkhidmatan kenderaan “Grab” digantikan dengan kata nama umum “私召车” (*sī zhào chē*) yang merujuk kepada kereta sewa peribadi. Identiti khusus ditiadakan melalui penggunaan **neutralisasi** (Diaz Cintas & Ramael, 2007), iaitu konsep atau kata khusus dineutrasikan menjadi konsep yang lebih biasa dalam sari kata supaya mudah difahami oleh penonton dari pelbagai lokasi dan latar belakang.

6. Identiti percakapan penutur

Dialog	Sari Kata	Sumber
著啊! [Audio] <i>Tioh a</i>	对啊 [Pinyin] <i>duì a</i>	Atashinchi (Episod 14 AB)
袂𪗇喔! [Audio] <i>Be bai ooh</i>	不错哦 [Pinyin] <i>bù cuò ó</i>	Atashinchi (Episod 14 AB)

Dialek Minnan yang terselit dalam dialog seperti “著啊” (*Tioh a*) atau “袂𪗇喔” (*Be bai ooh*) mencerminkan gaya percakapan yang tidak formal. Menurut Chan (2018), penukaran dialek kepada bahasa standard bukan sekadar tentang soal kawalan atau penentangan, tetapi juga merupakan penyederhanaan terhadap realiti sosiolinguistik yang kompleks dalam masyarakat diglosia. Kehilangan peralihan kod dalam sari kata ini menyebabkan identiti penutur tidak terserlah seperti dialog asal.

Dialog	Sari Kata	Sumber
拉汗 [Audio] <i>La han</i> [Glos] <i>Tarik//peluh</i>	呐喊 [Pinyin] <i>nà hǎn</i> [Glos] <i>Jerit</i>	Travel With The Royal Family (Episod 6-2)

Aksen penutur merupakan elemen penting dalam keperibadian watak yang kadangkala membawa unsur kelucuan. Sebutan “*la han*” yang dibetulkan terus kepada “呐喊” (*nà hǎn*) dalam sari kata kelihatan kurang sepadan dengan ekspresi penerima dalam video. Kesan dialog ini kemudian disampaikan melalui teks pada latar.

7. Konteks yang tidak disebut

Dialog	Sari Kata	Sumber
你的线。 [Glos] <i>Awak//punya//garisan, benang atau wayar.</i>	你的 (收音) 线 <i>Awak//punya//(penerimaan audio)//kabel</i>	Travel With The Royal Family (Episod Perintis)
文文也是。 [Glos] <i>Wen Wen//juga.</i>	文文 (温宜) 也是 [Glos] <i>Wen Wen//(Wen Yi) //juga</i>	Travel With The Royal Family (Episod Perintis)

Dalam percakapan, ayat yang singkat cukup untuk menyampaikan mesej tetapi mungkin agak kabur bagi penonton. Penambahan “收音” (*shōu yīn*) yang bermaksud “penerimaan audio” menjelaskan lagi objek yang disebut merujuk kepada kabel mikrofon. Huraian dalam kurungan ini menunjukkan penggunaan kaedah deskriptif (Newmark, 1988). Begitu juga dengan penerangan yang dilakukan pada nama pelakon “文文” (*wén wén*). Nama watak dalam kurungan membantu penonton mengaitkan pelakon tersebut dengan watak Puteri Wen Yi yang dilakonnya.

Kesimpulan

Kajian menunjukkan bahawa kaedah pemindahan, penyesuaian, deskriptif, neutralisasi dan pengguguran cenderung digunakan dalam sari kata intralingual bahasa Cina. Gabungan kaedah terjemahan yang sesuai dilihat berpotensi meningkatkan keberkesanan penyarikataan, khususnya dalam penyampaian elemen seperti aksen, sebutan dan kelucuan yang sering hilang dalam sari kata. Untuk menangani kekaburan akibat peralihan kod, strategi seperti penambahan maklumat dialek dalam kurungan boleh dipertimbangkan. Penyarikataan intralingual yang berkualiti bukan sahaja menyumbang kepada pemeliharaan warisan budaya, malah dapat menyokong penghasilan sari kata interlingual yang lebih berkesan apabila dijadikan sebagai teks sumber.

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Pengaplikasian Kaedah VAKT dalam Pengajaran Kemahiran Membaca Murid Pemulihan Sekolah Rendah di Ulu Padawan, Sarawak

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Abstrak

Fokus utama kajian ini adalah untuk mengaplikasikan kaedah VAKT (visual, auditori, kinestetik, taktail) dalam pengajaran kemahiran membaca murid pemulihan sekolah rendah di Ulu Padawan, Sarawak. Penggunaan kaedah VAKT dalam pengajaran kemahiran membaca membolehkan murid pemulihan membaca dengan lebih lancar. Keunggulan yang dimiliki oleh kaedah VAKT ialah murid bukan hanya diajar membaca menggunakan deria penglihatan tetapi juga menggunakan deria-deria pendengaran, pergerakan dan sentuhan. Penggunaan deria-deria tersebut membolehkan murid-murid pemulihan memperbaiki kelemahan dalam kemahiran membaca agar menjadi lebih baik sama seperti murid-murid di aliran perdana. Kajian ini menggunakan kaedah lapangan dan kaedah kepustakaan sebagai kaedah utama. Kaedah lapangan digunakan untuk membuat pemerhatian terhadap aktiviti-aktiviti Literacy and Numeracy Screening (LINUS) atau juga dikenali sebagai Saringan Literasi dan Numerasi yang dilaksanakan dalam kalangan murid-murid pemulihan di sekolah rendah. Guru-guru disaran memanfaatkan kaedah VAKT dalam pengajaran kemahiran membaca murid-murid sekolah rendah dengan memberi penekanan kepada kepelbagaian kecerdasan serta perbezaan individu murid. Penekanan terhadap aspek-aspek tersebut menjadikan pendidikan pemulihan sebagai pilihan dalam membantu golongan murid itu agar berjaya mencapai matlamat kehidupan.

Kata kunci: *kemahiran membaca, kaedah VAKT, murid-murid pemulihan, deria, aliran perdana*

Pengenalan

Pendidikan di Malaysia amat menekankan penguasaan kemahiran 3M iaitu membaca, menulis dan mengira seawal mungkin, bermula sejak murid berusia empat tahun iaitu semasa berada dalam pendidikan prasekolah atau sistem pendidikan awal kanak-kanak bagi memastikan murid menguasai kemahiran tersebut sebelum memasuki sekolah rendah. Penguasaan kemahiran 3M amat dipandang serius kerana pihak Kementerian Pendidikan Malaysia mensasarkan sifar buta huruf tetapi berlaku defisit akademik yang berterusan sehingga ramai murid-murid sekolah rendah yang masih belum menguasai kemahiran membaca. Malah data menunjukkan jumlah murid kita yang berada di bawah penilaian minimum Programme International Student Assessment (PISA) dalam kemahiran membaca adalah lebih dua kali ganda berbanding negara-negara Organisation for Economic Cooperation and Development (OECD) seperti yang dinyatakan dalam *Malaysia Education Blueprint 2012-2025* (Malaysia Education Blueprint 2012-2025, 2011). Keadaan ini menyebabkan kerajaan mengambil tindakan yang sewajarnya bagi memastikan murid-murid terus menguasai kemahiran tersebut lebih-lebih lagi dalam situasi

aktiviti pengajaran dan pembelajaran yang berlaku sepanjang Pandemik Covid 19 yang amat mempengaruhi landskap pendidikan di Malaysia.

Justeru itu pemanfaatan kaedah VAKT akan diberi penekanan dalam membincangkan pengajaran kemahiran membaca dalam kalangan murid-murid sekolah rendah. Kaedah VAKT ini selaras dengan Teori Behaviourisme yang menekankan pentingnya pengukuhan menerusi ganjaran atau insentif untuk merangsang dan mempengaruhi apa dan bagaimana manusia melakukan sesuatu, termasuk bagaimana murid belajar. Keselarasan kaedah VAKT dengan Teori Behaviourisme ini dapat dilihat dengan jelas kerana kaedah VAKT berpegang kepada prinsip rangsangan dalam pembelajaran dan berdiri atas premis bahawa rangsangan ke atas beberapa deria yang sensitif akan mengukuhkan pembelajaran. Kaedah yang diperkenalkan oleh Galingham dan Fernald ini mengaplikasikan pelbagai deria termasuklah deria penglihatan, pendengaran, pergerakan motor sensori dan sentuhan. Murid akan lebih mudah mengingat isi kandungan pelajaran melalui pengaplikasian kaedah yang melibatkan penglihatan (*visual*), pendengaran (*auditori*), pergerakan motor sensori (*kinestetik*) dan sentuhan (*tactile*) ini.

Sesungguhnya pengaplikasian kaedah Visual Audio Kinestetik dan Tactile (VAKT) ini amat ditekankan dalam aktiviti pengajaran dan pembelajaran kerana didapati bahawa ramai dalam kalangan murid-murid pemulihan bermasalah dalam kemahiran membaca. Murid-murid pemulihan ini amat memerlukan rangsangan bagi membolehkan mereka memahami isi kandungan pelajaran yang dipelajari dalam bilik darjah. Murid-murid tersebut seharusnya mampu membuat pengecaman terhadap simbol-simbol grafik yang membentuk perkataan dengan bunyi mahupun maksud sebenar sesuatu perkataan. Kebolehan membuat pengecaman ini merupakan proses membaca yakni perkataan akan cuba difahami dan ditafsir maksudnya berlandaskan pengalaman lalu. Smith dan Johnson, 1980 menyatakan aktiviti pembacaan atau membaca juga merupakan proses komunikasi dalam perlakuan membaca iaitu melibatkan pertuturan idea antara penulis dengan pembaca. Sesungguhnya membaca adalah proses pengasosiaan huruf, penterjemahan, dan pemahaman makna isi bacaan. Namun wujudnya potensi diri yang berbeza dalam kalangan murid termasuklah kelompok murid pemulihan yang masih tidak menguasai kemahiran berbahasa iaitu membaca. Oleh itu dengan pengaplikasian kaedah VAKT diharapkan murid-murid terutamanya murid-murid pemulihan akan mampu menguasai kemahiran membaca. Penguasaan kemahiran membaca penting kerana setiap murid di sekolah rendah merupakan aset negara yang bernilai dan mereka inilah yang akan meneruskan kesinambungan bangsa dalam memajukan negara dengan lahirnya pengguna bahasa yang berkualiti, berkuasa dan berketerampilan.

Pengumpulan data awal

Pengumpulan data dilakukan dengan menggunakan kaedah lapangan dan kaedah kepustakaan sebagai kaedah utama. Kaedah lapangan digunakan untuk membuat pemerhatian terhadap aktiviti-aktiviti *Literacy and Numeracy Screening* (LINUS) atau juga dikenali sebagai Saringan Literasi dan Numerasi yang dilaksanakan dalam kalangan murid-murid pemulihan di sekolah rendah. Pemilihan kaedah lapangan dilakukan kerana kaedah ini merupakan satu cara yang paling berkesan dalam mengemukakan kajian empiris yang merupakan kajian yang menitikberatkan pemerhatian, penjelasan, dan penghuraian masalah bahasa yang dikaji untuk digunakan bagi memilih data. Data yang dipilih mestilah data yang dikutip melalui kerja lapangan. Kaedah kepustakaan pula digunakan untuk mencari teori-teori yang berkaitan dan dapatan-dapatan kajian lampau bagi menyokong kajian ini, manakala rujukan utama kajian ini ialah buku-buku

tentang psikolinguistik dan sosiolinguistik yang ditulis oleh pakar-pakar linguistik tempatan. Bahan-bahan yang diakses melalui internet juga digunakan sebagai bahan sokongan untuk memperteguhkan analisis dalam kajian ini. Kajian kes berbentuk deskriptif ini bertujuan menerangkan suatu keadaan yang berlaku iaitu penguasaan kemahiran membaca Bahasa Melayu dalam kalangan murid -murid pemulihan di salah sebuah sekolah rendah di Ulu Padawan.

Objktif kajian

Objktif kajian ini adalah untuk mengaplikasikan teori pemerolehan bahasa Behaviouris dan teori pembelajaran Edwin Guthrie dalam kaedah VAKT bagi meningkatkan penguasaan kemahiran membaca dalam kalangan murid-murid pemulihan khas Bidayah.

Peserta kajian

Sampel kajian terdiri daripada enam belas orang murid pemulihan Tahap Satu iaitu murid-murid pemulihan Tahun Satu, Tahun Dua dan Tahun Tiga serta tiga orang guru yang terlibat mengajar murid-murid tersebut mata pelajaran Bahasa Melayu. Pemilihan sampel dibuat secara tidak rawak iaitu nonprobaliti berkaitan dengan persampelan tujuan yang merujuk kepada sekumpulan subjek yang mempunyai ciri-ciri tertentu sahaja dipilih sebagai responden kajian berdasarkan pengetahuan dan tujuan khusus penyelidikan pengkaji (Noraini Idris, 2010, hlm. 121). Ciri-ciri khusus yang ada pada kesemua murid tersebut ialah mereka semua harus menduduki Saringan Membaca Literasi 1 dan Saringan Membaca Literasi 2 yang meliputi Konstruk 1 hingga Konstruk 12. Kesemua konstruk tersebut merupakan item-item yang digunakan bagi menguji pencapaian murid-murid sekolah rendah tahap satu dalam penguasaan Bahasa Melayu yang dilakukan secara telus dan jujur. Malah guru dikehendaki memberikan panduan atau bimbingan kepada murid untuk menjawab item bagi setiap konstruk.

Dapatan kajian

Jadual di bawah menunjukkan Perkembangan Murid-Murid Pemulihan dalam Saringan Literasi Membaca Tahun 2022 hingga 2023 yang melibatkan murid-murid pemulihan tahun 1, 2 dan 3 yang kesemuanya berjumlah enam belas orang. Berdasarkan jadual ini, berlaku peningkatan jumlah murid yang mampu menguasai kemahiran membaca iaitu daripada Mac 2022 sehingga Januari 2023.

Pada bulan Mac 2022 didapati hanya dua belas orang (75%) mampu menguasai konstruk 1 iaitu keupayaan membaca (membunyikan) huruf vokal dan konsonan serta konstruk 2 iaitu keupayaan membaca (membunyikan) suku kata terbuka. Jumlah murid menguasai konstruk tersebut yang melibatkan kemahiran membaca meningkat kepada tiga belas orang (81%) pada bulan Ogos 2022 dan kesemua enam belas orang (100%) mampu menguasai kemahiran tersebut pada Januari 2023.

Untuk konstruk ketiga yang melibatkan keupayaan membaca (membunyikan) suku kata terbuka, seramai sebelas orang (69%) mampu menguasai kemahiran tersebut pada bulan Mac 2022 dan jumlah tersebut meningkat kepada dua belas orang (75%) pada bulan Ogos 2022. Konstruk keempat yang berkaitan dengan keupayaan membaca (membunyikan) suku kata tertutup hanya dapat dikuasai oleh sepuluh orang (63%) pada Mac 2022 dan meningkat kepada sebelas orang (69%) pada Ogos 2022. Bilangan murid yang menguasai konstruk 5 yang

berkaitan dengan keupayaan membaca perkataan suku kata tertutup berjumlah sembilan orang (56%) pada bulan Mac dan meningkat kepada sepuluh orang (62%) pada bulan Ogos 2022.

Jumlah murid yang menguasai konstruk 6 iaitu keupayaan membaca perkataan yang mengandungi suku kata tertutup 'ng' dan konstruk 7 iaitu keupayaan membaca perkataan yang mengandungi diftong adalah enam orang sahaja (38%) pada bulan Mac 2022 dan jumlah ini meningkat kepada sembilan orang (56%) pada bulan Ogos 2022.

Untuk konstruk 8 iaitu keupayaan membaca perkataan yang mengandungi vokal berganding pula, hanya lima orang (31%) yang dapat menguasai konstruk tersebut pada Mac 2022 dan meningkat kepada enam orang (38%) pada bulan Ogos 2022. Jumlah murid yang menguasai konstruk 9 iaitu keupayaan membaca perkataan yang mengandungi diagraf dan konsonan bergabung serta konstruk 10 iaitu keupayaan membaca perkataan berimbuhan awalan dan akhiran pula seramai empat orang murid (25%) pada bulan Mac 2022 dan meningkat kepada 6 orang murid (38%) pada Ogos 2022.

Seterusnya konstruk 11 iaitu keupayaan membaca ayat mudah serta konstruk 12 iaitu keupayaan membaca dan memahami bahan rangsangan dapat dikuasai oleh dua orang murid (13%) sahaja pada Mac 2022 dan meningkat kepada enam orang murid (38%) untuk konstruk 11 dan lima orang murid (31%) pada Ogos 2022.

Kesemua konstruk tersebut menunjukkan peningkatan yang ketara pada Januari 2023 iaitu selain daripada konstruk 1 dan konstruk 2 yang mencapai 100% , konstruk 3 hingga konstruk 12 meningkat kepada 94% bersamaan dengan lima belas orang murid. Hanya seorang murid sahaja (6%) yang belum menguasai kemahiran membaca bahasa Melayu yang melibatkan konstruk 3 hingga 12.

Jadual 1

Analisis perkembangan murid-murid pemulihan dalam saringan literasi membaca tahun 2022 hingga 2023

Item	Saringan (Mac 2022)		Saringan (Ogos 2022)		Saringan (Jan 2023)	
	Membaca	%	Membaca	%	Membaca	%
1. Keupayaan membaca (membunyikan) huruf vokal dan konsonan.	12	75	13	81	16	100
2. Keupayaan membaca (membunyikan suku kata terbuka.	12	75	13	81	16	100
3. Keupayaan membaca (membunyikan) perkataan suku kata terbuka.	11	69	12	75	15	94

4. Keupayaan membaca (membunyikan) suku kata tertutup.	10	63	11	69	15	94
5. Keupayaan membaca perkataan suku kata tertutup.	9	56	10	63	15	94
6. Keupayaan membaca perkataan yang mengandungi suku kata tertutup 'ng'.	6	38	9	56	15	94
7. Keupayaan membaca perkataan yang mengandungi diftong.	6	38	9	56	15	94
8. Keupayaan membaca perkataan yang mengandungi vokal berganding.	5	31	6	38	15	94
9. Keupayaan membaca perkataan yang mengandungi diagraf dan konsonan bergabung.	4	25	6	38	15	94
10. Keupayaan membaca perkataan berimbuhan awalan dan akhiran.	4	25	6	38	15	94
11. Keupayaan membaca ayat mudah.	2	13	6	38	15	94
12. Keupayaan membaca dan memahami bahan rangsangan.	2	13	5	31	15	94

Cadangan dan tindakan susulan

Berdasarkan dapatan kajian tersebut, maka teori pemerolehan bahasa Behaviouris dan teori pembelajaran Edwin Guthrie dalam kaedah VAKT diaplikasikan bagi meningkatkan penguasaan kemahiran membaca dalam kalangan murid-murid pemulihan khas Bidayuh. Pengaplikasian teori tersebut perlu bagi mengenal pasti strategi pembelajaran yang berkesan dalam mengajar kemahiran membaca murid-murid pemulihan. Antara strategi yang sesuai digunakan untuk mengajar murid-

murid pemulihan ialah kaedah VAKT atau dikenal juga sebagai kaedah multi sensori. Kaedah ini memberi perhatian sepenuhnya pada strategi pembelajaran dan pengajaran bagi memudahkan murid belajar dengan lebih selesa dalam persekitaran yang sesuai dengan mereka. Selaras dengan pernyataan tersebut, ramai pengkaji menyatakan bahawa *“Students learn more when the school and class environment are positive and supportive”*. William (1969) and Collins (1961), menyatakan guru harus menyediakan isi kandungan yang sesuai dengan kaedah pengajaran dan keupayaan serta minat murid terutamanya murid-murid yang mempunyai masalah kemahiran berbahasa. O’Hagan menyatakan usaha guru sebagai pengembang, pengubahsuaian dan pelaksana kurikulum akan mampu membantu ke arah perkembangan dan memotivasikan kemajuan murid sehingga memahami perkara yang diajarkan oleh guru, Selaras dengan ini, maka Program Pemulihan harus dirancang dengan teliti dan rapi supaya dapat memenuhi keperluan murid dan mampu melonjakkan prestasi murid.

McIntyre dan Peking menyatakan terdapat enam perkara penting yang ditekankan dalam penggunaan kaedah VAKT iaitu melibatkan pengetahuan tentang fonologi, gabungan bunyi, pembentukan suku kata, pembentukan ayat dan makna perkataan. Kaedah ini sesuai dimanfaatkan dan dipraktikkan dalam pengajaran kemahiran membaca murid-murid sekolah rendah terutama murid-murid pemulihan agar mampu membaca dengan lancar. Kemahiran dalam membaca ini sudah tentunya menyumbangkan kepada kebolehan membaca secara mekanis dalam kalangan murid pemulihan. Ini kerana kaedah VAKT yang mengutamakan pelbagai deria ini menjadikan pembelajaran lebih seronok dengan mengaplikasikan aktiviti didik hibur yang boleh mengurangkan tekanan. Kaedah VAKT adalah berasaskan “rangsangan” yang berlaku pada pancaindera yang sensitif untuk pengukuhan dalam melaksanakan pembelajaran. Sesungguhnya kaedah VAKT ini sesuai digunakan kerana menggabungkan beberapa sifat iaitu terdiri daripada murid jenis visual yang suka belajar dengan melihat, murid audio yang suka belajar dengan mendengar atau bercakap, murid jenis kinestetik yang suka belajar dengan membuat atau melakukan sesuatu dan murid jenis taktil yang suka pada sentuhan sebagai bahan rangsangan dalam aktiviti pengajaran dan pembelajaran. Oleh itu, perlu ada kesedaran dalam diri guru tentang wujudnya kepelbagaian sifat murid dalam kelas yang diajarnya kerana setiap individu menggunakan gaya berfikir mereka sendiri dalam memproses maklumat. Kenneth dan Dune (1984), serta Narayanasamy (2000), menyatakan bahawa setiap individu mempunyai gaya pembelajaran dan kekuatan tersendiri dalam membuat persepsi, berfikir mengingat kembali dan menyelesaikan masalah. Oleh itu, dapatlah dikatakan bahawa gaya pembelajaran merupakan *“multivisional interest or pattern that is preferred when processing new information or experience”*.

Pengaplikasian kaedah VAKT amat sesuai dilaksanakan di dalam bilik darjah semasa pengajaran dan pembelajaran bagi menarik minat murid untuk belajar. Kaedah VAKT amat mementingkan penggunaan terapi iaitu terapi fisio, cara kerja, muzik atau nyanyian, seni visual, hydro atau air, pergerakan kreatif, main, aroma, herba, pasir, haiwan dan snoezeland. Namun kaedah yang paling dominan digunakan dalam kaedah VAKT ialah terapi snoezeland yang merupakan terapi stimulasi multisensori (visual, auditori, sentuhan, bau). Terapi ini sesuai untuk memberi stimulasi dan rangsangan kepada semua pancaindera murid yang mempunyai masalah terutamanya dalam pembelajaran seperti seperti kecacatan mental, autistik, hiperaktif, lambat dan lewat perkembangan agar mereka dapat menyesuaikan diri dengan persekitaran. Selain itu, terapi snoezeland ini mampu merelekskan fizikal dan mental murid yang bermasalah pembelajaran

termasuk dalam kemahiran berbahasa membaca. Malah terapi ini juga mampu meningkatkan kesedaran dan perhatian, menunjukkan inisiatif beraktiviti pada diri murid dan mampu membina keyakinan diri serta memperkembangkan kemampuan diri murid seperti rakan-rakan yang sebaya dengan mereka.

Oleh itu, guru perlu sedar bahawa murid-murid mempunyai kepelbagaian gaya pembelajaran dalam menguasai kemahiran membaca ke arah yang lebih tinggi. Kepelbagaian gaya pembelajaran murid menyedarkan guru agar dapat melaksanakan strategi pembelajaran yang sesuai dengan kecenderungan murid. Oleh itu, guru disarankan supaya menggunakan kaedah VAKT yang menggabungkan keupayaan visual, audio, kinestetik dan taktil bagi membolehkan murid memahami perkara yang disampaikan oleh guru dengan lebih mudah kerana setiap langkah dapat dilihat dengan jelas iaitu bermula dengan set induksi diikuti dengan perkembangan yang terdiri daripada aktiviti permainan, pengajaran dan latihan dan kemudiannya diikuti dengan penutup.

Selain membantu murid, kaedah VAKT ini mampu menyedarkan guru untuk lebih mudah menerima jawapan murid, mencipta suasana pembelajaran yang aktif, meningkatkan semangat sendiri murid, dan memberi tumpuan kepada kejayaan semua murid. Guru yang berhemah akan menjadikan jawapan murid yang cemerlang sebagai satu motivasi kepada murid lain dalam memberi jawapan. Malah guru yang kreatif dan inovatif harus mampu mencipta suasana pengajaran dan pembelajaran yang aktif bagi membolehkan murid untuk turut serta dalam pelaksanaan semua aktiviti dalam kelas termasuklah dengan mengadakan aktiviti berbentuk permainan mahupun nyanyian. Pelaksanaan aktiviti tersebut pasti menimbulkan minat murid untuk terlibat dengan aktif dan penuh yakin semasa aktiviti pengajaran dan pembelajaran walaupun kurang mahir dalam membaca.

Penguasaan kemahiran membaca murid pemulihan juga dapat dipertingkatkan sekiranya guru memahami bahawa murid yang pelbagai latar belakang mempunyai semangat sendiri yang berbeza. Oleh itu, guru harus mampu memupuk semangat kerjasama dalam kalangan murid tersebut bagi memastikan sesi pengajaran dan pembelajaran lebih menarik. Guru juga harus sentiasa memberi tumpuan kepada murid tanpa mengira kedudukan mereka dalam kelas bagi memastikan murid mencapai objektif pembelajaran dan mendapat manfaat atas bantuan yang diberikan oleh guru. Malah didapati bahawa kaedah VAKT dapat menguatkan gaya ingatan murid dengan adanya pergerakan anggota badan yang mampu mempengaruhi hemisfera otak kanan dan otak kiri semasa melakukan aktiviti pemulihan (Nurshamimi:179).

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Perkembangan Penterjemahan pada Zaman Kegemilangan Islam

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Penterjemah bebas

Abstrak

Pertama sekali, perkataan “translation” (penterjemahan) didapati dari satu frasa Latin yang bererti, “untuk dibawa atau diangkat ke seberang”. Persoalannya bagaimana bidang penterjemahan ini telah berkembang pesat dalam Zaman Kegemilangan Islam (622-1258 SM). Zaman ini secara tradisinya telah bermula semasa pemerintahan kalifah Abbasiyyah Harun al-Rashid (786-809 SM) dengan penubuhan Rumah Kebijaksanaan yang telah melihat para ulama dari seluruh dunia Islam berhimpun ke Baghdad yang ketika itu merupakan bandaraya yang terbesar di dunia. Mereka berhimpun di situ untuk menterjemahkan karya-karya klasik dalam pelbagai bidang ke dalam bahasa Arab dan Parsi. Zaman itu tamat dengan runtuhnya kalifah Abbasiyyah disebabkan oleh penaklukan Mongol di Baghdad pada tahun 1258 SM. Di antara sebab-sebab mengapa ilmu pengetahuan berkembang pada masa itu adalah kerana pengaruh keagamaan, sokongan dana daripada kerajaan, sifat keterbukaan kepada pelbagai pengaruh, teknologi baru, termasuk sistem-sistem penulisan dan penciptaan kertas. Dari segi keagamaan, beberapa badith atau Tindakan daripada Nabi Muhammad S.A.W. yang meletakkan nilai-nilai utama ke dalam Pendidikan dan pembelajaran memainkan satu peranan penting. Kedua, empayar Islam telah melaburkan sejumlah wang yang besar ke dalam Pergerakan Penterjemahan. Pelaburan ini telah membolehkan sejumlah besar penterjemah dan ulama berjaya menterjemahkan karya-karya yang bermutu ke dalam bahasa-bahasa asing. Ketiga, adalah kesudian para pemimpin Islam untuk menerima ulama-ulama pelbagai keturunan dan agama terutama sekali golongan Kristian dan Yahudi untuk berkongsi ilmu pengetahuan serta berdialog dan bertukar-tukar pendapat. Pengetahuan mengenai banyak karya klasik yang mungkin hilang dapat diterjemahkan daripada bahasa Yunani, Suryani, Parsi dan Sanskrit ke dalam bahasa Arab dan kemudiannya ke bahasa-bahasa lain seperti Ibrani dan Latin.

Kata kunci: penterjemahan, pengetahuan, karya, bahasa, ulama

Pengenalan

Asal-usul penterjemahan

Pertama sekali, perkataan “translation” (penterjemahan) diperoleh daripada satu frasa Latin yang bermaksud untuk dibawa atau diangkat ke Seberang.” (Bertomeu, 2016) Kedua, didapati ada satu lagi frasa yang menerangkan mengenainya adalah apa yang dikenali sebagai “meta phrasis,” yang diperoleh daripada perkataan Yunani kuno, yang bermaksud “untuk bercakap di Seberang.” Akhirnya, daripada perkataan “meta phrasis” itu diperoleh untuk bermaksud “terjemahan perkataan untuk perkataan.” Dalam pada itu, penterjemahan yang pertama sekali dalam sejarah adalah penterjemahan yang dilakukan dalam era atau zaman Mesopotamia, di mana Gilgamesh, (sejenis sajak Sumeria) telah diterjemahkan ke dalam bahasa Asia supaya boleh difahami oleh semua orang. Bahasa yang ditulis adalah bahasa Akkadian, sejenis bahasa Semitik, yang ada kaitan dengan bahasa Ibrani dan bahasa Arab (Black, 2000, hlm. 10).

Penterjemahan literal dan penterjemahan bebas

Selain itu, dalam sejarah awal penterjemahan ini, pendekatan penterjemahan yang digunakan oleh penterjemah apabila menterjemahkan teks-teks sumber adalah dengan menggunakan kaedah penterjemahan perkataan dengan perkataan dan makna demi makna. Menurut (Munday; 2022) perbezaan di antara penterjemahan perkataan dengan perkataan (literal) dan penterjemahan secara bebas boleh dikaitkan dengan Cicero (106 SM-43SM) dalam “De optimo, genere oratorum (Mengenai pemidato-pemidato yang terbaik), pada tahun 46 SM, dengan memperkenalkan penterjemahannya sendiri dari bahasa Yunani, ucapan pemidato-pemidato Attic, iaitu Aeschines dan Demosthenes. Pemidato-pemidato Attic ini merujuk kepada pemilihan kuno pemidato-pemidato Yunani yang lebih mahir daripada yang lain. Menurut Cicero, beliau tidak menterjemahkan pidato-pidato Aeschines dan Demosthenes sebagai seorang jurubahasa tetapi sebagai seorang pemidato dengan mengekalkan ide dan bentuknya yang sama.

Pada pendapat Munday (2022) istilah penterjemahan itu sendiri mempunyai beberapa maksud. Ia boleh merujuk kepada bidang subjek umum (hasil yang telah diterjemahkan) atau prosesnya (tindakan menghasilkan penterjemahan tersebut ataupun dikenali sebagai menterjemah. Proses penterjemahan di antara dua bahasa yang berlainan melibatkan penterjemah mengubah suatu teks penulisan yang asal atau teks sumber (source text) dalam bahasa lisan yang asli atau bahasa sumber ke dalam suatu teks penulisan, atau teks sasaran dalam bahasa lisan yang berlainan (bahasa sasaran). Jenis ini sepadan dengan penterjemahan “inter-lingual” (antara bahasa) dan adalah salah satu daripada tiga kategori penterjemahan yang dinyatakan oleh ahli struktur Rusia-Amerika yang bernama Roman Jakobson. Dalam kertas kerja pentingnya yang bertajuk, “On Linguistic aspects of Translation” beliau membahagikan penterjemahan ke dalam tiga kategori, iaitu:

1. penterjemahan “intra lingual” atau “rewording” suatu tafsiran tanda-tanda lisan melalui tanda-tanda lain dalam bahasa yang sama.
2. Penterjemahan “inter lingual” atau “translation proper” suatu tafsiran tanda-tanda lisan melalui bahasa yang lain.
3. Penterjemahan “intersemiotic” atau “transmutation” suatu tafsiran tanda-tanda lisan melalui tanda-tanda yang bukan lisan, yang boleh diubah ke dalam bentuk yang lain.

Ketokohan Harun Al-Rashid

Harun Al- Rashid dilahirkan dalam Rey, pada 17 haribulan Mac 763 SM, yang pada masa itu, adalah sebahagian daripada Jibal dalam empayar kalifah Abbasiyyah. Baginda adalah anak kepada al-Mahdi, kalifah Abbasiyyah ketiga yang memerintah dari tahun 775-786 SM. Isteri al-Mahdi, al-Khayzuran, yang merupakan seorang wanita yang mempunyai ciri-ciri kepimpinan yang baik dan ini secara langsung telah mempengaruhi suami dan anak-anak lelaki sendiri. Apabila sedang membesar, Harun al-Rashid telah mempelajari sejarah, geografi, retorik, muzik, kesusasteraan dan ekonomi. Bagaimanapun, kebanyakan daripada masanya didedikasikan ke arah menghafal hadith dan al-Quran. Tambahan pula, baginda menjalani pengajaran fiizikal peringkat tinggi dengan berlatih dalam lawan pedang, memanah serta teknik-teknik perang. Baginda menaiki takhta kerajaan apabila umurnya mencecah duapuluh tiga tahun pada malam 15 haribulan September 786 SM. Malam tersebut sungguh indah dan jelas pemandangannya, gilang-gemilang dengan sinaran berjuta-juta Bintang di langit. Bulan juga cerah cahayanya. Ada satu lagenda yang mengatakan bahawa bulan sabit itu sendiri nampak seolah-olah macam sebilah sabit yang

melengkung di atas “al-Khuld” atau Istana Yang Abdai, dengan satu Bintang hampir pada Tengah lengkungnya, sebagaimana dengan bendera perang yang digunakan oleh orang-orang Islam. (Bobrick; 2013, hlm. 33)

Kemegahan dan kemashyuran pemerintahan kalifah Harun al-Rashid

Tiga kurun pertama pemerintahan Abbasiyyah (dari kurun ke-8 sehingga kurun ke-11 SM) melihat perkembangan tamadun Islam zaman pertengahan. Kesusasteraan, falsafah, teologi dan sains semulajadi semuanya berkembang pesat dengan pengaruh-pengaruh yang datang dari Parsi, termasuk juga kebudayaan Hellenistik dan Byzantium (Bosworth, 1996). Apabila pemerintah-pemerintah Abbasiyyah, salah satu daripada keluarga paling berkuasa dalam dunia Arab ketika itu, memerintah hampir-hampir keseluruhan kaum Islam dalam tahun 749 SM, mereka telah mengukuhkan kedudukan mereka sebagai kerajaan kalifah di Baghdad.

Sebenarnya, dinasti Abbasiyyah telah memperolehi kekuasaan mereka melalui apa yang mungkin dianggap sebagai satu aspek, perebutan kuasa di antara keluarga-keluarga dari Mekah yang bersaing di antara satu sama lain. Permusuhan ini wujud daripada keluarga bapa saudara Nabi Muhammad S.A. W. iaitu al-Abbas, dari sukuk aum Hashim oleh kerana keturunan ini, mereka dikatakan berhak menuntut dengan sahnya tampuk pemerintahan ketika itu. Sungguhpun begitu, dalam kurun pertama pemerintahan dinasti Abbasiyyah, mereka terpaksa berhadapan dengan penentangan-penentangan daripada golongan Alids, iaitu keturunan dua anak lelaki Ali, iaitu al-Hassan dan al-Hunayn, yang merupakan cucu kepada Nabi Muhammad S.A.W. Golongan Alids adalah daripada keturunan Ali ibn Ali Talib (600-661 SM), kalifah Rashidin yang keempat yang memerintah dari 651-661 SM dan adalah imam Shia Islam yang pertama. Ali ibn Ali Talib merupakan adik ipar kepada Nabi Muhammad S.A.W.

Menurut Gibb (1963), golongan Abbasiyyah telah menjadi dinasti pemerintah dengan sokongan daripada orang-orang Parsi dan orang-orang lain. Ini termasuk juga orang-orang India dan Aramenian. Kemasukan kaum-kaum yang pelbagai ini dengan kebudayaan masing-masing telah menjadikan Baghdad salah satu daripada contoh terbaik kebudayaan yang halus dan telus pada ketika itu. Ini seterusnya memperkayakan Khazanah kesusasteraan zaman Abbasiyyah itu sendiri. Salah satu daripada sumbangan paling penting orang-orang asing kepada kesusasteraan Arab semasa zaman Keemasannya adalah pengenalan prosa sastera. Ini menunjukkan bahawa kesusasteraan Arab, didapati berkembang bukan hanya dalam tema tetapi juga dalam gaya dan genre. Oleh itu, Parsi haruslah disanjung bagi integrasi prosa ke dalam kesusasteraan Arab. Zaman Abbasiyyah atau zaman kesusasteraan Arab juga dianggap sebagai zaman keunggulan penterjemahan dalam Islam. Karya-karya Yunani, di mana orang-orang Arab menerimanya melalui penterjemahan-penterjemahan Suryani yang diterjemahkan ke dalam bahasa Arab. Di samping itu, kitab Injil dan buku-buku dari Parsi dan India juga telah diterjemahkan. Ini membuktikan bahawa zaman Abbasiyyah tetap unggul sebagai pusat penterjemahan yang utama ketika itu. Pergerakan Penterjemahan dari kurun-kurun kelapan kepada akhir kurun kesepuluh, telah membawa unsur-unsur perubahan dari Parsi, Yunani dan Hindu ke dalam dunia Arab daripada bahasa Yunani dan bahasa Sanskrit, sama ada secara langsung atau melalui bahasa Suryani dan Pahlavi. Dalam lain perkataan, bahasa Suryani dan Pahlavi, merupakan saluran-saluran utama untuk pengetahuan mengenai perubahan ke dalam bahasa Arab dalam empayar Islam itu sendiri. Contohnya, teks perubahan Sanskrit kuno, “Charaka Samhita” diterjemahkan ke dalam bahasa Arab daripada sebuah teks perantaraan bahasa Pahlavi dalam kurun kesembilan. Sementara itu, “Sushruta Samhita” sebuah teks kuno Sanskrit mengenai perubahan dan “Ashtanga Hridayam”

sebuah teks Sanskrit kuno juga, yang mengandungi semua maklumat mengenai Aryuveda, iaitu teks mengenai Kesihatan diterjemahkan terus daripada bahasa Sanskrit.

Sumbangan penterjemah-penterjemah bukan Islam

Salah satu daripada perkhidmatan awam yang penting yang diusahakan oleh orang-orang Kristian Nostorian, Yahudi dan orang-orang bukan Islam yang lain, di bawah pemerintahan dinasti Umayyah dan dinasti Abbasiyyah adalah dalam menterjemahkan teks-teks keilmuan dalam pelbagai bidang seperti falsafah, ilmu falak dan perubatan daripada bahasa Yunani dan Suryani itu ke dalam bahasa Arab. Karya-karya yang diterjemahkan itu turut juga dibaca oleh orang-orang Arab sendiri. Ini menunjukkan bahawa teks-teks yang telah diterjemahkan dan dihasilkan itu, bukan hanya terhad kepada golongan elit, bangsawan dan pihak pemerintah tetapi juga disebarluaskan kepada golongan orang awam.

Di samping itu, penterjemahan karya-karya tersebut mudah difahami pada ketika karya-karya yang berkenaan boleh digunakan untuk membantu dalam merumus, memperbaiki dan pada sebahagiannya menjawab soalan-soalan mengenai sifat-sifat semulajadi keimanan dan kebenarannya, yang sedang diterokai dengan giatnya dalam perbincangan-perbincangan intelektual di bawah naungan Islam. Dalam hal ini, adalah jelas bahawa penterjemah-penterjemah Kristian yang menterjemahkan karya-karya yang berkenaan, di antaranya Hunayn ibn Ishaq (809-873 SM) yang diakui sebagai yang paling sistematik di antara penterjemah-penterjemah Kristian itu, begitu mesra dengan orang-orang yang mereka bekerja dengan dan bekerjasama dengan mereka dalam segala urusan penterjemahan. (Thomas & Roggema, 2009) Sehubungan dengan ini, ahli falsafah, Abu Yusuf al-Kindi (801-873 SM) boleh dikatakan sebagai contoh seseorang yang bekerjasama dengan penterjemah-penterjemah Kristian itu. Beliau mengetuai sekumpulan penterjemah Kristian dan Islam yang berkongsi minat dalam bidang falsafah ini. Mereka bekerjasama erat dalam penterjemahan karya-karya falsafah serta bertukar-tukar pendapat antara kepercayaan masing-masing. Mereka berbincang atau berdialog dalam keadaan yang cukup aman dan mesra sekali.

Usahasama-usahasama sebegitu dalam menegakkan sejauh mana intelektual seseorang itu, didapati tidaklah begitu jauh daripada perdebatan-perdebatan yang menentang antara satu sama lain, yang diadakan dalam suasana formal di bawah naungan kalifah-kalifah atau orang-orang yang mulia itu. Dalam pertemuan-pertemuan sebegitu, wakil-wakil yang mempunyai pelbagai sudut pandangan termasuk juga wakil-wakil orang-orang Yahudi yang lain-lain. Mereka dijemput untuk melihat dan menilai perkara-perkara keimanan daripada sudut pandangan mereka yang berbeza itu dan dijangka untuk mendiamkan lawan mereka, dengan hujah-hujah mereka yang memberangsangkan itu. Dari satu segi yang lain, boleh dikatakan perdebatan-perdebatan sebegitu adalah sesuatu Latihan intelektual di mana pertemuan-pertemuan ini menunjukkan semangat perpaduan di antara wakil-wakil pelbagai agama itu, walaupun berbeza agama masing-masing. Sesuatu perkara yang perlu diberikan perhatian dalam perdebatan-perdebatan itu adalah, mereka yang mengambil bahagian, menggunakan logic berhujah tersebut untuk menyatakan dan menangani hal-hal utama dalam ketidaksetujuan mereka dalam doktrin-doktrin utama yang diketengahkan itu.

Contohnya, dalam satu fakta yang sememangnya mudah. Bumi mengelilingi matahari. Pada ketika itu, ada pihak-pihak tertentu yang boleh berhujah bahawa ini tidak berlaku sebenarnya tetapi sebaliknya yang terjadi. Oleh yang demikian, para ulama dan bijaksana itu perlu mengetengahkan hujah-hujah mereka dengan fakta-fakta yang berasas. Begitu juga dengan cara penterjemahan dan

satu bahasa ke bahasa yang lain. Oleh yang demikian, dengan adanya dialog dan perdebatan yang sihat ini, maka akan timbul satu persefahaman yang baik di antara para penterjemah yang berbeza kaum dan agama itu. Usaha-usaha yang murni ini disebabkan oleh adanya kalifah-kalifah Abbasiyyah itu sendiri, terutama sekali Harun al-Rashid dan al-Ma'mun yang mementingkan ilmu pengetahuan dan kebijaksanaan daripada segala-galanya.

Pengetahuan mengenai Islam di kalangan orang-orang Kristian di luar dunia Islam adalah terhad. Berhubung dengan empayar Byzantine dan Islam, ditandai dengan pertelingkahan serta permusuhan antara satu sama lain, sehingga akhir kurun kesembilan. Walaupun adanya pertelingkahan-pertelingkahan ini, para dutanya masih bertukar-tukar pendapat secara kerap dan tidak hanya ditumpukan kepada perbincangan-perbincangan mengenai perkara-perkara yang berkaitan dengan peperangan dan keamanan.

Contohnya, semasa pemerintahan kalifah al-Walid (705-715 SM) pada zaman Umayyah, baginda telah meminta bantuan Byzantine untuk membina semula masjid-masjid di Medina dan Damascus, seorang duta Byzantine pula, dikatakan telah memperkenalkan kincir-kincir air di Baghdad pada separuh kedua kurun kelapan dan kalifah Abbasiyyah al-Ma'mun yang memerintah dari 813-833 SM, dikatakan telah meminta Maharaja Theophilus (yang memerintah empayar Byzantine ketika itu, dari 829-842 SM, untuk menghantar Leo, ahli falsafah Byzantine, ke Baghdad kerana baginda sendiri ingin mengetahui apa yang boleh dipelajari daripada ahli falsafah itu. Tambahan pula, boleh dikatakan juga sejenis genre kesusasteraan telah dibentuk oleh pelbagai jempukan kalifah-kalifah kepada maharaja-maharaja Byzantine (melalui surat-menyurat), untuk memeluk agama Islam. Ini biasa dilakukan oleh seseorang kalifah baru apabila menaiki takhta Kerajaan. Contohnya, surat yang ditulis di antara Leo III dan Umar II serta surat al-Mutawakkil kepada Michael III.

Toleransi antara agama

Tidak dapat dinafikan lagi, bahawa orang-orang Kristian terutamanya Kristian Nestorian menyumbang kepada ketamadunan Islam Arab semasa pemerintahan kalifah-kalifah Umayyah dan Abbasiyyah, dengan menterjemahkan karya ahli-ahli falsafah Yunani ke dalam bahasa Suryani dan kemudiannya ke dalam bahasa Arab. Boleh dikatakan juga, dalam hal ini, semua masyarakat didefinisikan oleh gaya uniknya dalam usaha masyarakat tersebut untuk merundingkan hubungan mereka dengan orang-orang lain. Lagipun, orang-orang Kristian memperkenalkan kepada orang-orang Islam, pembelajaran Yunani melalui penterjemahan. Dengan itu, pihak Barat telah mempelajari daripada orang-orang Yunani melalui orang-orang Arab yang boleh dianggap sebagai hanyalah waris yang sah mengenai Yunani kuno. Walau bagaimanapun, tidak dapat disangkal lagi, bahawa melalui penterjemah-penterjemah di dunia Islam, banyak karya telah diterjemahkan sehingga orang-orang Arab boleh dianggap sebagai pencipta penterjemahan. Akan tetapi, orang-orang Islam tidak mempelajari bahasa Yunani.

Lagipun, pemerintah Islam yang awal didapati amat bertoleransi dengan para penduduk bukan Islam. Ini adalah sesuatu keadaan yang baik dan sihat kerana banyak usahasama boleh dilakukan terutama dari segi ekonomi, sosial dan politik. Semua orang, tidak kira daripada etnik yang berlainan didapati boleh menyesuaikan diri ke dalam penghidupan awam yang bias aitu. Orang-orang Islam dan orang-orang bukan Islam tidak diasingkan di tempat-tempat awam seperti pasar, tempat mandi dan juga dalam persayaan-perayaan tertentu yang disambut itu. Contohnya, di Syria, mereka (orang-orang bukan Islam) berkongsi gereja mereka dengan orang-orang Islam sebelum para pemerintah Islam itu dapat membina masjid-masjid untuk penganut mereka. Dengan

itu, orang-orang Islam menerima dan mengakui bahawa gereja-gereja adalah tempat-tempat yang suci dan perlu dihormati. Akan tetapi, pada zaman itu, masih ada orang-orang Islam yang belum dapat membezakan sepenuhnya di antara agama Islam dengan agama Kristian (Lapidus, 2012).

Sehubungan dengan ini juga, (Brock, 1998) turut menyatakan tentang masyarakat Suryani yang berupa waris kepada tiga jenis kebudayaan yang berbeza, iaitu, dari Mesopotamia, Yahudi dan Yunani. Sehingga tahun 421 SM, elemen-elemen daripada semua kebudayaan itu telahpun dikenalpasti dalam pelbagai peringkat. Ini terdapat dalam kesusasteraan yang wujud itu, sejak awal kurun kelima lagi. Walau bagaimanapun, elemen Yahudi cepat menjadi pengaruh yang dominan, sementara yang lainnya lama-kelamaan pudar. Dengan itu, ramai daripada penterjemah-penterjemah semasa pemerintahan Umayyah dan Abbasiyyah mempelajari bahasa Suryani dan bahasa Yunani dahulu sebelum mereka mahir dalam menterjemahkan teks-teks sains dan falsafah ke dalam bahasa Arab.

Perbincangan

Motivasi dalam pergerakan penterjemahan

Salah satu sebab lain yang menggerakkan aktiviti penterjemahan semasa zaman awal Abbasiyyah adalah apabila kalifah al-Ma'mun menjadi kalifah dalam tahun 813 SM. Baginda bergantung kepada mazhab Mu'tailah. Baginda berusaha untuk memperkenalkan doktrin-doktrin Mu'tailah dalam dunia, sehingga baginda melihat mimpi-mimpi baginda itu sebagai sesuatu yang benar mengenai perwatakannya. Dalam salah satu daripada mimpinya, baginda dikatakan telah melihat Aristotle (Saliba, 2007) Baginda juga berpeluang untuk menyoal Aristotle mengenai hal-hal falsafah dan etika. Contohnya baginda bertanya kepada Aristotle, "Apa itu kebaikan?" Aristotle membalas, "Apa yang baik pada minda/pemikiran." Apabila baginda menyoal Aristotle, "Kemudian, apa pula?" Aristotle menjawab, "Apa yang baik dalam undang-undang." Apabila al-Ma'mun terus bertanya lagi, "Kemudian, apa lagi?" Aristotle dikatakan membalas, "Apa yang dianggap baik oleh orang ramai." Tetapi apabila al-Ma'mun terus bertanya, "Apa seterusnya?" Aristotle berhenti dan menjawab, "Tiada lagi yang seterusnya."

Dalam satu mimpi yang lain pula, Aristotle dikatakan terus menasihati al-Ma'mun supaya memperlakukan mereka yang menasihatinya mengenai emas, sebagai orang-orang yang berharga seperti emas, dengan merujuk kepada ahli-ahli kimia dan kemudian Aristotle telah berkata "... dan kamu sepatutnya mematuhi kesatuan dalam Tuhan." ("al alka bi-l-tawhid). Rangkaian akhir itu merujuk kepada doktrin Mu'tailah di mana orang ramai disebut sebagai orang-orang yang Bersatu (ahli al-tawhid) disebabkan oleh kehendak mereka mengenai penyatuan Tuhan itu, yang tidak membenarkan al-Quran sekalipun, "ucapan-ucapan Allah itu, untuk berdampingan denganNya pada mula-mulanya dunia dibentuk itu. Seterusnya, dalam zaman pertengahan apabila kekayaan bertambah dalam empayar Islam, kekuasaan pemerintah bertambah mutlak dalam hal-hal yang berkaitan dengan kalifah. Kalifah-kalifah itu dianggap sebagai bayangan Tuhan di Bumi ini (Sonn, 2010). Penterjemahan teks-teks Hellenistik, Parsi dan India klasik itu dalam suasana yang penuhmencabar secara intelektual itu, ketika zaman pertengahan dunia Islam, menjadi asas kepada pertumbuhan kebudayaan Islam dengan hebat sekali pada Zaman Pertengahan.

Penterjemahan karya-karya klasik itu juga merupakan asas kepada penyebaran penterjemahan di Eropah itu sendiri. Penterjemahan karya-karya tersebut dihantar melalui Syria, Sicily dan terutama sekali, Sepanyol. Dalam kurun kesebelas, sebuah sekolah khas untuk

menterjemahkan teks-teks Arab telah ditubuhkan di Toledo, Sepanyol. Teks Arab itu diterjemahkan ke dalam bahasa Latin, bahasa yang menjadi bahasa pembelajaran di seluruh Eropah. Di situlah para ulama datang dari England dan Scotland untuk mengetahui mengenai pembelajaran dalam empayar Islam dan menghantar maklumat-maklumat tersebut ke Eropah. Penterjemahan al-Quran yang pertama kali dihasilkan di sekolah tersebut adalah daripada Robert dari Chester dan “Herman the Dalmatian.” Permintaan untuk penterjemahan itu adalah daripada Yang dihormati, Peter, ketua biarawan Cluny di Perancis.

Ketokohan al-Mansur – kalifah Abbasiyyah yang kedua

Abu Jafar Allah ibn Muhammad al-Mansur (714-775 SM) merupakan kalifah Abbasiyyah yang kedua. Baginda memerintah dari 754-775 SM. Kebanyakan ahli sejarah menganggap al-Mansur sebagai pengasas sebenar kalifah Abbasiyyah disebabkan oleh peranan baginda dalam menstabilkan kerajaan baginda sebagai suatu organisasi rasmi.

Pemilihan bandaraya Baghdad sebagai sebuah ibu kota baru oleh kerajaan Abbasiyyah turut juga dinyatakan oleh Tucker (2016) di mana beliau menyatakan bahawa dinasti Abbasiyyah memerintah dunia Islam untuk lebih kurang lima kurun lamanya (750-1258 SM). Selepas dua belas tahun, mereka mengambil-alih tampuk pemerintahan daripada dinasti Umayyayh, pemerintah-pemerintah Abbasiyyah telah membina sebuah bandaraya ibu kota yang baru di panggil Baghdad. lebih kurang dua puluh batu sebelah barat utara Ctesiphon, ibu kota Sasanian yang dahulu itu. Dalam pada itu, seorang lagi pengkaji Arab tersohor iaitu Tayeb al-Hibri (2021) dalam bukunya, “The Abbasid Caliphate: A History” menyatakan mengapa pengkajian mengenai dinasti Abbasiyyah ini amat penting dan perlu dititikberatkan sehingga kini. Menurut beliau, dunia moden terhutang budi kepada ketamadunan Islam kuno secara amnya dan kepada kalifah Abbasiyyah, khususnya. Ini kerana sejak kebelakangan ini, beberapa soal selidik telah menyatakan bahawa pencapaian-pencapaian intelektual dan saintifik yang kritikal telah berlaku pada zaman keemasan di ibu kota Baghdad pada kurun kesembilan. Rumah Kebijaksanaan yang dinaungi oleh al-Ma’mun menggalakkan kebangkitan semula sains dan falsafah Yunani klasik, lama selepas bidang-bidang tersebut menarik perhatian dalam fasa-fasa revolusi saintifik zaman Pencerahan di Eropah (Tayeb al-Hibri, 2021).

Pada pandangan Bsoul (2019), kalifah al-Mansurlah yang merupakan kalifah Abbasiyyah pertama yang menjadi penaung kepada pergerakan penterjemahan ini. Semasa pemerintahan baginda, pelbagai sumber termasuk karya-karya asing telah diterjemahkan dengan begitu giat sekali. Baginda terpengaruh juga untuk mempelajari astronomi dan ilmu falak. Menurut Abu al-Hasan Ali al-Masud, al-Mansur adalah kalifah pertama yang membawa ahli-ahli nujum dan ahli-ahli kaji falak berhampiran dengan baginda. Mereka akan bertindak sebagai penasihat-penasihat utama baginda dalam segala-galanya termasuk hal-ehwal istana baginda, kelakuan isteri-isteri baginda, musuh-musuh yang didapati hendak menjatuhkan baginda serta sanak-saudara baginda. Anak-anak baginda sendiri tidak terlepas daripada pandangan ahli-ahli nujum itu. Hampir-hampir setiap gerak-geri mereka diawasi dan diperhatikan oleh mereka. Di samping itu, di antara ahli-ahli nujum yang sentiasa berada bersama-sama dengan al-Mansur termasuk Naubakht, seorang Zorostrian (Encyclopedia Iranica), yang memuja matahari dan bintang-bintang sebagai Tuhan. Naubakht juga seorang penterjemah dalam istana al-Mansur.

Tidak lama kemudian, Naubakht dan anak-anaknya memeluk agama Islam di hadapan kalifah al-Mansur. Sebenarnya, beliau adalah di antara ahli-ahli nujum yang paling berpengaruh di istana al-Mansur. Kedudukan beliau menjadi lebih cerah apabila beliau sendiri telah

meramalkan dengan tepat kenaikan al-Mansur sebagai kalifah Abbasiyyah. Sebagai sebahagian daripada kerjaya Naubakht adalah termasuk menterjemahkan karya-karya saintifik dan Pahlavi ke dalam bahasa Arab. Risalah “fi sara, ahkam al-nujum (Risalah mengenai rahsia-rahsia ahli nujum/astrologi iaitu manuskrip yang belum diterbitkan), walaupun dikaitkan dengan beliau tetapi perkara ini masih belum disahkan lagi. (Kate Fleet, 2022) Memandang kepada perkhidmatan yang cemerlang oleh Naubakht itu kepada al-Mansur, beliau dihadiahkan dengan 2,000 jerib, iaitu unit tradisi ukuran tanah di Timur Tengah, di selatan Baghdad. (Encyclopedia Iranica, edisi dalam talian, 2024). Di antara karya-karya yang telah diterjemahkan dalam pemerintahan al-Mansur adalah Kitab Kalilah wa Dimnah. Sa’id al-Andalusi telah menulis dalam (Tabaqat al-Umam, mukasurat 17), bahawa buku Kitab Kalilah wa Dimnah telah dibawa oleh seorang bijak pandai dari Parsi yang bernama Burzuwayh dari India kepada Raja Parsi, Khosrow 1, diterjemahkan pula dari bahasa Sanskrit ke dalam bahasa Parsi.

Penterjemahannya dilakukan oleh Abdullah ibn al-Muqada dari Parsi ke dalam bahasa Arab. Ia telah menjadi sebuah buku yang menarik, mempunyai matlamat dan amat berfaedah sekali. Dalam pada itu, mengikut Salahuddin (1929), penterjemahan Kitab Kalilah wa Dimnah, merupakan permulaan kesusasteraan fiksiyen di kalangan orang-orang Arab yang mencapai kemuncaknya dalam cerita-cerita Alf Lilah wa Lilah, “Seribu Satu Malam” yang telah membangkitkan kekaguman pada pihak Timur dan Barat. Satu lagi buku yang telah diterjemahkan ke dalam bahasa Arab semasa pemerintahan al-Mansur adalah Zij al-Sindhind al-Kabir. Buku tersebut merupakan jadual astronomi Sindhind iaitu buku panduan astronomi India yang digunakan untuk mengira kedudukan-kedudukan samawi, yang dibawa kepada istana kalifah Abbasiyyah al-Mansur pada awal tahun 779 SM di Baghdad. Kalifah itu meminta agar buku tersebut diterjemahkan daripada bahasa Sanskrit ke dalam bahasa Arab. Sindhind merupakan salah satu jadual astronomi India yang utama yang digunapakai oleh para ulama Islam. Selain daripada itu, karya-karya Yunani yang diterjemahkan pada zaman pemerintahan al-Mansur itu termasuk karya Ptolemy bertajuk, “The Almagest” (Tomarchio, 2022).

Selepas penyebaran keimanan Islam, orang-orang Islam sendiri mula mengakui bahawa kebangkitan institusi-institusi pembelajaran telah menjadi bahagian penting dalam Pembangunan tradisi-tradisi Islam secara ilmiah Pinto dan Mackensen (1959) pula menganggap bahawa Bayt al-Hikmah yang diasaskan oleh kalifah Abbasiyyah al-Ma’mun dalam kurun kesembilan dianggap sebagai perpustakaan awam pertama yang dibuka kepada orang ramai di Baghdad. Didapati bahawa salah satu dorongan utama dalam perkembangan buku Islam-Arab, adalah pengimpotan kesenian pembuatan kertas. Pada akhir kurun kelapan, buku-buku Arab masih ditulis pada kertas kulit dan papirus. Teknik membuat kertas ini sampai ke Baghdad dari negara China sekitar 800 SM. Dengan pengenalan kertas, jumlah kedai-kedai buku atau pasar-pasar buku bertambah dalam bandar-bandar negara Islam. Ini adalah amat penting kerana ia berperanan sebagai penerbit-penerbit sekarang dan menjadi tempat pertemuan untuk para pelajar, para ulama dan penjual-penjual buku. Tambahan pula, kedai-kedai atau pasar-pasar ini merupakan pusat-pusat untuk menulis, menyalin/meniru dan penterjemahan. Baghdad, contohnya, dalam kurun kesebelas, mempunyai seratus buah kedai buku.

Rumusan

Boleh dikatakan bahawa kerajaan Abbasiyyah telah mencapai zaman penghidupan intelektual dan politik yang begitu mengkagumkan sebaik sahaja ditubuhkan. Kerajaan Abbasiyyah mencapai kemuncak pemerintahannya semasa pemerintahan Harun al-Rashid dan

anaknya, al-Ma'mun. Rumah Kebijaksanaan adalah salah satu daripada perpustakaan utama yang dapat dibezakan di antara perpustakaan-perpustakaan yang lain ketika zaman Abbasiyyah itu. Ia membuka pintunya kepada para pengkaji, para ulama dan para pemimpin. Bayt al-Hikmah menjadi destinasi yang dituju bagi para intelektual kerana ia menyediakan apa yang mereka perlukan termasuk dewan untuk membaca, bilik-bilik darjah, penterjemahan, penulisan, membuat peta dan lain-lain. Di samping itu, terdapat juga perpustakaan-perpustakaan separa kerajaan. Ini sudah tentu menjadikan zaman tersebut zaman penuh kegemilangan dalam Islam kerana berjaya menghasilkan penterjemahan-penterjemahan karya dalam pelbagai bidang ilmu.

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Integrasi Terjemahan, Transliterasi dan Strategi Pemerolehan Awal Bahasa Arab Menurut Perspektif Pelajar Bukan Muslim di Universiti

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Abstrak

Penawaran bahasa Arab semakin mendapat perhatian dalam sistem pendidikan tinggi di peringkat global tanpa mengira latar belakang agama pelajar. Penglibatan pelajar dari pelbagai latar belakang pendidikan bahasa Arab menimbulkan cabaran dan memerlukan strategi pengajaran yang bersifat inklusif yang sesuai dengan keperluan pelajar. Kajian ini dijalankan bagi meneroka persepsi pelajar bukan Muslim terhadap amalan pengajaran dan pembelajaran bahasa Arab, serta strategi pemerolehan awal bahasa Arab yang merangkumi terjemahan dan transliterasi. Kajian ini menggunakan pendekatan kualitatif melalui kaedah temu bual separa berstruktur yang melibatkan tiga pelajar bukan Muslim yang mempelajari bahasa Arab pada peringkat asas di Universiti Malaysia Sarawak. Data temu bual dianalisis secara deskriptif bagi meringkaskan dapatan penting yang relevan dengan objektif kajian. Hasil kajian menunjukkan bahawa terjemahan dan transliterasi memainkan peranan penting dalam memudahkan pemahaman pada peringkat awal pembelajaran. Namun, pelajar turut mengamalkan strategi lain seperti penggunaan kamus, aplikasi teknologi seperti Google dan ChatGPT, papan kekunci Arab, bahan media Arab, serta pembelajaran kolaboratif dan sendiri. Implikasi kajian mencadangkan bahawa terjemahan dan transliterasi berperanan sebagai alat sokongan awal, manakala strategi yang lebih interaktif dan berpusatkan pelajar perlu digalakkan untuk meningkatkan penguasaan bahasa secara menyeluruh.

Kata kunci: terjemahan, transliterasi, strategi pemerolehan awal bahasa Arab, pelajar bukan Muslim

Pengenalan

Penawaran bahasa Arab sebagai bahasa asing semakin meningkat di peringkat global tanpa mengira latar belakang agama pelajar (Ritonga et al., 2020, 2021). Dalam hal ini, dasar pendidikan yang menyokong memainkan peranan penting dalam mengukuhkan penawaran kursus bahasa Arab (Al-Masri & Johnson, 2023). Di institusi pengajian tinggi Malaysia, penawaran bahasa Arab sebagai bahasa asing turut melibatkan pelajar bukan Muslim yang tidak mempunyai asas bahasa Arab. Pelajar yang baru sahaja diperkenalkan dengan sistem tulisan dan struktur bahasa Arab menghadapi kesukaran dalam pemerolehan awal bahasa Arab terutama dari segi sebutan, kefahaman ayat serta penguasaan kosa kata dan tatabahasa (Chan, 2024). Hal ini disebabkan oleh perbezaan sistem fonologi dan tulisan antara bahasa Arab dan bahasa ibunda (Chan, 2024).

Dalam pemerolehan awal bahasa asing, terjemahan dan transliterasi merupakan dua pendekatan yang sering digunakan sebagai alat sokongan pembelajaran. Penggunaan terjemahan membantu pelajar memahami struktur dan kosa kata bahasa sasaran dengan lebih baik (Pérez-Nieto, 2023). Dalam konteks bilingualisme, penggunaan bahasa ibunda membantu pelajar mengekspresikan idea dalam bahasa sasaran (Alsu Khalilovna Ashrapova et al., 2020). Menurut

Schnell & Pérez (2025), terjemahan terbukti berkesan dalam pengajaran bahasa asing di peringkat awal setara dengan pendekatan komunikatif dalam pemerolehan struktur tatabahasa. Penterjemahan turut menjadi komponen penting dalam metodologi pembelajaran bahasa khususnya dalam Kaedah Tatabahasa- Penterjemahan yang muncul pada abad ke-17 (Ivashchuk, 2024). Kaedah ini menekankan penguasaan tatabahasa secara sistematik melalui aktiviti membaca dan menterjemah teks, iaitu pelajar menterjemah teks daripada bahasa ibunda ke bahasa sasaran dan sebaliknya (Ivashchuk, 2024). Walaupun terjemahan turut mendapat kritikan tentang ketidakberkesanannya kerana tidak menekankan komunikasi lisan, namun institusi pendidikan tinggi masih mengintegrasikan terjemahan dalam pengajaran bahasa (Pérez-Nieto, 2023).

Transliterasi pula merujuk proses mengubah teks dari satu sistem penulisan ke sistem penulisan lain berdasarkan fonetik. Dalam konteks bahasa Arab di Malaysia, transliterasi berlaku dengan mengubah teks tulisan Arab ke sistem rumi. Transliterasi membolehkan pembaca membina semula sebutan asal perkataan yang ditransliterasi dan ini penting dalam pemerolehan kosa kata dan sebutan bahasa asing (Nair & Ahammed, 2021). Pelajar dapat menggunakan pengetahuan fonologi mereka untuk menyesuaikan bahasa ibunda ke dalam sistem suara bahasa sasaran (Kieseier, 2021). Dalam konteks pembelajaran bahasa, transliterasi membantu pelajar memahami dan mengingat istilah yang tepat dari satu bahasa ke bahasa lain (Anbukkarasi et al., 2023). Transliterasi turut memiliki fungsi linguistik, kognitif dan budaya yang kompleks (Huang, 2023). Walaupun terdapat kelebihan, penggunaan transliterasi juga dikritik kerana berpotensi mewujudkan kebergantungan yang melambatkan penguasaan tulisan Arab sebenar (Che Mat & Nazuki, 2010).

Banyak kajian yang mengkaji aspek terjemahan dan transliterasi dalam pembelajaran bahasa asing. Namun, kajian secara spesifik yang menekankan integrasi terjemahan, transliterasi dan strategi pemerolehan awal bahasa masih terhad, terutama dalam meneroka persepsi pelajar bukan Muslim yang baru sahaja mempelajari bahasa Arab. Oleh itu, kajian ini dijalankan untuk mengisi jurang dan membawa dimensi lain dengan meneroka persepsi pelajar bukan Muslim terhadap amalan pengajaran dan pembelajaran bahasa Arab, serta strategi pemerolehan awal bahasa Arab yang merangkumi terjemahan dan transliterasi.

Metodologi

Kajian ini menggunakan pendekatan kualitatif dengan reka bentuk kajian kes. Data dikumpul melalui temu bual menggunakan set soalan separa struktur. Tiga orang pelajar bukan muslim yang mengambil kursus Bahasa Arab Peringkat 1 dan tidak mempunyai asas bahasa Arab terlibat dalam temu bual ini. Peserta dipilih menggunakan kaedah persampelan bertujuan berdasarkan tiga kriteria, iaitu pelajar bukan Muslim, mendaftar kursus bahasa Arab tahap asas dan tidak mempunyai asas bahasa Arab. Data kajian ini dianalisis secara deskriptif bagi meringkaskan dapatan penting yang relevan dengan objektif kajian.

Dapatan Kajian

Kajian mendapati kaedah pengajaran seperti penyediaan latihan bertulis, kuiz, penggunaan video dan penerangan secara terperinci oleh pensyarah membantu dalam meningkatkan kefahaman pelajar. Pelajar turut menekankan kepentingan penerangan dalam bahasa Melayu terutama bagi mereka yang tidak mempunyai asas bahasa Arab. Pelajar berpendapat bahawa pengajaran yang terlalu laju, tidak menekankan latihan tulisan tangan serta kurangnya penggunaan bahasa ibunda dalam memberikan penerangan menjadikan pembelajaran bahasa Arab kurang berkesan.

Strategi pembelajaran bahasa Arab yang digunakan oleh pelajar bukan Muslim terdiri daripada pembelajaran sendiri seperti mengulang kaji, menghafal, serta praktis membaca dan menulis. Pelajar juga menggunakan alat bantu seperti *Google Translate*, kamus, aplikasi bahasa, video YouTube dan perisian kecerdasan buatan seperti ChatGPT. Selain itu, interaksi rakan sebaya melalui perbincangan, tasmik dan praktis bertutur juga digunakan oleh pelajar di samping bertanya kepada pensyarah untuk mendapatkan penjelasan lanjut.

Pelajar turut menyuarakan kekurangan dalam bahan pembelajaran sedia ada, khususnya buku teks yang tidak menyediakan transliterasi dan terjemahan. Pelajar mencadangkan agar bahan pembelajaran untuk peringkat asas disusun agar bukan sahaja mengandungi teks Arab, tetapi disertai dengan terjemahan bahasa Melayu dan transliterasi rumi bagi membolehkan mereka membaca, memahami dan menghafal dengan lebih mudah. Hal ini disokong oleh Nasir et al. (2024) yang menegaskan bahawa transliterasi Arab-Rumi merupakan pendekatan inovatif yang mampu meningkatkan motivasi pelajar bukan Muslim dalam kelas bahasa Arab.

Ringkasnya, pelajar menyatakan bahawa terjemahan daripada bahasa Arab ke bahasa Melayu memainkan peranan penting dalam membina pemahaman asas terhadap struktur ayat dan makna perkataan manakala transliterasi daripada huruf Arab kepada rumi dilihat membantu pelajar dalam sebutan, bacaan dan hafalan. Pelajar turut mengintegrasikan strategi lain seperti penggunaan kamus, aplikasi teknologi seperti Google dan ChatGPT, papan kekunci Arab, bahan media Arab, serta pembelajaran kolaboratif dan sendiri dalam pemerolehan awal bahasa Arab.

Dapatan kajian ini disokong oleh kajian lepas seperti González Fernández (2020) yang menyarankan agar integrasi pelbagai kaedah digunakan untuk memenuhi keperluan pembelajaran yang berbeza. Tambahan pula, kaedah terjemahan hanya mengutamakan kefahaman membaca dan menulis, manakala kaedah seperti Kaedah Langsung (*Direct Method*) merupakan pendekatan yang lebih komunikatif dan interaktif yang menekankan kemahiran bertutur dan mendengar, kefahaman berdasarkan konteks, dan integrasi budaya (Ivashchuk, 2024). Penerjemahan kekal sebagai alat yang bermakna dalam proses pembelajaran bahasa, terutama apabila digabungkan dengan kaedah lain untuk mewujudkan persekitaran pembelajaran yang seimbang (Scheffler, 2013). Selain itu, integrasi teknologi dan kaedah pengajaran inovatif seperti *Flipped Classroom* dan pedagogi *translanguaging* menunjukkan hasil yang memberangsangkan dalam meningkatkan kemahiran berbahasa (Yasar Yuzlu & Dikilitas, 2022).

Kesimpulan

Kesimpulannya, penggunaan strategi pembelajaran yang pelbagai merangkumi terjemahan dan transliterasi membantu pemerolehan awal bahasa Arab bagi pelajar bukan Muslim di universiti. Kajian ini memberikan sumbangan signifikan dalam memahami keperluan sebenar pelajar dan membuka ruang untuk penyediaan pembelajaran yang lebih inklusif. Kajian ini mencadangkan agar bahan pembelajaran bahasa Arab di universiti yang turut menyasarkan pelajar bukan Muslim dibangunkan dengan mengintegrasikan unsur terjemahan dan transliterasi secara sistematik. Kaedah pengajaran perlu disesuaikan dengan keperluan pelajar termasuk penggunaan bahasa ibunda, pelaksanaan aktiviti kolaboratif dan pengintegrasian teknologi. Kajian lanjut yang melibatkan saiz sampel lebih besar dan pendekatan campuran seperti kuantitatif dan kualitatif wajar dijalankan bagi mengesahkan dapatan.

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Cerita-cerita Seribu Satu Malam – Peninggalan Terulung Zaman Kegemilangan Islam One Thousand and One Nights – The Foremost Legacy of The Islamic Golden Age

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(Penterjemah bebas)

Abstrak

Cerita Seribu Satu Malam adalah satu himpunan cerita dongeng dalam bahasa Arab semasa Zaman Kegemilangan Islam. Dalam bahasa Inggeris, cerita tersebut dikenali sebagai ‘The Arabian Nights.’ Karya itu dihimpunkan selama beberapa kurun oleh pelbagai penulis, penterjemah dan ulama dari Asia Barat, Asia Tengah, Asia Tenggara dan Afrika Utara. Beberapa daripada cerita itu boleh dikesan asalnya sehingga ke zaman kuno dan zaman pertengahan Arab, Parsi dan Mesopotamia. Walau bagaimanapun, kebanyakan daripada cerita-cerita dongengnya berasal dari zaman dinasti Abbasiyyah dan Mamluk, sementara yang lain, khususnya yang berkaitan dengan cerita berbingkai, kemungkinan besar diperoleh dari karya Parsi Pahlavi, ‘Seribu Cerita Dongeng’ (A Thousand Tales) di mana ia berasal pula daripada penterjemahan-penterjemahan teks Hindu yang kuno. Cerita-cerita tersebut menjangkau lebih kurang 300 tahun. Cerita-ceritanya mempersembahkan kepada pembaca dengan dunia yang berbentuk objek secara mendalamnya. Contoh-contoh objek itu termasuk manusia, tumbuh-tumbuhan dan dunia khayalan. Para pendengar berbangsa Arab dan pembaca-pembaca bukan berbangsa Arab, adalah berupa pemerhati, bukan seorang peserta, jarang-jarang sekali mereka terlibat dalam bentuk secara empati, yakni boleh memahami perasaan orang lain, seperti mengapa seseorang itu sedih dalam cerita itu atau mengapa seseorang itu terpaksa mengembara ke tempat lain. Walaupun begitu, sifat atau perasaan kasih terhadap watak-watak yang diceritakan itu, dibangkitkan. Bagi pembaca-pembaca Barat khususnya, aspek ini mengenai bercerita, menjadi pada masa dulu lebih penting lagi.

Kata kunci: Abbasiyyah, kegemilangan, penterjemahan, bercerita, perasaan.

Abstract

1001 Nights is a collection of fables in the Arabic language during the Glorious Age of Islam. In English, the stories are known as The Arabian Nights. The work was collected over several centuries by various writers, translators and scholars from West Asia, Central Asia, South-east Asia and North Africa. Some of the stories can be traced its origins to the ancient times and the middle ages of the Arabs, Persians and Mesopotamia. However, most of the fables originated from the Abbasiyyah and Mamluk dynasties, while the others, especially those related to frame stories, most likely was obtained from the works of Pahlavi Persians, A Thousand Tales, in which the work originated from translated ancient Hindu texts. Those stories were more than three hundred years old. The stories presented the readers about the world shaped like objects. Examples of those objects are humans, plants and a fantasy world. The Arab listeners and non-Arabic readers were like observers, not participants, rarely they were involved emotionally, i.e. to understand the feelings of others, like why someone is sad in the story, or why someone has to travel to another place. Even so, the feeling of empathy towards the characters in the story, is highlighted. For the Western readers, this aspect about story-telling during the ancient times, is more important.

Keywords: Abbasiyyah, glorious, translation, story-telling, feeling.

Pengenalan

Asal-usul

Bukti paling lama atau awal mengenai 1001 Malam hanya diketengahkan baru-baru ini. Dalam tahun 1948, Nabia Abbot, seorang ahli wanita dalam fakulti Institut Oriental di Chicago, Amerika Syarikat sedang meneliti satu kepingan yang jarang-jarang sekali dijumpa, berkenaan dengan kertas zaman pertengahan awal Syria kurun ke-9, bila secara tiba-tiba beliau mengetahui teks yang beliau sedang membaca itu pernah dijumpainya. Kepingan itu mengandungi 16 baris. (Abbot, 1949) Oleh yang demikian, penemuan itu, satu manuskrip kertas, sudah lusuh dan terkoyak, tetapi masih menghasilkan mukasurat tajuknya dan mukasurat pertama teks versi kurun ke-9, Seribu Satu Malam itu, adalah suatu peristiwa bersejarah dan sangat penting juga. Manuskrip tersebut mempersembahkan kepada kitab uku dalam bentuk kertas, yang paling awal ditemui dalam Islam dan dengan tarikh yang begitu penting bagi sejarah awal Seribu Satu Malam itu.

Penerangan mengenai manuskrip tersebut

Terdapat dua folio yang digabungkan dari kertas perang muda, jenis Salinan halus, ada bahagian tertentu yang sudah berubah warna dan sudah rosak pada bahagian bawah folio. Kandungannya pula mengandungi enam jenis entri yang berlainan, mengikut kronologinya, dengan melihat kepada faktor-faktor hubungan ruang, pelbagai skrip yang berlainan dan dakwat-dakwat yang bertindih. Keenam-enam entri tersebut adalah seperti:-

1. Fragmen Alf Lailah atau 'Seribu Satu Malam'.
1. Frasa-frasa yang bertaburan pada mukasurat dua dan tiga.
2. Garis besar figura seorang lelaki pada mukasurat dua.
3. Satu himpunan frasa yang bertaburan yang ditulis oleh orang-orang yang berlainan pada m.s. 2.
4. Draf kasar sepucuk surat pada m.s. 1.
5. Formula-formula mengenai perakuan-perakuan perundangan bertarikh Safar A.H. 266/Okttober, A.D. 879 ditulis pada ruang tepi keempat-empat mukasuratnya.

Usaha Nabia Abbot itu dalam menganalisis fragmen tersebut bukan sahaja berjaya mentafsir semua teks yang ad aitu tetapi juga dapat mengenalpasti tarikh sebenar fragmen itu dalam awal kurun kesembilan. Bahagian pendek daripada Seribu Satu Malam yang beliau jumpai itu membuktikan ianya lebih daripada 1,100 tahun, yang bermakna, satu bukti fizikal awal tentang kesusasteraan Scheherazade itu. Selain dsripada fragmen Abbot itu, kepingan-kepingan paling lama bukti sejarahnya dijumpai dalam dua teks Arab kurun ke-10. Penjual buku Baghdadi, Ibn al-Nadim (meninggal dunia di antara 990 SM atau 998 SM) memberikan suatu penerangan mengenai Seribu Satu Malam dan bagaimana ia mula-mula muncul dalam kesusasteraan Arab dalam Fihrist (KatalogB buku-buku) dalam bahagian mengenai Pencerita-pencerita dan pencerita-pencerita anekdot. Beliau (Al-Nadim) turut menyatakan bahawa orang-orang pertama yang telah mengumpul dan memelihara cerita-cerita fiksiyen dalam buku-buku adalah orang-orang Parsi kuno

dan kebanyakan daripada koleksi tersebut mungkin diterjemahkan ke dalam bahasa Arab dan diperhalusi serta diperindah oleh tokoh-tokoh sastra kemudiannya.

Al-Nadim juga mencatatkan bahawa buku pertama yang ditulis sebegini, adalah satu himpunan yang dikenali dalam bahasa Parsi, “Hazar afsan.” (Seribu Cerita) dan terus memberikan satu ringkasan yang tepat mengenai cerita berbingkai yang terkenal dalam Seribu Satu Malam, bersama-sama dengan cerita mengenai seorang raja yang berkahwin dengan seorang isteri baru setiap hari dan membunuhnya pada pagi esoknya serta bagaimana menariknya cerita-cerita itu telah melambatkan pembunuhan Scheherazade itu, selama seribu satu malam. Selepas menyatakan mengenai penterjemahan Seribu Satu Malam ke dalam bahasa Arab, Ibn al-Nadim terus memberikan satu senarai Panjang mengenai himpunan cerita dan cerita-cerita individu yang diterjemahkan ke dalam bahasa Arab dari sumber-sumber bahasa Parsi, Hindu dan Yunani termasuk sebuah lagi karya dalam bahasa Parsi bertajuk, “Hazar dastan” (Seribu buah cerita) serta satu rujukan mengenai versi Byzantium tentang cerita berbingkai Schehezeade itu.

Rujukan kedua yang dijumpai pada karya “Muruj al-dhahab” (Meadows of Gold) oleh al-Mas’udi (meninggal dunia sekitar 996 SM) mengesahkan penulisannya tetapi menambah bahawa karya itu biasanya dikenali sebagai “Alf Layla” (Seribu Malam) dan sesungguhnya inilah tajuk yang dijumpai pada fragmen Nabia Abbot seperti yang diuraikan di atas. Petikan-petikan awal yang dikenali mengenai tajuk yang diperluaskan itu, “Alf Layla”, wa-layla (Seribu Satu Malam), kedua-duanya pada kurun ke-12 dan dijumpai dalam satu karya sejarah oleh al-Qurti dan juga satu dokumen dari Cairo Geniza. (Lihat; Littman, Alf Layla wa Layla, m.s. 361. Juga, Gotei, “The Oldest Documentary Evidence.”) Sungguhpun 1001 Malam itu jelas diterjemahkan dari bahasa Parsi ke dalam bahasa Arab, beberapa orang ulama telah melihat lebih jauh dari itu, khususnya pada kesusasteraan India, mengenai asal-usul karyanya. Dua alat kesusasteraan yang dijumpai dalam Seribu Satu Malam itu adalah khususnya, agak biasa dalam kesusasteraan Hindu lama; a) sebagai alat cerita berbingkai di mana cerita-cerita diletakkan dalam cerita lain (tales within tales), dengan menjadikan salah satu watak itu sebagai pengulas cerita yang lain, dan b) penggunaan haiwan yang boleh bercakap sebagai protagonis dalam cerita-cerita berbentuk pengajaran. D. B. Macdonald telah menyatakan bahawa cerita berbingkai dan cerita-cerita pendek yang pertama dalam Seribu Satu Malam, semuanya mempunyai kisah-kisah yang selari dengan teks-teks Hindu. (Macdonald. Alf Layla wa-laila) Bukti fizikal “Hazar afsan” dalam bahasa Parsi masih ada. Bagaimanapun sumber-sumber Hindunya masih suatu pendapat sahaja kerana belum cukup maklumat untuk mengesahkan kesahihannya.

Tema dan Teknik – Cerita Berbingkai

Kisah 1,001 Malam merupakan contoh awal yang menggunakan cerita-cerita berbingkai dengan baiknya. Di antara cerita-cerita berbingkai termasuk cerita mengenai Sindbad. Cerita-ceritanya berupa himpunan pengembaraan pelaut Sinbad kepada Orang Darat Sinbad. Cerita-cerita Sinbad sebenarnya adalah tambahan kepada Seribu Satu Malam. Cerita-cerita itu tidak terdapat dalam manuskrip kurun ke-14. Cerita-cerita tersebut muncul sebagai kitaran persendirian dalam koleksi kurun ke-18 dan kurun ke-19. Cerita-cerita itu memaparkan arah aliran dalam alam Abbasiyyah di mana para pelaut Arab dan Islam sedang menjelajah di seluruh dunia. Cerita-cerita itu menunjukkan zaman penghidupan orang-orang ketika itu, serta tema yang wujud dalam karya-karya ketika itu. Pemerintahan dinasti Abbasiyyah dikenali sebagai zaman pertumbuhan ekonomi dan sosial yang hebat. Pedagang-pedagang Arab dan Islam akan mencwri laluan-laluan

perdagangan yang baru. Proses pertumbuhan ini digambarkan dalam cerita-cerita Sinbad. Cerita-ceritanya mempunyai tema yang berlainan (Pinault, 1992)

Oleh yang demikian, cerita berbingkai mengukuhkan keseluruhan teks Cerita-cerita Seribu Satu Malam dan menyampaikannya secara menyeluruh. Ini kerana cerita-ceritanya memperkenalkan kepada para pembaca jenis-jenis naratif yang sama yang mereka akan alami dalam teks itu sendiri. Terdapat juga dalam rangkakerja ini di mana para pembaca diperkenalkan kepada beberapa perkara termasuk persoalan mengenai jantina dan kekuasaan, pengulas cerita sebagai orang yang berkuasa, hal-ehwal etnik serta kelas sosial serta pertukaran peranan watak-watak lelaki dan Perempuan.

Pengaruh Harun al-Rashid

Pada hakikatnya, adalah diperakui bahawa ketokohan kalifah Harun al-Rashid memberikan inspirasi kepada latar penceritaan Seribu Satu Malam. Istana Harun al-Rashid pada ketika itu merupakan satu institusi yang begitu luas dengan beberapa orang bangsawan, penyanyi-penyanyi Perempuan, gundik-gundik baginda serta hamba-abdi lelaki dan Perempuan. Seseorang kalifah itu amat berkuasa yang boleh menentukan hidup atau mati seseorang. Sejak bahan-bahan bersejarah Harun al-Rashid itu semasa zaman pemerintahannya mendapat perhatian, dengan bentuk anekdot dan juga bentuk secara semulajadinya, ianya terus dibaca oleh ramai orang dan menggalakkan para penulis agar dapat menghasilkannya ke dalam bentuk naratif pula.

Cerita-cerita ini wujud sebagai satu hiburan yang digemari ramai dan kebanyakan daripadanya menyampaikan keinginan-keinginan, kehendak-kehendak dan pengalaman-pengalaman golongan pertengahan dan bawahan sama ada dari Kawasan perbandaran atau dari kampung. Cerita-ceritanya juga menggambarkan nilai-nilai pengembaraan-pengembaraan, kepercayaan-kepercayaan dan keprihatinan para pedagang Arabnya dalam zaman pertengahan, di mana istana Harun al-Rashid juga ada pelawat-pelawat yang terdiri daripada pedagang-pedagang. Di samping itu, cerita-cerita tersebut boleh dilihat sebagai mempunyai sejarah rentas budaya dan pengenalan yang mendorongnya untuk dilihat sebagai hanya satu-satunya jenis kesusasteraan yang boleh menghubungkan sejarah dunia Timur dengan Barat. Di samping itu Gerhardt (1963) apabila memperkatakan tentang isi kandungan serta perkembangannya, mendapati Cerita-cerita Seribu Satu Malam itu, telah melalui beberapa peringkat sebelum mencapai bentuk modennya, di mana cerita-cerita itu sudahpun terkenal sekarang. Adalah jelas bahawa menjelang kurun ke-15, kumpulan cerita itu bolehlah dibahagikan kepada tiga perkara yang berlainan. Ia adalah:

- 1 beberapa cerita Parsi yang nampaknya mengandungi elemen-elemen Hindu yang telah disesuaikan ke dalam bahasa Arab dalam atau sebelum kurun ke-10, dan ada yang lain pula, kemungkinan besar digubah secara terus dalam bahasa Arab di mana bahan-bahannya berasal dari Parsi;
- 2 beberapa daripada ceritanya dengan jumlah perkataannya yang berlainan itu, digubah/dihasilkan di Baghdad dan kawasan-kawasan sekitarnya, lebih kurang di antara kurun ke-10 dan kurun ke-12.
- 3 tambahan terakhir cerita-cerita yang dihasilkan di Mesir, kemungkinan besar dari kurun kesebelas dan seterusnya, tetapi biasanya selepas itu, dalam kurun ke-13 dan ke-14. Namun begitu, beberapa daripada ceritanya, disusun semula ke dalam versinya yang terkini di Mesir dan oleh itu kemungkinan besar mempunyai ciri-ciri kebudayaan Mesir yang lama selepas itu mungkin mempunyai perilaku-perilakunya di Baghdad pada zaman Harun al-

Rashid, yang pada kurun-kurun kemudiannya, dianggap sebagai latar yang sesuai untuk cerita-cerita fiksyen sebegini. (Alf Layla wa Layla – Encyclopedia Iranica)

Sehubungan dengan ini, kita juga perlu ingat bahawa teks berkenaan dicirikan oleh suatu tahap yang paling tinggi, yang mencabar ide-ide dan sikap dalam cerita-cerita lain sepanjang zaman serta memberikan kita peluang untuk memikir dan menyoal apa yang dianggap sebagai sesuatu yang biasa atau sudah diterima itu. Latarnya (Seribu Satu Malam) yang tradisional, seolah-olah menyebabkan para pembaca menganggap Seribu Satu Malam itu sebagai hanya satu himpunan cerita dalam suatu rangkakerja yang telah ditetapkan. Bagaimanapun, kita dipersembahkan dengan kejutan (surprise) dan alternatif lain, yang membawa para pembaca ke dalam arah yang berlainan. Tindakan yang berlainan ini disampaikan melalui peranan-peranan, perilaku-perilaku, emosi dan perkataan-perkataan yang dituturkan oleh watak-watak yang boleh memaparkan ide-ide tertentu dalam suatu pandangan yang berlainan. Pertama sekali, apa yang penting adalah sejarah dan cara kepengarangan teks tersebut. Apa yang biasanya diterima adalah bahawa teks tersebut didefinisikan melalui perbezaan-perbezaan ceritanya, yang pada hakikatnya, merujuk kepada susunan ceritanya itu. Menurut Richard van Leeuwen pula, teks itu telah dihipunkan melalui tiga fasa. Pertamanya, satu koleksi cerita telah dibuat di Baghdad dalam kurun ke-8 dan ke-9, kemungkinan besar berdasarkan kepada contoh Parsi. Kedua, cerita-cerita utama ini ditambah dengan bahan-bahan Arab untuk membentuk versi Arabnya yang benar-benar ulung sekali dalam himpunannya (kurun kesembilan kepada kurun kesepuluh). Akhir sekali, dalam apa yang dipanggil sebagai “zaman Mesir” dari kurun ke-12 sehingga kurun ke-18, cerita-cerita ditambah untuk memberikannya bentuk ceritanya seperti yang sedia ada sekarang.

Sama juga dengan cerita berbingkai, teks Cerita Seribu Satu Malam, dihipunkan dengan lebih berkesan lagi bagi menyampaikan tema-tema yang bertindih serta satu kepelbagaian dalam penafsiran-penafsirannya. Persoalan masih timbul mengenai asal-usul teksnya. Bagaimanapun, adalah jelas bahawa karya ini adalah suatu imbasan beberapa pengaruh sejarah, intelektual dan kebudayaan, yang dapat disesuaikan bagi memberikan suatu alternatif kepada wacana-wacana sosial yang diterima umum sekarang. Selanjutnya, kekaburan mengenai asal-usul Cerita-cerita Seribu Satu Malam, telah meluaskan kemungkinan-kemungkinan dan skop untuk penafsiran, penambahan dan penghuraian yang lebih jitu lagi.

Jantina dan Pihak yang berwibawa

Jantina dan pihak-pihak yang berwibawa atau orang-orang yang berkuasa itu, memainkan satu peranan penting dalam pembentukan cerita berbingkai dalam Cerita-cerita Seribu Satu Malam dan juga dalam perkembangan teks itu sendiri. Seperti yang diutarakan oleh Simone de Beauvoir, bahawa seseorang tidak dilahirkan tetapi lebih kepada menjadi seorang wanita. Tamadunlah secara keseluruhan yang menghasilkan makhluk begitu, yang disebutkan sebagai perempuan atau wanita. Melalui proses kebudayaan ini, jantina lelaki dalam kebudayaan kita telah dikenalpasti sebagai aktif, mendominasi, suka cabaran, rasional, kreatif sementara yang perempuan, dikenalpasti sebagai pasif, beremosi, pemalu, akur dan menurut perintah. (Abrams, 1999)

Jantina adalah salah satu ukuran sejagat di mana kedudukan yang berbeza didasarkan. Bukan seperti seks, yang merupakan konsep biological, jantina adalah suatu pembinaan sosial yang menghuraikan peranan-peranan sosial dan kebudayaan di mana lelaki dan wanita perlu ikuti. Menurut Gerda Lerner, dalam ‘The Creation of Patriarchy’ jantina adalah satu kostum, topeng, satu baju pasung di mana lelaki dan perempuan menari tarian mereka yang tidak selari itu (m.s.

238) Persoalan mengenai jantina dalam masyarakat adalah berdasarkan kepada penyabitannya adanya kedudukan yang berlainan pada setiap jantina dan oleh itu menentukan peranan-peranan sosial dan kebudayaan yang berbeza. Wanita biasanya dilihat mempunyai kekuasaan yang kurang daripada lelaki dan adalah tidak berguna kerana perbezaan-perbezaan mereka berakar-umbi pada faktor-faktor badan atau keturunan. Golongan lelaki percaya bahawa merekalah yang lebih dinamik dan oleh itu mempunyai kedudukan yang lebih baik. Salah satu lagi faktor lain dalam hal jantina ini adalah bahawa golongan lelaki mungkin berasa gentar kerana wanita lebih baik daripada mereka dan akan mengambilalih status mereka serta kekuasaan mereka. Dalam cerita Seribu Satu Malam itu, Shahrayar, oleh kerana beliau seorang lelaki, berasa tergugat kerana beliau seorang raja yang tidak mahu tunduk kepada kehendak wanita. Tetapi, dalam hal ini, apabila Sheherazade menggunakan kebijaksanaannya dengan bercerita maka raja itu terpaksa akur terhadap kewibawaannya. Dalam hal ini, Sheherazade seolah-olah memberikan inspirasi kepada golongan wanita. Akhirnya, Sheherazade berjaya mengawal raja yang zalim itu dan menjadi pengulas utama cerita Seribu Satu Malam.

Pengulas cerita yang berkuasa

Seseorang lelaki dilihat sebagai tokoh penting yang mengawal semuanya, bukan seperti wanita yang tidak dianggap penting dalam masyarakat. Sheherazade mendapat keutamaan dalam mengulas cerita-cerita. Cerita-ceritanya seolah-olah telah memukau raja yang zalim itu. Selepas mendapat kebenaran untuk bercerita, beliau mengarah raja yang zalim itu supaya mendengar ceritanya. Dalam hal ini, Sheherazade sudah berjaya mengawal raja itu. Beliau dikatakan telah membaca buku-buku sastera, falsafah dan perubatan. Beliau telah menghafal puisi-puisi, belajar mengenai laporan-laporan sejarah serta sudah serasi dengan kata-kata raja-raja dan para ulama. Beliau seorang yang bijak dan berpengetahuan. Beliau sudah tentu sudah banyak membaca buku. (Haddawy, 1990)

Kuasa dalam penggunaan perkataan-perkataannya amat berguna kerana akhir sekali beliau berjaya terlepas daripada dihukum bunuh oleh raja yang zalim itu. Raja itu sendiri yang tertarik dengan gaya penceritaannya. Adalah jelas bahawa perkataan-perkataan yang dituturkan oleh Sheherazade tidak dimiliki secara khususnya kepada jantina lelakinya tetapi kepadanya sendiri. Peranan menegakkan kuasa itu berubah apabila beliau mengawal perwakilan utama wanita dalam menangkis kekuasaan yang dimiliki oleh lelaki.

Oleh itu, yang tidak berkuasa menjadi berkuasa melalui perkataan-perkataannya dan raja yang zalim itu tidak dapat membunuh wanita itu kerana baginda ingin mendengar cerita-ceritanya sehingga akhir.

“After the first night, the king thought to himself, “I will spare her until I hear the rest of the story, then I will have her put to death the next day.” (Haddawy, 23)

Sebelum beliau dapat mengulas ceritanya pada esok harinya, Shahrayar memberitahunya, “Biarlah ini menjadi penamat kepada cerita mengenai syaitan dan pedagang, kerana beta ingin mendengarnya.” (Haddawy, 23)

Akan tetapi pada malam ketiganya, cerita itu masih belum tamat. Sebaliknya, baginda ingin mendengar cerita itu seterusnya.

“The king was all curiosity to hear the rest of the story and said to himself, ‘By God, I will not have her put to death until I hear the rest of the story and find out what happened to the merchant with the demon. Then I will have her put to death the next morning as I did with the others’ (Haddawy, 26)

Menurut Sallis (1999), apa yang Scheherazade telah capai adalah menakjubkan kerana beliau telah menggantikan pelbagai isteri raja itu dengan pelbagai cerita. Dengan itu, Shahrayar menjadi pasif sementara Scheherazade menjadi suara yang aktif pula. Ini sukar dipercayai tetapi Scheherazade telah membuktikan kebijaksanaannya dengan menegakkan kebolehan serta kekuasaannya ke atas raja yang zalim itu. Scheherazade bukan lagi objek negatif tetapi berubah kepada subjek yang dapat menguasai dan mempengaruhi seseorang lelaki yang ingin membunuhnya.

Perbincangan

Persembahan secara lisan dan bahasa sastera dalam Seribu Satu Malam

Abu Abdul Muhammad ibn Abdus al-Jahshiyari, seorang pegawai kanan dan setiausaha dalam kerajaan Bani Abbasiyyah (dilahirkan di Kufa, Iraq), juga merupakan seorang penulis buku mengenai bangsawan dan jurutulis, “Book of Viziers and Scribes”, telah mula mengumpul sebuah buku di mana beliau perlu memilih seribu cerita daripada cerita-cerita orang Arab, Parsi, Yunani dan lain-lain. (David Pinault; 1992, 12) Setiap bahagian adalah berlainan, tiada hubungan dengan bahagian yang lain. Beliau memanggil pencerita-pencerita untuk berjumpa dengannya di mana beliau telah memperolehi yang terbaik di antara mereka dan mereka telah melakukannya dengan begitu cemerlang sekali. Beliau juga telah memilih cerita-cerita yang menyeronokkannya daripada buku-buku yang mengandungi cerita-cerita dongeng itu. Cerita-cerita tersebut dikumpul untuknya selama empat ratus lapan puluh malam di mana setiap malam telah menghasilkan sebuah cerita yang lengkap. Bagaimanapun, beliau telah meninggal dunia sebelum beliau dapat mengumpul sebanyak seribu cerita. Rujukan kepada al-Jahshiyani ini, memberikan kepada kita, Gambaran sepintas lalu tentang bagaimana antologi-antologi cerita Arab zaman pertengahan atau zaman kalifah Abbasiyyah sekitar kurun ke-10, telah dibentuk dan dihasilkan. Pengubah cerita ini telah memperolehi sumber-sumber lisan dan penulisan daripada pencerita-pencerita yang mahir. Oleh yang demikian, pengaruh sastera dan pengaruh lisan perlu diambil kira apabila menilai himpunan cerita seperti Seribu Satu Malam.

Richard Hole, seorang cendekiawan British, yang telah menerbitkan satu siri ceramah dalam tahun 1797 yang bertajuk, “Komen/Teguran mengenai Seribu Satu Malam”, telah juga merakamkan teguran-teguran para penjelajah tentang cerita-cerita tersebut. Salah satu darinya adalah daripada seorang pegawai British bernama Kolonel Cooper, yang dalam pemerhatiannya semasa perjalanan menuju ke India melalui Mesir serta padang pasirnya telah menyatakan bahawa sebelum seseorang mengambil keputusan sama ada sesuai atau tidak, cerita-cerita yang terkandung dalam Seribu Satu Malam, beliau seharusnya menjadi saksi tentang kesan cerita-cerita itu boleh hasilkan kepada mereka yang memahaminya dengan baik. Beliau telah melihat dengan matanya sendiri, beberapa kali orang-orang Arab sedang duduk di keliling satu unggun api yang kecil di padang pasir, mendengar cerita-cerita tersebut dengan penuh perhatian sambil bergelak ketawa dan berbual-bual mesra, seolah-olah mereka telah lupa kepenatan dan kesukaran meredah padang pasir itu yang mereka telah alami sebelum itu. Perhatian-perhatian ini mengingatkan kita bahawa cerita-cerita yang terkandung dalam Seribu Satu Malam, pada asalnya merupakan hiburan masa petang secara lisan yang bertujuan untuk dituturkan dan didengar bukan untuk dicatat atau ditulis. Kajian kesusasteraan naratif Arab zaman pertengahan seolah-olah tidak berkembang melebihi Seribu Satu Malam. (Daniel Beaumont; 1993, 139) Keadaan semulajadi yang luar biasa teks tersebut menunjukkan mengapa situasi itu adalah sebegitu. Ini kerana cerita-ceritanya merupakan

fiksyen dan oleh itu karya berkenaan membolehkannya dibincangkan sama dengan fiksyen-fiksyen naratif Eropah.

Sambutan Cerita-cerita 1001 Malam Dalam Kesusasteraan Dunia

Pada mula-mualya, karya ini telah diterima dalam kesusasteraan dunia sejak kurun ke-18 melalui penterjemahan penterjemah Perancis, Antione Galland pada tahun 1704. Cerita-cerita tersebut telah memberikan inspirasi kepada kebudayaan-kebudayaan asing yang lain seperti Eropah, Jepun dan China. Dalam bukunya, “Scheherazade Through the Looking Glass”, Sallis bercakap mengenai sambutan awal Cerita-cerita Seribu Satu Malam di Barat melalui penterjemahan Galland itu. Sambutan tersebut telah dicirikan oleh balasan-balasan sastra yang berlainan yang disebabkan oleh pengenalan kepengarangannya yang samar-samar. Sesungguhnya, lebih kurang seratus tahun kemashyurannya, prasangka dan kejahilan menggalakkan ramai orang percaya bahawa Galland telah mencipta atau menulis cerita-cerita tersebut (Sallis, 1999). Disebabkan oleh penterjemahan ini, Cerita-cerita Seribu Satu Malam telah banyak mempengaruhi penulis-penulis di seluruh dunia. Dalam “Magic and Transformation in Contemporary Literature and Culture”, Marina Warner, membincangkan mengenai transformasi aspek-aspek “gothic” dalam kebudayaan masa kini dan bagaimana setiap aspek itu secocok dengan gaya kesusasteraan kontemporari. Menurut Warner, Cerita-cerita Seribu Satu Malam adalah satu sumber paling kaya kerana perubahan magisnya dalam kebudayaan-kebudayaan kontemporari, di mana hantu, jin dan pontianak berleluasa.

Dalam “Nocturnal Poetics” pula, Ferial Jabouri Ghazoul membincangkan tentang manipulasi gaya-gaya Cerita-cerita Seribu Satu Malam oleh beberapa orang penulis dan penyajak, agar mereka sendiri dapat menghasilkan “sequel” atau susulan cerita-cerita Seribu Satu Malam. Contohnya, Johann Wolfgang Van Goethe, William Wordsworth, Samuel Taylor Coleridge dan Edgar Allan Poe melihat Cerita-cerita Seribu Satu Malam sebagai sebuah buku yang mempunyai nilai-nilai kesusasteraan yang luar biasa. Lagipun, cerita-cerita tersebut mempengaruhi cara-cara penulisan mereka. Tambahan pula, kualiti kesusasteraan Cerita-cerita Seribu Satu Malam telah menarik perhatian beberapa penyesuaian (adaptations) dalam kesusasteraan dunia.

Selepas penterjemahan Galland itu, Cerita-cerita Seribu Satu Malam telah disesuaikan ke dalam genre sajak dan cerita-cerita fiksyen. Biasanya, kebudayaan-kebudayaan yang berlainan akan menunjukkan balasan-balasan yang pelbagai terhadap warisan kesusasteraan Cerita-cerita Seribu Satu Malam. Thomas Paul Bonfiglio berhujah bahawa sambutan Cerita-cerita Seribu Satu Malam dalam dunia melakar jalan ke arah memahami dengan lebih mendalam lagi kesusasteraan Arab. Dalam hal ini, boleh dikatakan bahawa Cerita-cerita Seribu Satu Malam berfungsi sebagai suatu “bahasa kebudayaan” di antara timur dan barat. Dalam pada itu, menurut Newton Stallkoecht dan Horst Frenz, sebarang kajian komparatif biasanya akan mengambilkira pengaruh secara langsung dan secara tidak langsung. Pengaruh ini akan membentuk ciri-ciri karya penulis lain.

“One of the most complex problems in the study of literary influence is that of direct and indirect influence. An author may introduce the influence of a foreign author into a literary traditon” (Stallknecht & Frenz; 1971, 94)

Rumusan

Secara keseluruhannya, boleh dikatakan cerita-cerita Seribu Satu Malam sememangnya satu-satunya peninggalan terunggul zaman pemerintahan dinasti Abbasiyyah. Lagipun, ramai

penulis Barat dan Timur telah terpengaruh dengan cerita-ceritanya. Cerita-ceritanya itu telah dijadikan inspirasi kepada karya-karya mereka sendiri. Teknik-teknik penceritaan yang digunakan sebagai cerita berbingkai dan cerita dalam cerita telah menghiburkan para pembaca daripada pelbagai lapisan masyarakat. Di samping itu, ada beberapa cerita daripada 1001 Malam itu telah dijadikan filem, drama, komik dan anime. Di antaranya termasuk Sinbad, Aladdin dan Ali Baba dan 40 orang pencuri. Filem-filem tersebut menjadi masyhur sehingga kini setelah beberapa kurun lamanya. Ini menunjukkan betapa hebat dan terulung Cerita-cerita Seribu Satu Malam itu.

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