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Retranslation in the Malaysian Context: The Case of Two Malay Translations of *Almayer's Folly*

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ABSTRACT

Retranslation can be understood as a new translation in a particular target language of a text that has already been translated into the same target language. Retranslation is premised on the concept of the difference between the first translation and the subsequent translation. Considering the fact that change is involved in the process of retranslating, one question that arises is about the nature of the changes that take place. In other words, in what way does the retranslation differ from the initial translation? This paper aims to explore this issue via an exploration of two Malay translations of Joseph Conrad's Almayer's Folly. Specifically, the paper aims to discuss differences between the two translations and determine the factors that may have influenced the translational choices. In order to carry out the study, the two Malay translations of Almayer's Folly, Istana Impian (1967) and Kemudi (2016), are compared to their English source text, and the historical context of both translations is explored. The textual analysis identified three main points where the translations differ, i.e. in the treatment of proper names, in the treatment of some English words, and in the treatment of certain expressions. It is also found that these translational choices are not arbitrary. This study underscores the importance of understanding the historical context of a (re)translation, as it is only when a translation is properly contextualised that it becomes clear that translational choices may be motivated by factors outside the text.

Keywords: retranslation; translational choices; translation solutions; literary translation; Almayer's Folly

INTRODUCTION

Much of the discussion in translation research has been dominated by the binary opposition of source text and target text. While this is not surprising, the growth of translation research means it has also come to encompass other translation modes. In their contribution in a publication entitled *A History of Modern Translation Knowledge: Sources, Concepts, Effects*, Maia et al. (2018) discuss some of the "adjacent concepts that question the binarism associated with most approaches to translation" (p. 755). These concepts include pseudo-translation, i.e. a non-translated text that is disguised as a translation; pseudo-original, i.e. a translated text that is derived from a source text but which does not highlight this relationship; auto-translation, i.e. the translation of a text by the author himself/herself; indirect translation, i.e. a translation made based on a translation; and retranslation, i.e. a new translation for a source text produced in a language where there is already a translation in the same language.

One of the adjacent concepts, retranslation, is a phenomenon that has attracted considerable scholarly attention in recent decades. The term 'retranslation' refers to "subsequent translations of a text or part of a text, carried out after the initial translation that introduced this text to the 'same' target language" (Susam-Sarajeva, 2003, p. 2). The fact that the initial and subsequent translation(s) share the same source text and target language is also evident in the definition of retranslation by other Translation Studies scholars. Koskinen and Paloposki (2010) define retranslation as "a second or later translation of a single source text into the same target language" (p. 294), while Koskinen (2018) refers to retranslation as "a new translation produced in the same language where a previous translation of the same text already exists" (p. 317). One clear example of retranslation in the context of Malaysia involves the Malay novel by the National Laureate A. Samad Said, *Salina* (1961), which has been translated into English in Malaysia three times by different translators, i.e. by Harry Aveling in 1975, Hawa Abdullah in 1991, and Lalita Sinha in 2013.

Much of the interest in the phenomenon of retranslation stems from the publication of a special issue of the journal *Palimpsestes* in 1990, which focused on *retraduire* (retranslation). Some of the ideas discussed in the journal were later reformulated by Chesterman (2000) and became encapsulated in the form of the Retranslation Hypothesis, which states that "later translations (same SL, same TL) tend to be closer to the original than earlier ones" (p. 23). Initial translations, according to the hypothesis, tend to be domesticated, while subsequent translations are closer to the source text and, as such, display more foreignising tendencies. Over the years, several studies, among others by Paloposki and Koskinen (2004), Desmidt (2009), Dastjerdi and Mohammadi (2013), Karjalainen (2014), Vid (2016), Bolaños-Cuéllar (2018), Bywood (2019), and Sharifpour and Sharififar (2021), have sought to test the validity of the Retranslation Hypothesis. The results, however, have not been conclusive. Koskinen and Paloposki (2019) emphasise that "it is by now safe to say that the Retranslation Hypothesis does not hold as a general explanatory model" (p. 25).

Despite the lack of data to support the hypothesis, it is clear that at the core of the discussion on retranslation is the difference between the initial translation and the subsequent version(s), regardless of the type of retranslation involved. In some cases, for instance, retranslations are produced by the translators with full awareness of the initial translation; they, therefore, "justify themselves by establishing their differences from one or more previous versions" (Venuti, 2013, p. 96). In other words, since the translator is aware of the initial translation and may perhaps have access to the earlier translation or be influenced by it, the presence of a second translation is only fully justified if it can be shown to be different from the initial translation in some ways. In other cases, a retranslation may be produced without the translator being aware of the initial translation or produced independently of the initial translation despite the awareness. In these instances, it would, therefore, be interesting to examine what the differences are, considering that the retranslation is not influenced by the initial translation. In any case, differences between the first and subsequent translation(s) have been and continue to be a source of discussion in the field of Translation Studies.

This paper hopes to contribute to the ongoing discussion by exploring retranslation in the Malaysian context. It must be noted at this point that very little attention has been given to exploring retranslation or other forms of translation referred to by Maia et al. (2018) as "adjacent concepts" in Translation Studies in Malaysia. Exceptions, however, are the studies by Zainol and Haroon (2019) and Haroon (2022), which focus on indirect translation. This paper hopes to address this paucity of research on these adjacent translation concepts and expand the discussion on

translation in the Malaysian context by exploring the concept of retranslation. Specifically, the paper explores differences between two Malay translations of Joseph Conrad's *Almayer's Folly*, *Istana Impian* (1967) and *Kemudi* (2016).

It must be underlined, too, that translation is not a purely linguistic activity. It is always embedded in a specific context. There are various reasons why retranslation is needed and why it is made, and various factors that help shape retranslation. In trying to understand and explain the presence of a translation in a particular culture, it is important to understand both the "external textual factors", which focus on the questions of 'who' (who are the translators?), 'what' (what was translated?), 'where' (where was the translation carried out?) and 'when' (when was the translation carried out?), and also the "internal textual factors", which relate to the question of 'how' (how was the translation carried out?) (Koster, 2002, p. 24). This paper will, therefore, not only look into how the two Malay translations differ but also into external textual factors that might have contributed to the differences. The discussion in the rest of the paper will be divided into the following sections: (1) Retranslation, (2) Methodology, (3) *Almayer's Folly* and its Malay Translations, (4) Differences between *Istana Impian* and *Kemudi*, and (5) Conclusion.

RETRANSLATION

The idea of translating a work that has been translated into the same language seems to suggest that the newer translation is an improvement over the earlier one. By extension, this indicates that the earlier translation is lacking in some aspects. While retranslation may be carried out due to the unsatisfactory quality of the first translation or its outdated language, it may also be carried out because of other reasons: the retranslation is based on a newer edition of the source text, the retranslation has a function different from that of the earlier one, or the retranslation offers a different interpretation of the source text (Vanderschelden, 2001). Retranslation can also be attributed to sociopolitical factors (Cardoso, 2021), changing social contexts, changing translation norms (Brownlie, 2006), and changing expectations (Lanselle, 2020). It may also be due to "the translator's or publisher's aspiration to compete for a significant cultural role in their society" (Saeedi, 2020, p. 43). A retranslation may also be "motivated by no more than the retranslator's personal appreciation and understanding of the source text" (Venuti, 2013, p. 100).

While the first and subsequent translations are expected to share certain similarities, what has long been the interest of scholars is the difference between the various translations of a text. Differences between the first translation and subsequent translation(s) may, for instance, lead to different text interpretations. For example, Zeven and Dorst (2021) found that the readers' understanding and interpretation of two Dutch translations of F. Scott Fitzgerald's *The Great Gatsby* differ as a result of translational choices that affect the portrayal of one of the main characters, Daisy Buchanan. Differences in interpretation may result from not only textual but also paratextual differences. For instance, Raffi (2022), who explored different translations of J.R.R. Tolkien's *The Lord of the Rings* into Italian, discovered that differences in the external presentation of the translation and retranslations may influence the way the texts are received by the target readers.

Other studies attempt to determine not only the differences but also the conditions or circumstances that have led to those differences. O'Driscoll (2011), for instance, explored the various English translations of Jules Verne's *Le Tour du monde en quatre-vingts jours*, with the aim of uncovering not only the translation strategies adopted by the different translators but also

factors that might have influenced their translations. His study thus focused not only on analysis at the micro-level, which examined textual shifts but also on analysis at the macro-level, which explored translatorial agency and factors that might have had a bearing on the translational choices. Cardoso (2021), meanwhile, compared two Portuguese translations of J.D. Salinger's *The Catcher in the Rye*, one published when Portugal was under a dictatorship and the other after the country had transitioned to democracy. The study, which looked at the larger context behind the two translations, concluded that differences between the two translations are reflective of the changing values of the country in line with the sociocultural evolution of Portugal.

Meanwhile, Kim's (2018) study focused on three Korean translations of Iris Chang's *The Rape of Nanking*. The textual analysis uncovered the deliberate use of procedures such as additions and omissions, thus changing the text in order to put forth and promote a particular narrative. The different translators, thus, are guided by different motives. Additionally, the analysis also points to paratextual differences between the translations, each designed to reflect and support a particular narrative. Focusing on only paratextual elements, Amirdabbaghian and Shunmugam (2019) reached a conclusion similar to Kim's. In their study, which focused on the book cover of a pre-revolution Persian translation of George Orwell's *Animal Farm* and the book cover of a post-revolution translation, they noted that there are distinct differences between the covers, brought about by ideological differences.

These cases point to the fact that each (re)translation is embedded in a particular context and is shaped by certain factors or a combination of factors at a particular time, as expressed by Brownlie (2006):

> The retranslations are narrative versions which are elicited and constrained by specific conditions. It is those conditions which can explain the similarities and differences between the different translations. The conditions comprise broad social forces: changing ideologies and linguistic, literary and translational norms, as well as more specific situational conditions, the particular context of production and the translator's preferences, idiosyncrasies, and choices.
>
> (Brownlie, 2006, p. 167)

Thus, differences between the translations can be accounted for by exploring the context in which the (re)translations occur. To put it in another way, differences between an initial translation and the subsequent translation(s), which are revealed through careful textual analysis, become meaningful only when they are seen and interpreted in the light of factors at play in the target environment. This is underlined by Venuti (2013) in the following:

> Retranslations can help to advance translation studies by illuminating several key issues that bear directly on practice and research but that can be most productively explored only when a linguistic operation or a textual analysis is linked to the cultural and political factors that invest it with significance and value. Foremost among these issues is the translator's agency, the ensemble of motivations, conditions, and consequences that decisively inform the work of translating and allow it to produce far-reaching social effects.
>
> (p. 98)

Taking this into account, this paper will not only look at how the two Malay translations of *Almayer's Folly* differ but also explore the context from which these translations emerge, with the aim of accounting for those differences. How this study is carried out is described in the next section.

METHODOLOGY

This paper aims to explore the issue of retranslation via an exploration of two Malay translations of Joseph Conrad's *Almayer's Folly*. Specifically, the paper aims to discuss differences between the two translations, *Istana Impian* (1967) and *Kemudi* (2016), and determine the factors that may have influenced the translational choices.

In order to determine the differences between the two translations, a comparison is carried out between the source text and its two Malay counterparts. This requires reading each sentence in the source text and mapping the sentence to the two Malay translations. It is through this mapping that the study is able to uncover where and how the two translations differ. In trying to determine the differences, the study limits itself to how meaning is conveyed only at the levels of word and expression. As such, differences in terms of sentence structure are not the concern of this study. Secondly, the study is interested in regularities in the differences. In other words, the study is not concerned with isolated or single instances of divergence between the two texts but instead is interested in cases where discernible repeated patterns of differences can be observed. In carrying out the comparison between the three texts, this study adopts the descriptive paradigm in Translation Studies, which posits that equivalence in translation is relative and that equivalence needs to be understood against the backdrop of the context or circumstances in which a particular translation is carried out. This means, therefore, that no one translation is seen as weak, deficient or lacking in terms of equivalence to the source text.

Secondly, to determine the factors that might have influenced the two translations, the historical contexts of both texts are determined. This involves identifying research that has been carried out on both *Istana Impian* (1967) and *Kemudi* (2016) and the translators of both, with the view to understanding how the two texts came about and the approach taken by the translators.

In order to fully appreciate and understand the differences between *Istana Impian* (1967) and *Kemudi* (2016), the historical context of both translations will be presented first, followed by a discussion of the differences.

ALMAYER'S FOLLY AND ITS MALAY TRANSLATIONS

Almayer's Folly is the first novel by the Polish-English writer Józef Teodor Konrad Korzeniowski, more popularly known as Joseph Conrad. It was published in 1895 by T. Fisher Unwin in London. Set in the fictional village of Sambir in the Malay Archipelago in the late 19th century, it tells the story of Kaspar Almayer, a Dutch trader obsessed with acquiring wealth. He dreams of being rich and tries, without much success, to carry out his business in the area. The novel also centres on the fraught relationship he has with his Sulu/Malay wife, who loathes him, and the equally tense relationship with his mixed-race daughter, Nina, especially after Nina falls in love with Dain Maroola, a Balinese prince. Early on in the story, the readers are told about Almayer's attempt at building a mansion with the hope that the British can use it. Sambir, however, falls into Dutch hands, and the mansion, half-finished and neglected, is subsequently dubbed 'Almayer's Folly', the word 'folly' referring not only to the physical structure built by Almayer but also to his lack of good sense.

The novel was first translated into Malay in 1967 by Rustam A. Sani (1944-2008). Published by Oxford University Press, Kuala Lumpur, the translation bears the title *Istana Impian* (lit. dream palace). Scholarly articles on Sani's translation of *Almayer's Folly* are scant, the only

analysis found thus far being that by Zhang (2013). He highlights the significance of the Malay title, based on information obtained via an interview with Sani's wife in 2012:

> In her view, the decision to render the novel's title as "Istana Impian" (literally, dream palace) rather than the literal equivalent, "Kebodohan Almayer," resulted from a deep understanding of the novel insofar as Sani sought to find an idiomatic Malay equivalent for the untranslatable English word "folly," meaning both madness and an architectural caprice.
>
> (Zhang, 2013, pp. 76-77)

To understand the significance of the translation project, one must view it against the language used in the country in the 1950s and 1960s. According to the 1957 Constitution of the Federation of Malaya, "the national language shall be the Malay language…" and that English would be the official language "for a period of ten years after Merdeka day, and thereafter until Parliament otherwise provides…". As English began to decline in importance, the position of Malay as the national and official language began to be strengthened, particularly with the 1967 National Language Act, which reaffirmed the importance of Malay as the sole official and national language. Translations of foreign literature into Malay were thus carried out during this time as a way of strengthening the function of Malay as the national language.

One of the publishers that embarked on a large-scale translation project as a way of supporting the national agenda was Oxford University Press (OUP), Kuala Lumpur, helmed by Asraf Abdul Wahab, champion of the Malay language. In 1958, Asraf himself translated Shamus Frazer's *The Crocodile Dies Twice* and Leo Tolstoy's *The Empty Drum and Other Stories into Malay*, resulting in *Buaya Mati Dua Kali* and *Gendang Kosong dan Dongeng2 Lain-nya* respectively. While holding the post of editor at OUP, Asraf was said to have hired Rustam A. Sani, the son of his good friend, Abdullah Sani Raja Kechil, more popularly known as Ahmad Boestamam (Zhang, 2013). Sani was assistant editor at OUP from 1965 to 1967 and subsequently editor from 1970 to 1971 (Yaacob & Shahidan, 2018). As to why Conrad's *Almayer's Folly* was chosen for translation into Malay, Zhang (2013) contends that "at a time when foreign fiction was being translated in order to further the modernisation of the Malay language and underpin a sense of shared national identity, literary representations of Malay people would also have had to follow the nationalist agenda" (p. 76). It is worth noting that in *Almayer's Folly*, the weakness of the Europeans is set against defiant natives. Zhang (2013), therefore, concludes that the selection of *Almayer's Folly* for translation into Malay was "a deliberate strategy to foreground a particular view of the Malay people as strong, undefeated, and ready to build a powerful nation" (Zhang, 2013, p. 76).

Almayer's Folly was retranslated into Malay in 2016. This second version, translated by Hamidah Hassan and Morne Hashim, was published by Institut Terjemahan & Buku Malaysia and bears the title *Kemudi* (lit. rudder or to steer). As to the title of the retranslation, the blurb on the back cover tells the readers that "*Conrad menghantar naskhah akhir beliau pada 1893 kepada T. Fisher Unwin dengan tajuk asal 'Kamudi*'" (lit. Conrad submitted his final manuscript in 1893 to T. Fisher Unwin with the original title "Kamudi"). The title *Kemudi*, therefore, appears to be a return to the source, albeit with updated spelling. While *Kemudi* is an apt choice considering the various references to ships, boats, brigs, steamers and *prau*s (lit. boats) in *Almayer's Folly*, "*Kamudi*", far from being the original title of Conrad's work, was, in fact, Conrad's pen name. Yeow (2009), in her exploration of Conrad's early fiction, explains:

> Very early in his literary career, Conrad had selected a pseudonym which clearly indicated a desire to be marketed as a writer of 'Malay' fiction: 'I wish to keep my name of "Kamudi" (which is pronounced "Kamoudi"), a Malay word meaning 'rudder'. The choice of 'Kamudi' also indicates a wish to be associated with ships, the sea, and seafaring life.
>
> (Yeow, 2009, p. 2)

Conrad's desire to get his first novel published using a pseudonym is also explained by Watt (2000), who points out that "Conrad probably chose Unwin partly because they ran a collection of short novels known as the 'Pseudonym Library'" (p. 31). Watt (2000) further adds that "Conrad had submitted *Almayer's Folly* under the pen name of 'Kamudi'; it was doubly symbolic, since it was a Malay word, and it meant 'rudder'. But when his novel did not appear in Unwin's Pseudonym Library, this was dropped, and *Almayer's Folly* eventually appeared under what was really another pseudonym" (p. 35). That pseudonym was 'Joseph Conrad', which originates from his given name of Józef Teodor Konrad Korzeniowski. Watt (2000) explains that Conrad initially used the name Józef Konrad after "years of exasperation at the way his name was mispronounced and misspelled" (p. 35). That name eventually morphed into its anglicised form, Joseph Conrad.

How *Kemudi*, the second Malay translation of *Almayer's Folly*, came into being is equally interesting. Morne Hashim, one of the translators, recalls a meeting in 2011 with the award-winning Malaysian film director and screenwriter U-Wei Haji Saari, who mentioned his film adaptation of *Almayer's Folly*, which at that point had been completed but had not been screened to the public. The lack of funding unfortunately caused a delay in the release of the film. Hashim, who had read the novel before, later became involved in the promotion of the film, and it was this involvement that prompted the translation project. Hashim was of the view that a Malay translation of *Almayer's Folly* would be able to function as promotional material for the film, and thus put forth the idea of a Malay translation of the novel to Institut Terjemahan & Buku Malaysia, which wholeheartedly welcomed the idea. Hashim worked on the translation with her good friend, Hamidah Hassan, and together, they completed the translation in approximately four months. Hashim points out that while both translators were fully aware of the existence of Sani's Malay translation, neither of them had access to the earlier translation as it was out of print (Morne Hashim, personal communication, June 21 2022). The film adaptation, *Hanyut* (lit. drifting away), was finally released in Malaysian cinemas on 24th November 2016. The same day saw the launch of the translation *Kemudi*, together with *Hanyut: A Journey*, a book that plays a supplementary role by documenting the making of the film adaptation.

The two Malay translations of *Almayer's Folly* are clearly not each other's contemporaries and have very little influence on each other. In fact, there is a gap of almost 50 years separating the two. Because of this, the two Malay translations will no doubt differ significantly in terms of spelling in view of the modern spelling system adopted for Malay in the 1970s. Differences due to outdated language, however, are not the main concern of this paper. Considering that Hassan and Hashim did not use Sani's translation as a starting point, what this paper intends to explore is where the translators diverge in terms of their translational choices. This will be dealt with in the next section. In the discussion, ST is used to refer to the source text (*Almayer's Folly*), T1 to the first translation (*Istana Impian*), and T2 to the second translation or retranslation (*Kemudi*). The source text referred to in this study is the 1976 edition by Penguin Books.

DIFFERENCES BETWEEN *ISTANA IMPIAN* (1967) AND *KEMUDI* (2016)

As mentioned earlier, the only study of the Malay translation of Conrad *Almayer's Folly* is that by Zhang (2013), which focuses on Sani's 1967 translation. Studies on Hassan and Hashim's 2016 retranslation are surprisingly absent, especially considering the publicity received by the translation because of its association with the film adaptation, *Hanyut*.

Zhang (2013) argues that where the translation approach is concerned, Sani's effort at translating needs to be viewed against the national language movement of the 1960s. He explains that Sani's "main concern was to support the efforts of the nationalist cultural movement in Malaysia. As a result, his chosen style of translation should be seen as part of a discursive strategy to establish Malaysian national identity" (Zhang, 2013, p. 73). Hassan and Hashim's effort, meanwhile, needs to be examined in terms of the simultaneous presence of the interlingual translation (the retranslation) and the intersemiotic translation (the film adaptation), to use Jakobson's (1959) terms. While the translation is said to have been motivated by the desire to promote the film, it is quite likely also that the translation was viewed as a project that would be able to capitalise on the film. The translation approach adopted by the translators, therefore, needs to be seen against this backdrop. While any translation at all needs to accommodate its readership, the need to do so was of paramount importance in the case of *Kemudi* because of its appearance alongside the film. It had to be readily accessible and easily understood.

How do the two translations differ? The most obvious difference between the initial translation and the retranslation lies in the spelling of the names of the characters. Zhang (2013) points out that Sani, "in his reclaiming of Malay words borrowed by Conrad" (p. 79), made changes to the spelling of the names so as to reflect the Malay language used at that time. Thus, in Sani's 1967 translation, Conrad's "Rajah Laut", "Abdulla", "Syed Reshid" and "Dain Maroola" become "Raja Laut", "Abdullah", "Syed Rashid" and "Dain Marula" respectively. In the 2016 modern retranslated version, Hassan and Hashim retain Conrad's old spelling, perhaps as a way of indicating the need to remain true to the source and highlighting its foreign origin. Thus, we see here that while the first translation tries to adhere to the expectations of the target readers, the retranslation remains true to the source.

The fidelity of the retranslated version to the source text is reflected not only in the retention of the names of the characters but also in the retention of certain English words in the retranslation. This can be seen in the following.

Example 1

ST	:	The string worked a **punkah** on the other side of the green door […]. (p. 12)
T1	:	*Tali itu menggerak-kan sa-buah **kipas besar** yang terletak di-sabalek pintu yang berwarna hijau itu* […] (p. 4)
T2	:	*Tali itu menggerakkan sebuah **punkah** di sebalik pintu hijau itu* […] (p. 5)

In this excerpt, the readers are told about Kaspar Almayer's early life in Macassar, where he worked at a warehouse belonging to Hudig. Almayer's workspace was near a green door where a Malay man regularly pulled a string attached to a "punkah", which, when in operation, provided ventilation in Hudig's personal office behind the green door. The word "punkah" originates from Indian English and refers to "a large cloth fan that hung from the ceiling and that was moved by pulling a string" (Oxford, n.d.).

In the first Malay translation, this swinging fan is rendered by Sani as "*kipas besar*" (lit. large fan). The omission of the word "punkah" and the replacement of this word with the more general "*kipas besar*" in order to convey the meaning of "punkah" are presumably steps taken to accommodate the Malay-speaking readership at that time, i.e. to make the text less foreign and thus more acceptable to the readers. The word "punkah", however, makes a comeback in the retranslated version. As in the case of many foreign words used in fictional texts, whether in original or translated form, the word "punkah" is not accompanied by any explanation. While it may be argued that the readers' comprehension is compromised because of the use of the word "punkah" in the retranslation, context helps in making its meaning clear. Most importantly, the retention of the word "punkah" in the retranslation conveys more accurately the meaning as intended in the source text.

Another English word that is also revived in the retranslation is "guilder", the use of which can be seen in Example 2.

Example 2

ST	:	He spent every available **guilder** on it with a confiding heart. (p. 39)
T1	:	*Dia membelanjakan sa-tiap **sen** yang ada pada-nya untok maksud itu dengan hati yang yakin*. (p. 34)
T2	:	*Dengan nekad dia membelanjakan setiap **guilder** yang ada untuk tujuan itu*. (p. 36)

Almayer is a man of great vision. Upon learning about the establishment of the British Borneo Company on the trading post of Sambir, he began building a new house with the hope of welcoming the British and subsequently taking advantage of their presence there. He, therefore, spent all his "guilder" on his ambitious project, which in the end remained unfinished and came to be dubbed 'Almayer's Folly'. The word "guilder" in this excerpt refers to the unit of money once used by the Dutch (Oxford, n.d.).

In Sani's translation, the foreign currency, "guilder", is replaced by the local currency, "*sen*". The use of a cultural equivalent in this example reduces the foreignness of the source text and brings the text closer to the target readers. The domesticated currency presumably helps in assisting Sani's readers in their understanding of the text. The word "guilder", however, re-emerges in the retranslation, pointing perhaps to the translators' emphasis on the actual meaning of the source text.

The English word "dollar" is likewise revived in Hassan and Hashim's retranslation. In Chapter 5, the readers are told that Babalatchi, the handman of Lakamba, the Rajah of Sambir, had offered to buy Taminah, the Siamese slave girl of Bulangi, the rice trader. Bulangi, however, "…refused **one hundred dollars** for that same Taminah only a few weeks ago…" (Conrad, 1895/1976, p. 53). Sani domesticates the currency, and thus tells his readers that Bulangi "…*enggan menerima wang **sa-ratus ringgit** sa-bagai harga Taminah beberapa minggu dulu…*" (Conrad, 1967, p. 66) (lit. refused to accept one hundred ringgit as the price of Taminah some weeks ago). Hassan and Hashim, however, retain the original currency and thus tell their readers that Bulangi "*...menolak tawaran **satu ratus dolar** untuk menjual hamba itu beberapa minggu yang lalu*" (Conrad, 2016, p. 71) (lit. refused the offer of one hundred dollars to sell the slave some weeks ago). Also retained in the 2016 retranslated version is Conrad's "Titan" (Conrad, 1895/1976, p. 11), rendered by Sani as "*Raksasa*" (Conrad, 1967, p. 7); "champagne" (Conrad, 1895/1976, p. 10), rendered as "*sampanye*" (Conrad, 1967, p. 7); "altar" (Conrad, 1895/1976, p.

22), rendered as "*mimbar*" (Conrad, 1967, p. 22); and "gin" (Conrad, 1895/1976, p. 83), rendered by Sani as "*ayer anggur pahit*" (Conrad, 1967, p. 108). It is clear from these examples that while Sani tries to bring the text to his readers, Hassan and Hashim do the opposite by bringing their readers to the text, using Venuti's (1995) explanation.

The examples discussed thus far seem to point to an initial translation which tries to accommodate the readers, and a retranslation that embraces the source text. It is, however, noted that in some cases, the opposite happens. In other words, the initial translation at times shows fidelity to the source text, while the retranslated version steers away from the source text in an effort to accommodate the readership. This is seen most clearly in terms of how the different translators deal with certain expressions. The following illustrates this case:

Example 3

ST	:	[…] she would be the mistress of all the splendours of Reshid's house and first wife of the first Arab in the Islands when he—Abdulla—was **called to the joys of Paradise by Allah the All-merciful.** (p. 51)
T1	:	[…] *anak-nya itu akan menjadi ratu segala keagongan di-rumah Rashid, dan isteri utama orang Arab yang utama di-pulau itu apabila dia - ia-itu Abdullah* - ***telah di-panggil untok mengechap segala ni'mat shorga Allah Maha Pengaseh***. (p. 47)
T2	:	*Anaknya kelak akan menjadi cik puan kepada semua keindahan di rumah Reshid yang tersergam, dan akan menjadi wanita pertama bagi masyarakat Arab di situ, apabila dia, yakni Abdulla,* ***kembali ke rahmatullah***. (p. 50)

In Chapter 3, Almayer receives a visit from Abdulla, one of the main traders in Sambir, and his nephew, Syed Reshid. Abdulla tries to convince Almayer to marry off his mixed-race daughter, Nina, to Syed Reshid, emphasising that it is Syed Reshid who would eventually inherit all his wealth. By virtue of her being Syed Reshid's wife, Nina would also be "the mistress of all the splendours of Reshid's house" when Abdulla is "called to the joys of Paradise by Allah the All-merciful".

The use of euphemism to indirectly reference death in the source text is repeated in the initial translation through Sani's almost literal rendering of the English euphemism, i.e. "*telah di-panggil untok mengechap segala ni'mat shorga Allah Maha Pengaseh*" (lit. called to savour all the pleasures of the heaven of Allah the Most Merciful). Hassan and Hashim avoid the literal approach and rely on the use of a different euphemistic expression but one which conveys the same meaning as the source text, i.e. "*kembali ke rahmatullah*" (lit. to return to the mercy of Allah). The result is a more elegant translation in Malay. "*Rahmatullah*" (lit. the mercy of Allah) in this expression originates from Arabic; the word, however, has entered common usage in Malay, most often in the expression "*kembali ke rahmatullah*", which is widely understood in Malay as an indirect reference to death (PRPM, n.d.).

The following example also illustrates how Hassan and Hashim differ from their predecessor where the structure of certain expressions is concerned. The unexpected arrival of Nina in Sambir after ten years in Singapore caused a stir, and as people began to talk, Almayer found himself in front of his wife's hut, "listening to the murmur of voices, wondering what went on inside…" (Conrad, 1895/1976, p. 28). He stood in front of the closed door, "trying to catch a stray word" (Conrad, 1895/1976, p. 28). Almayer's anxiety is conveyed in the first Malay translation through Sani's almost literal rendering of the English text. Almayer is depicted as "*menchoba menangkap sa-suatu perkataan yang tersesat*" (lit. trying to catch a word that has gone astray) (Conrad, 1967, p. 30). In the retranslated version, Hassan and Hashim resort to the well-

known Malay figurative expression "*memasang telinga*" (lit. to switch on one's ears) (Conrad, 2016, p. 32), which carries the meaning of listening to something intently (PRPM, n.d.). Hassan and Hashim clearly favour the use of Malay figurative expressions to convey meaning, in contrast to Sani, who prefers the literal approach.

While Sani's strategy of closely adhering to the structure of some source text expressions may appear mechanical and thus unremarkable, Zhang (2013) is of the view that the strategy reflects Sani's effort "to bring a modernising influence to bear upon Bahasa Melayu" (pp. 78-79). In other words, through close adherence to the source text, Sani "demonstrates how *Bahasa Melayu* as a modern language can imitate the complexity of English syntax" (Zhang, 2013, pp. 78-79). Sani's approach to replicating the source is in stark contrast to the path taken by Hassan and Hashim, who, in an effort to avoid imitating the source, resort to a number of common Malay figurative expressions in order to produce a more natural translation. This is seen in the translation of a number of shorter phrases, as in the following:

Example 4

ST	:	Encouraged by so much friendliness, the grey-headed and **foolish dreamer** invited his guests to visit his new house. (p. 41)
T1	:	*Kerana merasa terdorong oleh kemesraan yang bagitu hebat, maka **pengelamun yang** beruban dan **dungu** itu pun mempersilakan tetamu-tetamu-nya mengunjongi rurnah baru-nya*. (pp. 36-37)
T2	:	*Didorong oleh kemesraan yang sebegitu rupa yang ditunjukkan kepadanya, **mat jenin** yang sudah beruban ini telah menjemput tetamu-tetamunya ke rumah barunya*. (p. 39)

In Chapter 3, the readers are told about the arrival of a group of naval officers in Sambir after the trading post passed from the British to the Dutch. Almayer took this opportunity to invite the officers to the half-completed house, which he had originally intended for the use of the British, and showed them "…the great empty rooms where the tepid wind entering through the sashless windows whirled gently the dried leaves and the dust of many days of neglect…" (Conrad, 1895/1976, p. 32). Because of the sad state of the house, Almayer was later ridiculed by the officers, who referred to his half-finished house as 'Almayer's Folly'. Almayer is indeed a "foolish dreamer", a man who, because of his great ambitions, is often engrossed in "his dream of splendid future" (Conrad, 1895/1976, p. 7) and "his dream of wealth and power" (Conrad, 1895/1976, p. 7).

Sani renders the phrase "foolish dreamer" literally, resulting in "*pengelamun yang…dungu*" (lit. a dreamer who is a fool). This initial translation mirrors very closely the structure and meaning of the source text, in contrast to the retranslation, in which Hassan and Hashim steer away from the structure and provide a more idiomatic equivalent, "*mat jenin*", which not only sounds more natural in Malay but also assumes knowledge of traditional Malay literature on the part of the readers. In Malay folklore, '*Mat Jenin*' is a character who indulges in endless daydreaming and later becomes a victim of his own fantasies. In the context of today's world, "*mat jenin*" refers to "*orang yang suka berangan-angan*" (lit., a person who enjoys daydreaming) (PRPM, n.d.). By drawing parallels between Almayer and "*mat jenin*", Hassan and Hashim turn Almayer into a character that the Malay-speaking readership can relate to and consequently bring the translation closer to their readers.

In Chapter 5, Mrs Almayer's high hopes for her daughter and her unbridled joy at the thought of her daughter marrying Dain Maroola, the Balinese prince, become evident: "He is a great Rajah – a Son of Heaven! And she will be a Ranee…I am the mother of a great Ranee!" (Conrad, 1895/1976, p. 57). While Nina looked forward to her rendezvous with Dain Maroola, her mother's proclamation left her feeling disturbed: "Her soul…experienced…some slight trouble at the high value **her worldly-wise mother** had put upon her person…" (Conrad, 1895/1976, p. 57). Sani again takes the literal path and renders Conrad's "worldly-wise mother" into "*ibu-nya yang **bijak sa-chara duniawi***" (lit. her mother who is wise in a worldly manner) (Conrad, 1967, p. 72). Hassan and Hashim, in contrast, render this phrase into "*ibunya yang sudah banyak* **makan asam garam**" (lit. her mother, who has eaten a lot of sour things and salt) (Conrad, 2016, p. 77). The expression "*asam garam*" (lit. sour things and salt) generally refers to various life experiences (PRPM, n.d.), while someone who has "*makan garam*" (lit. eaten salt) is a person who has lived a long life and is experienced and knowledgeable about the ways of the world (PRPM, n.d.). The retranslation, therefore, draws on the wealth of Malay sayings which are readily understood by Malay-speaking readers.

The use of Malay figurative expressions in the retranslated version can be seen in various other instances. While Almayer was no doubt anxious about how his wife would react to the news of their daughter's arrival in Sambir, he was equally apprehensive about Nina's reaction to her "disorderly, half-naked and **sulky**" mother (Conrad, 1895/1976, p. 27). In the first Malay translation, Sani describes Mrs Almayer as "*tidak senonoh, sa-paroh telanjang, dan **muram***" (lit. inappropriate, half-naked and sullen) (Conrad, 1967, p. 30). Hassan and Hashim tell their readers in the retranslated version that Mrs Almayer "*tidak terurus, berkemban, dan wajah yang **masam mencuka***" (lit. dishevelled, with wrapped torso, and a face sour like vinegar) (Conrad, 2016, p. 32). The expression "*masam mencuka*" or "*mencuka*" (lit. sour like vinegar) (PRPM, n.d.) not only accurately reflects Mrs Almayer's surly expression but also conveys the meaning in a way likely to be understood much more clearly by Malay speaking readers compared to "*muram*".

Additionally, Nina's unexpected arrival in Sambir came as a huge surprise to Almayer that he hoped to get some explanation from Nina regarding her decision to return home. Not a word, however, came out of Nina's mouth. Despite Almayer's eagerness to know the reasons, the readers are told that Almayer "**did not care to ask**, awed by the calm impassiveness of her face" (Conrad, 1895/1976, p. 28-29). The readers are told in the first Malay translation that Almayer "***tidak mau** bertanya…*" (lit. did not want to ask) (Conrad, 1967, p. 31), while in the retranslated version, Almayer "***berat hati** untuk bertanya…*" (lit. heavy liver to ask) (Conrad, 2016, p. 34). Here, the adoption of the commonly understood figurative expression "*berat hati*" (lit. heavy liver, referring to reluctance) (PRPM, n.d.) conveys more accurately and more naturally Almayer's hesitance and unwillingness to ask for an explanation from his daughter.

In Chapter 3, the readers are introduced to Taminah, the slave girl, and her master, Bulangi. While Bulangi is a minor character in the novel, the readers are told about his "mercenary disposition…" (Conrad, 1895/1976, p. 53). This is rendered in the first translation into "*sipat2 Bulangi yang **lebeh mementingkan wang**…*" (lit. Bulangi's characteristics which prioritise money) (Conrad, 1967, p. 66), and in the retranslation into "*perangai **mata duitan** Bulangi…*" (Conrad, 2016, p. 71), where "*mata duitan*" (lit. eyes for money) is a Malay expression referring to a person of an avaricious nature (PRPM, n.d.). The readers are also told that as a slave girl, Taminah often goes around with her "tray piled up high with cakes manufactured by the thrifty hands of Bulangi's wives" (Conrad, 1895/1976, p. 92). The description of Taminah in Chapter 5 offers a glimpse into her difficult life: "…when she felt unhappy, she was simply tired, more than

usual, after **the day's labour**" (Conrad, 1895/1976, p. 92). Sani tells his readers that "*...bila dia merasa tidak gembira, ia sa-benar-nya keletehan, lebeh leteh daripada selalunya, kerana* ***bekerja sa-harian***" (lit. when she did not feel happy, she was actually tired, more tired than usual because of her working the whole day) (Conrad, 1967, p. 121). Hassan and Hashim, meanwhile, resort to the use of an idiomatic translation in their version: "*Dia berasa sedih hanya apabila keletihan yang teramat setelah* ***membanting tulang*** *sepanjang hari*" (Conrad, 2016, p. 131), where "*membanting tulang*" (lit. threshing the bones) refers to working very hard (PRPM, n.d.). Finally, the narrator also tells the readers that "that little Taminah evidently **admired** Dain Maroola" (Conrad, 1895/1976, p. 53). Sani's readers are told that "*Taminah kechil itu nyata-lah* ***menggemari*** *Dain Marula*" (lit. that little Taminah clearly liked Dain Marula) (Conrad, 1967, p. 66), while Hassan and Hashim rely on a widely-used Malay idiomatic expression to convey Taminah's feelings: "*rupa-rupanya Taminah* ***menaruh hati*** *terhadap Dain Maroola*" (Conrad, 2016, p. 71), where "*menaruh hati*" (lit. to keep the liver) is a popular Malay expression which means having affection for someone (PRPM, n.d.).

The use of common Malay idiomatic expressions such as '*berat hati*', '*mata duitan*', '*memasang telinga*', '*membanting tulang*', and '*menaruh hati'* in the examples shown indicates that Hassan and Hashim try to convey the meaning of the source text accurately and succinctly, in a manner that would render the translation more palatable to their Malay-speaking readers. This contrasts sharply with the choices made by Sani in the initial translation, in which the Malay expressions mirror almost literally their respective English source text expressions, although Zhang (2013) contends that Sani's strategy is not without good reason.

CONCLUSION

This paper aimed to explore the differences between *Istana Impian* (1967), the first Malay translation of Conrad's *Almayer's Folly*, and the retranslation, *Kemudi* (2016), and subsequently to determine the factors that may have influenced the translational choices of the translators. The analysis identified three main points where the translations differ, i.e. in the treatment of proper names, in the treatment of some English words, and in the treatment of certain expressions. The analysis carried out has provided insights not only into how the translations differ but also into the circumstances that might have influenced the translators' choices. While Sani's approach needs to be examined against the background of the national language movement, Hassan and Hashim's approach can be seen to be motivated by the need to produce an easily accessible interlingual translation that was to be enjoyed alongside the intersemiotic translation.

This study has highlighted the need for and necessity of understanding the historical context of a (re)translation. Textual analysis of translated works needs to be complemented with clear contextual analysis. It is only when a translation is properly contextualised that it becomes clear that translational choices are most often not arbitrary but, in fact, are constrained or motivated by certain factors outside the text.

Considering the increasing number of retranslations of literary works that have begun to appear in the Malaysian book market, further research could continue to explore the differences between initial and subsequent translations in order to see whether there is a discernible pattern in other studies. At a more macro level, further investigation could also look into the role of other agents in the retranslation process, for instance, the publisher. Further exploration would be able

to significantly expand translation research in Malaysia, which could benefit by going beyond the simple binary of source text/target text.

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