

PUBLICATION OF TRANSLATIONS OF MODERN MAHUA LITERATURE IN MAGAZINES PUBLISHED BY DEWAN BAHASA DAN PUSTAKA (DBP)

[Penerbitan Terjemahan Karya Sastera Mahua Moden dalam Majalah Terbitan Dewan Bahasa dan Pustaka (DBP)]

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To cite this article (*Rujukan artikel ini*): Boh Phaik Ean & Goh Sang Seong. (2021). Publication of translations of modern Mahua literature in magazines published by Dewan Bahasa dan Pustaka (DBP). *Malay Literature*, 34(2), 229–256. [http://doi.org.10.37052/ml34\(2\)no5](http://doi.org.10.37052/ml34(2)no5)

Received: Peroleh:	12/8/2021	Revised: Semakan	7/10/2021	Accepted: Terima:	15/10/2021	Publish online: Terbit dalam talian:	7/12/2021
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Abstract

This article documents the translations of works of modern Mahua literature in magazines published by Dewan Bahasa dan Pustaka (DBP). Discussion is made descriptively, guided by translation history theory employing eight objects of study proposed by D’hulst (2010), i.e. *quis* (who)?, *quid* (what)?, *ubi* (where)?, *quibus auxiliis* (which sort of support)?, *cur* (why)?, *quomodo* (how)?, *quando* (when)?, and *cui bono* (what are the effects)? The translations of modern Mahua literature in magazines published by DBP were collected manually from magazines from the collection stored at the National Library of Malaysia (PNM). Data collected were analysed using bibliometric methods. Findings from the study show that the translations of modern Mahua literature were published in *Dewan Bahasa* and *Dewan Sastera* comprises 33 poems and short stories. 12 local translators were involved in producing these

translations since 1968. The publishing effort of the translation of Mahua modern literary works into Malay aims at introducing Chinese culture and thoughts through Mahua literature to Malay-language readers to promote understanding and cultivate national integration.

Keywords: Translation history, translation of modern Mahua literature, Chinese-Malay translation, bibliometric analysis

Abstrak

Artikel ini mendokumentasikan terjemahan karya sastra Mahua moden dalam majalah yang diterbitkan oleh Dewan Bahasa dan Pustaka (DBP). Perbincangan dibuat secara deskriptif berpandukan teori sejarah terjemahan dengan memanfaatkan lapan objek kajian yang diutarakan oleh D'hulst (2010), iaitu quis (siapa?), quid (apa?), ubi (di mana?), quibus auxiliis (apa jenis sokongan?), cur (mengapa?), quomodo (bagaimana?), quando (bila?), dan cui bono (apa kesannya?). Terjemahan karya sastra Mahua moden yang diterbitkan dalam majalah DBP dikumpulkan secara manual daripada koleksi majalah yang tersimpan di Perpustakaan Negara Malaysia (PNM). Data yang diperoleh dianalisis dengan menggunakan kaedah bibliometrik. Dapatan kajian menunjukkan bahawa karya terjemahan sastra Mahua moden diterbitkan dalam Dewan Bahasa dan Dewan Sastra dengan jumlah sebanyak 33 buah judul puisi dan cerpen. Terdapat seramai 12 orang penterjemah tempatan terlibat dalam penghasilan karya terjemahan ini sejak tahun 1968. Usaha penerbitan terjemahan karya sastra Mahua moden ke dalam bahasa Melayu bertujuan memperkenalkan budaya dan pemikiran kaum Cina melalui sastra Mahua kepada pembaca berbahasa Melayu bagi meningkatkan persefahaman antara kaum sekali gus memupuk integrasi nasional.

Kata kunci: Sejarah terjemahan, terjemahan sastra Mahua moden, terjemahan bahasa Cina-bahasa Melayu, analisis bibliometrik

INTRODUCTION

Translation is an activity that has been practiced for a long time and was often linked to language learning, before developing into an academic discipline of its own in the latter half of the mid-20th century (Munday, 2016:13-14). According to an idea by Holmes in his paper *The Name and Nature of Translation Studies* which was presented in 1972 and was widely

circulated beginning in 1988, this discipline is now generally known as “Translation Studies” (Munday, 2016:11). Bassnett (1980:1) asserts that Translation Studies is a discipline of its own and not merely a small branch of Literary Studies for the purpose of comparative literature, or in certain linguistic fields. On the whole, Holmes (2004:180-192) divides Translation Studies into two main fields, that is: pure translation and applied translation. Each of these is further divided into several sub-fields.

Under Pure Translation fall both Theoretical Translation Studies as well as Descriptive Translation Studies. Descriptive Translation Studies is differentiated through three different focuses of study, that is, studies oriented on product, function and processes. According to Holmes (2004:185), studies done in Descriptive Translation Studies are oriented on function (function-oriented DTS) and do not explain translation but emphasize on explaining the function of translation in the sociocultural situation of the receiver; they are studies of contexts and not texts. Among the items under study are texts translated (or not translated) within a particular period of time and place, as well as their resulting influence. Holmes (2004:185) explains that this field receives little attention compared to other fields of study, and in fact is often introduced as a subtheme or counter theme in translation and literary history. Based on Holmes (2004), it can be summarized that function-based DTS studies the emergence of translation in a particular period and place, as well as its influence. Such studies were included in the field of translation history at the early stages. However, Holmes (2004:185) explains that greater emphasis will lead to sociological development of translation.

Translation history is found to have been developing since the mid-1960s when Mounin first published the book *Teorie e Storia della Traduzione (The Theory and History of Translation)* in Italian in 1965 (Santoyo, 2006:11-12). Bastin and Bandia (2006:1-2) provide information showing that activities linked to translation history have been increasingly popular in the last 30 years. Studies about translation history were, in the early stages, descriptive and documented events and historical facts. However, more recently, through the development of a methodology based on historiography, the focus of studies has shifted to interpretations of events and facts. Now, translations are linked to themes such as difference, ideology and power (Bastin & Bandia, 2006:1-2). Based on this development. The researchers (2006:2) conclude that translation history can hold its own as a separate field within Translation Studies.

DEFINITION AND SCOPE OF TRANSLATION HISTORY

According to Woodsworth (1998:101), “history” is understood as a past event told in narrative form. Pym (1998:5) defines translation history as a discussion that expresses the changes that occur or are actively constrained in the field of translation. He further classifies translation history into three sub-fields: translation archeology, historical criticism and explanation (1998: 5-6) Archeological translation is the discussion that answers entirely or in part the questions of who translates what, how, where, when and what are the effects. Historical criticism is the discussion of the ways in which translations encourage or hinder progress. Explanation, in turn, sheds light on the existence of archeological artefacts and their link to change (Pym, 1988:5-6).

Translation history may focus on the practice or theory, or both. The history of translation practice concerns questions such as “what has been translated, by whom, in which condition, and what social or political context?”. The history of theory, on the other hand, has to do with the explanation, evaluation, suggestions and teaching of translation (Woodsworth,1998:101). For the purposes of analysis, D’hulst (2010) lists eight objects that should be studied in translation history studies, namely “*quis* (who), *quid* (what), *ubi* (where), *quibus auxiliis* (which sort of support), *cur* (why), *quomodo* (how), *quando* (when), and *cui bono* (what are the effects)?”.

The almost identical ideas of Woodsworth (1998), Pym (1998) and D’hulst (2010) shows that translation history studies must answer the 5W1H questions (what, where, who, when, why, how). In this matter, Pym (1998: 5) asserts that such studies are important for collecting basic information necessary for further studies concerning translation history. Based on the opinions of Gürçağlar (2013:138), the list of questions proposed by D’hulst can be used practically by researchers. The questions do not merely involve listing or cataloguing but also require an interpretative framework (Gürçağlar (2013: 138). Evidently the eight objects listed by D’hulst are more comprehensive than the short questions put forth by Pym (1998) and Woodsworth (2010). For this reason, D’hulst’s is used as the main theory in the theoretical framework of this study.

Raine (2014) carried out a study of translation archeology in researching the history of translation of Buddhist religious texts in Tibet. Xiaoyan Zhou and Sanjun Sun (2017) explore the translation history using a quantitative method based on bibliography. Other studies concerning the publication of

translations involving other language pairs in several other countries were also carried out by researchers such as Büchler and Trentacosti (2015), Leppänen (2013); Rundle (2010), Vaičenonienė (2010), and Haag (2009). In Malaysia, translation archeology studies has begun to receive the attention of local researchers such as evident in research by Sumaiyah and Idris (2018); Haslina and Melati Abdul (2015); Goh (2015); Boh and Goh (2018, 2020). Two earlier pieces of research concern the recording of published works and were carried out by Raja Masittah (2008), as well as Yoong and Zainab (2002). Previous research carried out by international or local translators tended to concern recording publication of translations involving various language pairs and show that effort were beginning to be made by researchers to develop the field of translation history. However, studies of translations of modern Mahua literature have not yet been undertaken by any party. Such a study is necessary to fill this research gap.

THE ORIGIN OF MODERN MAHUA LITERATURE AND ITS TRANSLATION

According to Chong (2002:36), “Mahua” is an abbreviation of a Chinese term meaning ‘Malaysian Chinese’. However, “the term Mahua literature is not an extension of the term Mahua itself” (Chong , 2002:37). Yang (2014:81-82) explains that Mahua literature is literature composed by local writers, with local elements as content while Chinese literature is literature composed by writers from China with elements from China in its content. Yang further adds (2014:93) that Mahua literature encompasses literature produced by writers of Chinese descent in the Federation of Malaya and Singapore while Malaya was still under British colonial rule. Following the exit of Singapore from Malaysia in 1965, the term “Xinhua” (Singaporean Chinese) was introduced to refer to literary writings composed in Singapore.

Fang (1972:3), a literature historian, defines modern Mahua literature as literature composed in the Chinese vernacular (also called *baihua*) which was influenced by the 4th May Movement in China, and which exists in Malaya—including Singapore—and Borneo, with a new kind of thought and spirit, and whose backbone is Malaya itself. The difference between old and modern Mahua literature can be discerned based on the influence received from the literature of China. According to Fang (2017), discussion of this influence can be made according to three periods. Old Mahua literature (1815-1919), in which literary works produced show an unconditional and

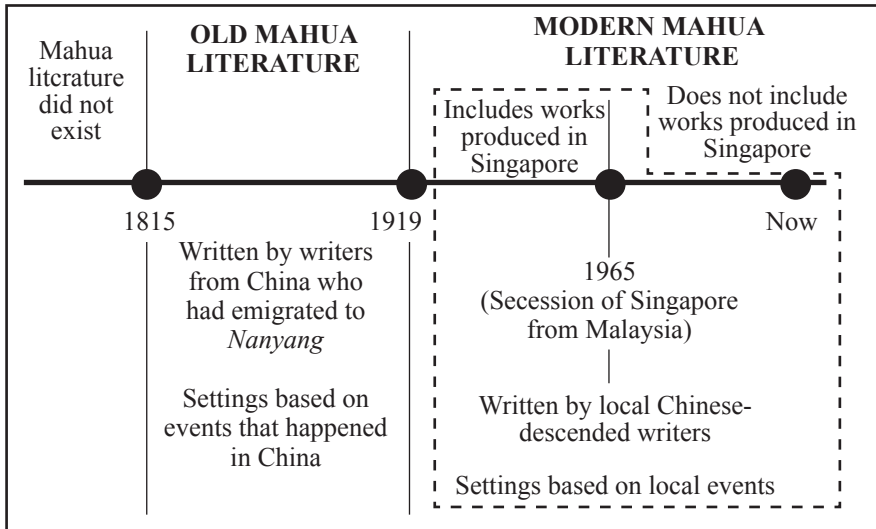


Figure 1 Development of Mahua literature.

unselective influence from China, and which, as a result, exist as a branch of Chinese often referred to as *Nanyang* literature. In the first stage of modern Mahua literature (Modern Mahua literature I, 1919-1949), Mahua literature was influenced by literature from China wherever suitable, and in the second stage (Modern Mahua literature II, after the 1950s), modern Mahua literature developed according to its own pattern, no longer tied to influence from Chinese literature as before.

The development of Mahua literature can be illustrated through Figure 1, and several conclusions can be drawn. Firstly, the term “modern Mahua literature” more correctly refers to literature in Chinese with local elements and the term “modern” should not be dropped willy-nilly. Secondly, the term “modern Mahua literature” should be defined with in accordance with the currents of political change in the country. Modern Mahua literature includes those works written in Chinese in Singapore until the secession of Singapore from Malaysia. What is meant by “modern Mahua literature” in the current study is as indicated by the box with the dotted lines in Figure 1.

The translation of works of modern Mahua literature into Malay has played an important part as a tool for fostering tolerance and unity among the various ethnic groups in Malaysia. However, records of publications of translations of modern Mahua literary works are still few and incomplete.

Yang (2014:92-93) lists as many as 12 translated books of modern Mahua literature published between 1975 and 1994, while Chong (2006:30-36) lists titles of books that were translated from Chinese into Malay in the post-war period in chronological order from 1961 until 2004; included are works from China as well as works of modern Mahua literature. This record, however, only includes translations of works of modern Mahua literature produced in book form. There is still no record of Malay translations of modern Mahua literary works published in magazines. Therefore, this study aims to fill this research gap.

D'HULST'S (2010) EIGHT OBJECTS OF TRANSLATION HISTORY

D'hulst (2010:399-403) lists eight objects of translation history by using the methodology of Quintilian, Cicero and many other scholars in the *inventio* phase of argumentation, that is by producing a catalogue of loci according to the situation related to the object in focus. These loci are expressed among others by Matthew of Vendôme (*Ars versificatoria* 1175, I, 116) as *quis?* (who), *quid?* (what), *ubi?* (where), *quibus auxiliis?* (which sort of support), *cur?* (why), *quomodo?* (how), *quando?* (when), and *cui bono?* (what are the effects) (D'hulst, 2010:399). D'hulst (2010:399) adds that many other disciplines, such as pragmatics, journalism, medicine and administration also employ the same technique to generate and organize ideas, hypotheses or points. The technique is also used in translation research, as the aim of the “Skopos” theory (functional approach) and also to form the basis for translation archeology (Pym, 1988:5). A detailed explanation of the eight objects of translation history presented by D'hulst (2010) is as follows:

- (1) *Quis* (Who) – The focus is on the translator, taking into consideration various aspects such as intellectual and social backgrounds (training, gender, socio-economic status, ideology and culture), production (translation, criticism, author), establishment of groups and networking relationships.
- (2) *Quid* (What)? – What has been translated? And what has not been translated? What is the criteria and process of selection used in selecting texts for translation?

- (3) *Ubi* (Where)? – Where are the translations produced, printed, published and distributed? By whom (by a particular publisher, in a particular series or similar)?
- (4) *Quibus auxiliis* (Which sort of support?) – The type of support given to the translator and other agents such as the publisher and their effects; recognition of the translators and their work through patronage, a subsidy mechanism and price; explanation of the development of the networking structure between publisher, writer and translator, as well as interference of censorship in translation; power relations in the communicative process of translation and in translation institutes.
- (5) *Cur* (Why)? – The reason for the translation is carried out or for the specific form or function of the translation; the general cause and effect or the relationship between cause and effect; explanation of the norms and functions of translations, taking into account factors such as translation procedure, target culture norms, and political as well as economic constraints.
- (6) *Quomodo* (How)? – The ways in which translations are produced; the norms of translation production; changes in norms according to time and place; translation training institutes; institutes for translators.
- (7) *Quando* (When)? – This question concerns the origin of translations, translation trends, and modes in the categorization of periods in translation.
- (8) *Cui bono* (What are the effects)? – What are the effects, functions and uses of translation in society?

All these eight objects of translation history presented by D'hulst (2010) will be applied in the data analysis and discussion of the publication of modern Mahua literature in magazines published by DBP. The scope of research suggested by D'hulst (2010) will only serve as a guide to study matters that should be examined. Therefore, in answering each question, the depth of the discussion is limited to the information obtained.

RESEARCH METHODOLOGY

This study was conducted in two main phases. The first phase involved the search and documentation of relevant data, that is, translations of modern Mahua literary works in Malay in magazines published by DBP. As there is no existing bibliography, raw data had to be collected and recorded manually from magazines in the collection of Perpustakaan Negara Malaysia (PNM, the national library). Information such as the original writer's name as well as the month and year of publication, the title, translator's name, type of magazine, place of publication, publisher, and genre, were collected and recorded. The second phase involved data analysis and discussion of the history of translation of modern Mahua literature in magazines based on eight study objects proposed by D'hulst (2010) using the bibliometric method.

DATA ANALYSIS AND DISCUSSION

The following discussion will focus on the publication of modern Mahua literature translated in Malay in magazines published by DBP, in line with the eight objects of translation history as presented by D'hulst (2010). Each object is explained descriptively using the bibliometric method. The analysis was made based on 33 titles of translated works of modern Mahua literature found in two magazines published by DBP, namely *Dewan Bahasa* and *Dewan Sastera*.

Quis (Who?)

The findings show that as many as 12 translators are involved in translating works of modern Mahua literature into Malay for publication in magazines, as shown in Table 1. Goh Thean Chye (Goh Thein Chye/Goh Then Chye) is a prolific translator of poems. All 15 translations of modern Mahua poems into Malay were by him. Chong Fah Hing, Moo Kiow Chai, Lim Chuan Boon and other translators contributed as many as 18 Malay translations of short stories from the corpus of modern Mahua literature. Each translation was produced by one translator except for one translation that was produced as a collaboration by Chan Meow Wah (Chan Maw Woh) and Yang Kui Yee.

One prolific translator is Goh Thean Chye. He has been extremely productive in translating modern Mahua poetry into Malay. All 15 poems published in *Dewan Sastera* were translated by him. Goh Then Chye is known as a poet and literature scholar; he was born in Kuala Lumpur in 1936. He

Table 1 Translator involvement.

No.	Translator's Name	Short Story	Poem	Total
1.	Amir Tan	2	-	2
2.	Chan Maw Woh/Chan Meow Wah	1 + 1*	-	2
3.	Yang Kui Yee	1*	-	1
4.	Chong Fah Hing	5	-	5
5.	Chong Ton Sin	1	-	1
6.	Drs. Li Chuan Siu	1	-	1
7.	Goh Thean Chye/Goh Thein Chye/Goh Then Chye	-	15	15
8.	Kelana C.M. (Cheng Song Huat)	1	-	1
9.	Lai Choy	1	-	1
10.	Li Kim Chong	1	-	1
11.	Lim Chuan Boon	2	-	2
12.	Moo Kiow Chai	2	-	2

*Joint translation.

completed his studies at Nanyang University, being awarded a Bachelor of Arts degree by the Department of Chinese Language and Literature in 1959 and obtaining a Bachelor of Arts (First Class Honours) from the University of Singapore in 1964. In 1967, he was awarded the Master of Arts by University Malaya. He taught at Chinese secondary schools in Kelang, Taiping and Singapore for four years. He then became a lecturers at the Department of Chinese Studies at University Malaya. Goh Thean Chye was considered as daring for his efforts in transferring the thought and beauty of Chinese-language poems in their existing form into Malay, as is explained in the following statement:

... usaha yang dilakukan oleh Sdr. Goh Thean Chye dapat dikatakan sebagai suatu usaha yang berani, kerana Sdr. ini telah betul2 berusaha untuk memindahkan fikiran dan keindahan yang mungkin terdapat pada puisi2 Tionghua yang diterjemahkannya kedalam bentuk yang ada dalam bahasa Melayu. (Umar Junus, 1971:45)

[... the efforts carried out by Goh Thean Chye can be said to be daring efforts because he has endeavoured to transfer the thought and beauty

that may be found in Chinese-language poems in their existing form into his translations of in Malay.]

Another prolific translator is Chong Fah Hing, who was particularly active in the translation of modern Mahua short stories and produced as many as five translations of such works. Chong Fah Hing obtained a Ph.D from the Department of Chinese Studies at University Malaya. He held the post of Secretary-General of the Persatuan Penterjemahan dan Penulisan Kreatif Malaysia (PERSPEKTIF, the Malaysian Association of Translation and Creative Writing) from 2005 until 2009. From 2002 until 2006, Chong Fah Hing was the Head of the Academic Section of the Centre for Malaysian Chinese Studies in Kuala Lumpur. He actively produced Chinese and Malay-language poems and short stories. A Chinese-language short story written by him won third prize in a literature competition organized by *Sin Chew Daily* in 1994, while another of his short stories in Malay won a consolation prize in the Maybank – DBP short story competition in 1996. Apart from this, he also produced essays and academic articles.

Translators involved in the translation of modern Mahua literature into Malay were found to not be full-time or professional translators. Many of them are language enthusiasts whose educational backgrounds are in Chinese or Malay studies. They did not receive any formal training in translation. Among them, many are teachers or lecturers, and there are also some who have ventured into the field of business. Translation work is, for them, a result of their interest or is their hobby. In other words, none of them depend solely on translation work as their source of income. The reason behind this is that translation was not lucrative as it was low-paid work. However, these were the pioneer translators who introduced modern Mahua to Malay-language readers through their translations.

Quid (What)?

The result of the data collection shows that 33 modern Mahua literary works were translated and published in two monthly magazines published by DBP, namely *Dewan Bahasa* and *Dewan Sastera*. From this total, 18 works are short stories while 15 are poems. Table 2 shows the publication of translations of modern Mahua literary works in Malay in these magazines, alongside the original writers' names, month and year of publication, title of translation, name of translator, type of magazine, publisher and genre.

Table 2 List of Translations of Modern Mahua Literature in Magazines Published by DBP.

No.	Original Writer	Month/Year	Title of Translation	Translator	Magazine	Place/Publisher	Genre
1.	Miao Hsiou	May 1968	Pulang	Kelana C.M.	Dewan Bahasa 12(5), 229-237	KL-DBP	Short Story
2.	Yao To	February 1971	Aku Chintakan Malaya	Goh Thean Chye	Dewan Sastra 1(2), 45	KL-DBP	Poem
3.	Hsu Yang	February 1971	Matinya Seorang Kuli	Goh Thean Chye	Dewan Sastra 1(2), 45	KL-DBP	Poem
4.	Lu Ping	February 1971	Ditepi Sungai Pahang	Goh Thean Chye	Dewan Sastra 1(2), 46	KL-DBP	Poem
5.	Miao Mang	February 1971	Memikul	Goh Thean Chye	Dewan Sastra 1(2), 46	KL-DBP	Poem
6.	Mi Chun	February 1971	Menari Ronggeng	Goh Thean Chye	Dewan Sastra 1(2), 47	KL-DBP	Poem
7.	Lai Choy	March 1971	Berpisah	Lai Choy	Dewan Sastra 1(3), 12-13	KL-DBP	Short Story
8.	Wei Yun	April 1971	Kabar dari Kawasan Putih	Drs. Li Chuan Siu	Dewan Sastra 1(4), 14-19 & 23	KL-DBP	Short Story
9.	Cheng Yee	July 1971	Sekuntum Bunga	Li Kim Chong	Dewan Sastra 1(7), 12-15	KL-DBP	Short Story
10.	Tu Hung	August 1971	Lagu Kampung Halaman	Goh Thein Chye	Dewan Sastra 1(8), 38	KL-DBP	Poem
11.	Tu Hung	August 1971	Kampung Kita	Goh Thein Chye	Dewan Sastra 1(8), 38	KL-DBP	Poem
12.	Lang Chin	August 1971	Aku Chintakan Ibu Pertiwiku	Goh Thein Chye	Dewan Sastra 1(8), 39	KL-DBP	Poem

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No.	Original Writer	Month/ Year	Title of Translation	Translator	Magazine	Place/ Publisher	Genre
13.	Tai Ching Siew	September 1971	Oh Sungai Perak, Sungai Ibu!	Goh Then Chye	Dewan Sastra 1(9), 36-37	KL-DBP	Poem
14.	Ding Yun	March 1984	Terbelenggu di Kampung Halaman	Moo Kiow Chai	Dewan Sastra Jilid 14(3), 17-28	KL-DBP	Short Story
15	Li Yong Ping	February 1985	Perempuan Lokia	Chan Meow Wah & Yang Kui Yee	Dewan Sastra 15(2), 80-85	KL-DBP	Short Story
16.	Wei Bei Hua	May 1985	Singa Batu	Goh Then Chye	Dewan Sastra 15(5), 89	KL-DBP	Poem
17.	Loo Mun	May 1985	Hari Bertaufan	Goh Then Chye	Dewan Sastra 15(5), 89	KL-DBP	Poem
18.	Zhong Qi	May 1985	Gadis Kecil Menjual Sayur	Goh Then Chye	Dewan Sastra 15(5), 89	KL-DBP	Poem
19.	Jian Shi	May 1985	Bendera	Goh Then Chye	Dewan Sastra 15(5), 89	KL-DBP	Poem
20.	Dai Qing Shou	May 1985	Kepercayaan Hati	Goh Then Chye	Dewan Sastra 15(5), 90	KL-DBP	Poem
21.	Tu Hung	May 1985	Aku Tak Ingin Jadi Seorang Penyajak	Goh Then Chye	Dewan Sastra 15(5), 90	KL-DBP	Poem
22.	Miao Mang	May 1985	Memikul <i>(*Republished from Dewan Sastra, February 1971)</i>	Goh Then Chye	Dewan Sastra 15(5), 90	KL-DBP	Poem

No.	Original Writer	Month/ Year	Title of Translation	Translator	Magazine	Place/ Publisher	Genre
23.	Huang Ya	June 1985	Malam Ribut di Laut	Lim Chuan Boon	Dewan Sastera Jilid 15(6), 84-87	KL-DBP	Short Story
24.	Yao Tuo	September 1985	Mati Lebih Menguntungkan	Lim Chuan Boon	Dewan Sastera 15(9), 92-96	KL-DBP	Short Story
25.	Liangtong	February 1986	Pulang	Chong Ton Sin	Dewan Sastera 16(2), 93-96	KL-DBP	Short Story
26.	Ding Yun	August 1986	Masa Menjaga Hutan	Chan Maw Woh	Dewan Sastera Jilid 16(8), 88-93	KL-DBP	Short Story
27.	Hsiu Hsiu	June 1989	Jerat	Amir Tan	Dewan Sastera 19(6), 91-94	KL-DBP	Short Story
28.	Hwang Hwei	January 1990	Lili	Amir Tan	Dewan Sastera 20(1), 95-96	KL-DBP	Short Story
29.	Li Yong Ping	October 1992	Bonda dalam Kepungan	Chong Fah Hing	Dewan Sastera 22(10), 91-98	KL-DBP	Short Story
30.	Ding Yun	July 1993	Hadiahkanmu Sepohon Anak Belimbing	Chong Fah Hing	Dewan Sastera 23(7), 95-96	KL-DBP	Short Story
31.	Meng Ping	April 1995	Angin Kemarau	Moo Kiow Chai	Dewan Sastera 25(4), 93-98	KL-DBP	Short Story
32.	Xuan Sulai	August 2012	Sayang Dennis, Oh Sayang!	Chong Fah Hing	Dewan Sastera 42(12), 86-93	KL-DBP	Short Story

No.	Original Writer	Month/ Year	Title of Translation	Translator	Magazine	Place/ Publisher	Genre
33.	Zhang Guixing	April 2014	Patu (Bahagian 1)	Chong Fah Hing	Dewan Sastera 44(4), 67-73	KL-DBP	Short Story
		May 2014	Patu (Bahagian 2)	Chong Fah Hing	Dewan Sastera 44(5), 73-75		
		June 2014	Patu (Bahagian 3)	Chong Fah Hing	Dewan Sastera 44(6), 74-77		
34	Fang Mei	March 2016	Beting Ikan Putih	Chong Fah Hing	Dewan Sastera 46(3), 75-77	KL-DBP	Short Story

Translations of modern Mahua literature were first presented to readers of the magazine *Dewan Bahasa* in May of 1968, which was a work titled “Pulang” by Miao Hsiou, translated into Malay by Kelana C. M. (the pen name of Cheng Song Huat). The original writer, Miao Hsiou, is a well-known Mahua writer who is well-respected in the field. Miao Hsiou is considered as a productive writer and strives to enrich and develop Mahua literature. “Pulang” is the only one of Miao Hsiou’s works to be translated and published in *Dewan Bahasa*. The effort to publish translations of modern Mahua literature was carried on in the magazine *Dewan Sastera* in 1971.

Translations of modern Mahua literature were first brought forth in *Dewan Sastera*, in the February 1971 edition with five poems translated by Goh Thean Chye, namely “Aku Chintakan Malaya”, “Matinya Seorang Kuli”, “Di Tepi Sungai Pahang”, “Memikul” and “Menari Ronggeng”. These poems were the works of the well-known Mahua writers Yao To, Hsu Yang, Lu Ping, Miao Mang and Mi Chun, respectively. These poems express the poets’ love and loyalty for their country, describe the environment and the beauty of nature, economic and social scenarios, as well as the twists and turns that one must face in life.

Subsequently, the short story “Berpisah”, written by Lai Choy in Chinese and translated into Malay by the writer, was published in *Dewan Sastera* in

March of 1971. The original short story had been published in the literary section of China Press. This effort was followed up with two more translations of short stories, “Kabar dari Kawasan Putih” and “Sekuntum Bunga” in the April and July editions of the same year. These short stories were written by Wei Yun and Cheng Yee, respectively, and were translated by Drs. Li Chuan Siu and Li Kim Chong. Wei Yun is a Mahua writer highly-skilled in writing short stories and novels. With a wealth of experience in Malaya, Wei Yun’s works depict the lives of the local people of the past and present realistically and honestly. The characters in Wei Yun’s works come from various social classes. The original for “Kabar dari Kawasan Putih” was published in the magazine *Wen Fung* (*Literary Wind*).

In the August 1971 edition, three more poems translated by Goh Thean Chye were published, namely “Lagu Kampung Halaman” and “Kampung Kita”, by Tu Hung and Lang Chin’s “Aku Chintakan Ibu Pertiwiku”. Just as before, these three poems centred on the theme of patriotic love and local life. One other long poem, “Oh Sungai Perak, Sungai Ibu!” by Tai Ching Siew was also translated by Goh and published in the September 1971 edition of *Dewan Sastera*.

Ding Yun’s short story “Terbelenggu di Kampung Halaman”, translated by Moo Kiow Chai were published in the March 1984 edition of *Dewan Sastera*, followed by “Perempuan Lokia” by Li Yong Ping in February 1985, in a translation by Chan Meow Wah and Yang Kui Yee. Most of the works produced by Ding Yun had a local flavour and depicted the lives of rural labourers. In the May 1985 edition, seven poems translated by Goh Thean Chye were included, namely “Singa Batu”, “Hari Bertaufan”, “Gadis Kecil Menjual Sayur”, “Bendera”, “Kepercayaan Hati”, “Aku Tak Ingin Jadi Seorang Penyajak”, and **“Memikul”* (previously published in *Dewan Sastera* in February 1971).

Next, DBP published two more short stories in the June and September 1985 editions, which were translations by Lim Chuan Boon: “Malam Ribut di Laut” and “Mati Lebih Menguntungkan”. Two translations of short stories were published in 1986: firstly, “Pulang” by Liangtong and translated by Chong Ton Sin (published in the February edition); the other was “Masa Menjaga Hutan” by Ding Yun and translated by Chan Maw Woh (published in the August edition). At the end of the 1980s, the short story “Jerat” by Hsiu Hsiu (translated by Amir Tan) was published in *Dewan Sastera* in June 1989.

In the 1990-s, publication of translations of modern Mahua literature can be observed to have declined. Only four short stories were published

between 1990 and 1999. The translation titled “Lili” produced by Amir Tan was published in the January 1990 edition. This was followed with the publication of two short stories translated by Chong Fah Hing: “Bonda dalam Kepungan” (a work by Li Yong Ping) and “Hadiahkanmu Sepohon Anak Belimbing” (by Ding Yun) in October 1992 and July 1993. Moo Kiow Chai translated as work by Meng Ping titled “Angin Kemarau”, which was published in *Dewan Sastera* in April, 1995. After this, there was a two-decade hiatus in the publication of translations of modern Mahua literature.

With the beginning of the 21st century, young translators arrived on the scene. Chong Fah Hing was one of these translators who actively translated works of modern Mahua literature into Malay. A translation by Chong titled “Sayang Dennis, Oh Sayang!” (the translation of a short story by Xuan Sulai) was published in *Dewan Sastera* in August, 2012. This was followed by “Patu”, the translation of a work by Zhang Guixing, which was published in instalments in the April, May and June 2014 editions of *Dewan Sastera*. Another translation titled “Beting Ikan Putih”—the translation of a short story written by Fang Mei—was undertaken by Chong and published in *Dewan Sastera* in March 2016.

It is found that the works of modern Mahua literature selected for translation into Malay are those written by well-known Mahua writers such as Meng Ping, Ding Yun, Xuan Sulai and Zhang Guixing. Some of the original modern Mahua works selected for translation are those that won awards. Among these are:

- (1) The original by Cheng Yee translated as “Sekuntum Bunga”, which won first prize in a general short story-writing competition organized in line with “Teaching and Learning Month” and published in Penang in 1964 to 1965.
- (2) The original work by Ding Yun later translated as “Terbelenggu di Kampung Halaman”, which won the first prize of \$5000 in a short story-writing competition in the newspaper Tong Bao, organized by the Association of Malaysian Chinese Writers in 1982.
- (3) The original work by Ding Yun later translated as “Hadiahkanmu Sepohon Anak Belimbing”, which won first prize in a mini-short story competition organized by the Nanyang University Alumni Association of Malaya in 1989.

- (4) The short story “Beting Ikan Putih” won first prize in a short story competition for Mahua memories in conjunction with Mahua literature day celebrations in 1998.

Evidently, the publisher selected high-quality works of modern Mahua literature to be translated for publication. The selected works had a local flavour and depicted the trials and tribulations of the various ethnic groups in Malaysia. Such criteria for selection was in line with the aims of the publisher to foster unity and national integration through literature. In other words, the selection criteria for works of modern Mahua literature to be translated into Malay had a direct link to the aims the publisher wished to achieve.

Ubi (Where)?

Since 1968, DBP took the initiative to publish 33 short stories and poems of modern Mahua literature in its monthly magazines. From this total, only one work was published in *Dewan Bahasa*. The remaining translations were published in *Dewan Sastera*. This is due to the fact that *Dewan Sastera* did not yet exist in the early stages. Therefore, in the beginning, translations were published in the magazine that began to be published in 1957, *Dewan Bahasa*. After *Dewan Sastera* began to be published, translations (of modern Mahua literature) were presented only in this magazine and no longer in *Dewan Bahasa*, as can be seen from the following report:

Dewan Bahasa - Diterbitkan setiap awal bulan sejak 1957 oleh DBP. Pada peringkat awal penerbitannya, kandungan penulisan majalah ini lebih condong kepada semangat nasionalisma. Pada masa itu juga Dewan Bahasa banyak memuatkan karya-karya sastera dan budaya, iaitu seperti cerpen, esei, puisi dan sebagainya. Pendekatan majalah ini ialah memuatkan karya-karya sebagaimana yang terdapat di dalam Dewan Sastera dan Dewan Budaya yang pada masa itu belum diterbitkan lagi. Tetapi menjelang 1981 setelah Dewan Sastera dan Dewan Budaya diterbitkan maka Dewan Bahasa lebih mengkhususkan kepada bidang bahasa. (Laporan Akhir Projek Penyelidikan Mengenai Pengedaran dan Pembacaan Majalah-majalah Keluaran Dewan Bahasa dan Pustaka, 1988:9-10)

[*Dewan Bahasa* – Published at the beginning of every monthly since 1957 by DBP. In the beginning of its publication, the contents of this magazine leaned more towards nationalism. At the same time, *Dewan*

Bahasa published many literary and cultural works, such as short stories, essays, poems and the like. The approach of this magazine was to publish those works that would be published in *Dewan Sastera* and *Dewan Budaya* which did not yet exist at the time. However, approaching 1981, after *Dewan Sastera* and *Dewan Budaya* began publication, *Dewan Bahasa* focused more on the field of language.]

Dewan Sastera is a Malay-language magazine that specializes in literature. It has been published monthly by DBP since January, 1971. The publication of *Dewan Sastera* was to fill in a need as there were no other magazines that specialized in literature. *Dewan Sastera* is divided into three fields: creative (short stories, poems and drama), non-fiction (articles, philosophy and sociology) and translation (also a column for GAPENA).

Bentuk persembahan Dewan Sastera pada mula penerbitannya adalah berbeza dengan sekarang. Ini adalah kerana ianya berusaha mengikuti perkembangan ilmu pengetahuan. Pada peringkat awal penerbitannya, Dewan Sastera mempunyai jumlah pengedaran sebanyak 10,000 tetapi kini jumlah tersebut dikurangkan. Bagaimanapun, jumlah halamannya kini bertambah kepada 96 mukasurat di mana sebelum adanya ruangan terjemahan cuma terdapat 60 halaman sahaja. (Laporan Akhir Projek Penyelidikan Mengenai Pengedaran dan Pembacaan Majalah-majalah Keluaran Dewan Bahasa dan Pustaka, 1988:9)

[*Dewan Sastera* was different at the time of its first publication compared to its present form. This is because it strove to keep up with developments in the field of knowledge. In the beginning, *Dewan Sastera* had a print run of 10,000 copies but this has been reduced. However, the number of pages have been increased to 96 pages, whereas prior to this, when there was no segment on translation, it had only 60 pages.]

DBP is headquartered in Kuala Lumpur, with branches in the northern, southern and eastern zone, as well as in Sabah and Sarawak. Its offices in Kota Kinabalu in Sabah, and in Kuching, Sarawak, were opened in 1977. Three other offices were opened, one in the northern zone (in Bukit Mertajam, Penang, in 1999), the eastern zone (in Kota Bharu, Kelantan, in 1999) and the southern zone (in Johor Bharu, Johor, in 2003). A study by a group of researchers from Institut Teknologi Mara in 1988 concerning the distribution and readership of magazine published by DBP and involving

502 magazine distributors showed that magazines published by DBP were very widely sold and distributed.

The high number of copies printed, widespread network of sellers and large number of distributors, as well as establishment of offices in all parts of the country indeed ensured that that magazines published by DBP would be distributed and delivered to readers all over Malaysia and from all walks of life, especially rural secondary school students, college and university students, as well as white-collar workers.

Quibus auxiliis (Which sort of support)?

DBP, as a publisher of monthly magazines, offers important means by which translators can publish their translations for dissemination to the general public. The relationship between translators and DBP is a brief one. The translators that translate works of modern Mahua literature into Malay are not full-time or contract translators with DBP. They merely translate selected works of modern Mahua literature and submit these to the publisher, for which they are remunerated by the publisher later. All editing, censoring and publishing of these translations is left to the discretion of the publisher. Therefore, the translators have limited power.

In terms of payment, translators are paid very low rates. However, these translators willingly continued to translate works of modern Mahua literature into Malay. This was because they have a strong spirit and were certain that the translations of modern Mahua literature that they produced could reach a Malay audience, and in this way allow their audience to understand and get to know their Chinese-descended fellow Malaysians. This private mission and aim spurred them on to continue to diligently translate Mahua literary works, even if the payment was very little. From this, it is evident that the efforts of the translators were primarily considered to be their contributions to their country, and not meant for reaping profit.

Where recognition is concerned, the name of the translator is usually included below the name of the original writer, or at the end of the translation. This shows that the status of the translator is never considered on par with that of the original writer. However, the editorial board sometimes added a short note in some editions to acknowledge the contributions of the translators in introducing works by local Chinese writers to Malay readers.

Cur (Why)?

The multiethnic, multireligious and multilingual nature of Malaysian society creates the need for fostering and strengthening unity among the various ethnic groups to ensure peace and harmony in the country. In this respect, the government makes a continuous effort to close the gap between the various ethnic groups through various means, one of which is the appreciation of the literature of the different ethnic groups.

The position of Malay as the official and national language is enshrined in Article 152 of the Constitution of the Federation of Malaysia. In connection with this, most of the great works of modern Mahua literature have been translated into Malay even if other ethnic groups are free to use other languages, such as English, Tamil and so on. Although modern Mahua literature has been translated into English, these translations are few in number. Translations of modern Mahua literature into Malay still dominates the market.

Generally, the published translations have a direct link to the objectives that have been set by the publisher. Based on the works of modern Mahua literature presented to readers, it can be observed that the publisher aims to make translations of modern Mahua literature a tool for uniting the multiethnic Malaysian population. Because of this, the publisher tends to select works that have as their basis values such as patriotism and loyalty to the country, as well as local life and the natural environment. Subsequently, bilingual Chinese – Malay translators are sought out to recast the works in the Malay language.

Quomodo (How)?

At the early stages, modern Mahua literature was published by DBP in their magazines. This was because not many people undertook the translation of modern Mahua literature in the 1970s and 1980s. As a result, there were not many works of modern Mahua literature at that time. From the angle of publishing norms, the translations of modern Mahua literature that were published were those whose core values were patriotic values, and which depicted local life and local culture. The contents of the translation should not touch on ethnic or religious sensitivities. To ensure compliance, all translations were evaluated and edited by DBP's editors.

At the time, there were no training institutes that offered formal training or courses in translation. Because of this, translators who were involved in the translation of modern Mahua literature did not have the chance to specialize

in the field of Translation studies. Translation was considered no more than the effort to transfer the message from one language to another, not requiring any special skill. With fluency in two languages—Chinese and Malay—the translators were considered capable of translating the text from Chinese into Malay. In other words, translation was direct, not applying any kind of translation theory. Nevertheless, the translations produced transferred the intended message to the reader. In the early stages of this effort, there was still no club or association that united the translators to be able to combine their efforts. Therefore, theirs were lone or solo efforts, whereby the translator translated selected works and then submitted these to the publisher for publication. As a result, translation was not done systematically and was not consistent in terms of the number of titles over the span of half a century.

Quando (When)?

Although modern Mahua literature begun to be produced in 1919, translations in magazines published by DBP only appeared from May of 1968. Table 3 shows the number of titles of modern Mahua literary works from 1960 until now by genre for a period of 10 years.

Figure 2 shows the publication trend in the publishing of modern Mahua literature in Malay in magazines. In general, the publication of modern Mahua literature into Malay was inconsistent. In the 1960s, only one translation was published, followed by 12 titles in the 1970s. The 1980s proved to be the climax in the translation of modern Mahua literature, with as many as 13

Table 3 Publication of modern Mahua literature by genre and year.

Year	Short Story	Poem	Total
1960-1969	1	-	1
1970-1979	3	9	12
1980-1989	7	6 + [1*]	13 + [1*]
1990-1999	4	-	4
2000-2009	-	-	-
2010-2019	3	-	3
2020-kini	-	-	-
Jumlah	18	15	33

**Reprints are not considered in counting the total number of publications.*

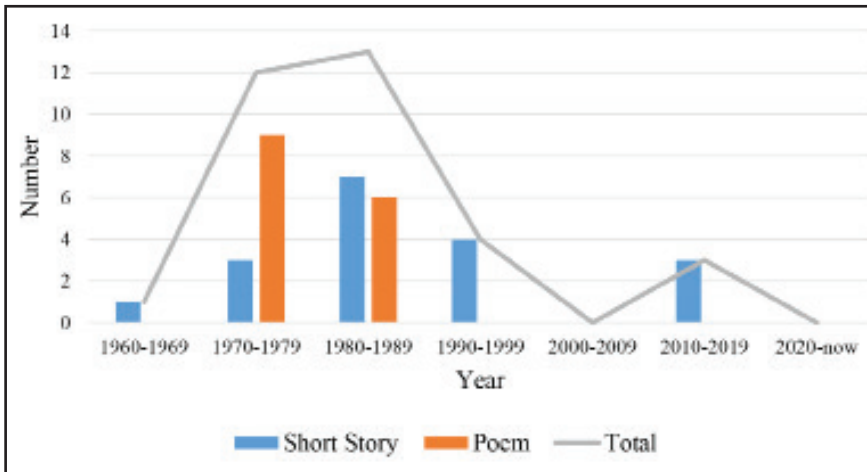


Figure 2 Publishing trends for works of modern Mahua literature in magazines.

works translated (and one reissued) and published over that 10-year period. After this, publication of modern Mahua literature shows a drastic decline. Only four works were translated and published in the 1990s, while three translations were published in the 2010s. There were no translations published from 2000 until 2009, and from 2020 until now. On the whole, the effort to publish translations of modern Mahua literature in magazines developed well in the earlier stages, with tens of titles—covering both short stories and poems—produced over 10 years. However, the number decreased after the 1990s. This phenomenon is linked to the policy of active encouragement of national integration in the 1980s, carried out through a committee of writers of various ethnicities at DBP, and the emergence of a young generation fluent in both Chinese and Malay. The rise of modern Mahua literature in the form of books also became a major reason for the decline or absence of translations of modern Mahua literature in magazines from the 2000s on.

***Cui bono* (What are the Effects)?**

In terms of the themes of modern Mahua literature, it was found that those that were selected for publication in Malaya were centred on patriotism and loyalty for the country, and it was found that the publisher aimed for works of modern Mahua literature to encourage unity among the Malaysian peoples of various ethnic background. Through the translations, Malay-language

readers were able to delve into and appreciate the thought, culture and lifestyle of the local Chinese community. These efforts can remove racial prejudice and foster values of harmony, unity and peace in the country. Anwar Ridhwan (2006) has said that translations of Mahua literature not only allowed the reader to get to know Mahua literature and Mahua writers but, more importantly, fostered understanding among the various ethnic groups in Malaysia:

Puisi-puisi yang terhimpun dalam buku ini, dalam bahasa asalnya, telah lama diketahui oleh para peminat sastera Mahua khususnya dan pembaca masyarakat Cina Malaysia umumnya. Sebelum puisi-puisi tersebut diterjemahkan ke dalam bahasa Melayu, diterbitkan dan disebarkan, masyarakat Melayu tidak mengetahui akan kemunculan serta perkembangan sastera Mahua, terutamanya puisi. Situasi sedemikian menyebabkan, bukan sahaja puisinya, malahan penyair Mahua sendiri, tidak dikenali oleh penulis dan masyarakat Melayu. Hal ini memberikan gambaran serta natijah komunikasi dan hubungan kaum yang agak negatif, bahawa sesama penulis Malaysia daripada pelbagai bangsa dan kaum, tidak mengenali antara satu dengan yang lain. Justeru itu, terjemahan seperti ini amat penting, bagi masyarakat terutamanya untuk mengetahui sastera Mahua. (Anwar Ridhwan, 2006, in the “Pengantar” [Foreword] of Antologi Terjemahan Puisi Mahua: Salam Malaysia)

[“The poems collected in this book have been known, in their original language, especially by enthusiasts of Mahua literature but also by the Chinese community generally. Before these poems were translated into Malay, published and disseminated, the Malay community did not know about the emergence and development of Mahua literature, especially poetry. This situation caused not only the poems but also the Mahua poets themselves not to be known by Malay writers and the Malay community. This provides a negative picture of the communication and race-relations—that Malaysian writers of various ethnicities do not know one another. Therefore, translations such as these are important for the community to get to know Mahua literature.”]

Goh (2016:44-64) asserts that the translation of Mahua literature plays an important role in the fostering of integration and unity in the country. Based on the stories in Mahua literature capable of introducing the thought of the local Chinese, show the patriotic spirit that is ingrained in their hearts, display the spirit of togetherness and camaraderie among Malaysians and the understanding and knowledge of the local Chinese community concerning

the lifestyle, thinking, customs and culture of other races, Goh proposes the role of translating Mahua literature from two main angles:

Terjemahan karya sastera Mahua secara umumnya mendukung dua peranan utama. Pertama, terjemahan ini membolehkan pembaca khususnya kaum Melayu, India dan lain-lain untuk mengenali masyarakat Cina Malaysia. Kedua, terjemahan ini turut membuka mata masyarakat bukan Cina tentang pandangan dan perasaan orang Cina terhadap kaum lain. (Goh Sang Seong, 2016:49)

[The translation of Mahua literature generally plays two main roles. Firstly, to enable readers, particularly Malays, local Indians and others to get to know the Malaysian Chinese community. Secondly, such translations will also open the eyes of the non-Chinese community concerning the views and feelings of the local Chinese towards other ethnic groups.]

As a result of the publication of translations of modern Mahua literature in Malay, other ethnic groups will be better able to understand the sociocultural thought, culture, and views of the local Chinese. As a result, translations of Mahua literature are able to foster closer ties and create a feeling of brotherhood among the various ethnicities in order to strengthen national unity.

CONCLUSION

Most of the translations were published in DBP's magazines in the beginning, before modern Mahua literature was first collected and published in book form by DBP at the end of the 1980s. However, the publication in book form did not show much result (Boh & Goh, 2018:209). In line with this, the publication of translations of modern Mahua literature in magazines should be revived, considering that they are published more often and quickly reach a wide readership.

The eight research objects proposed by D'hulst (2010) are suitable to be applied in tracing the history of the translation of modern Mahua literature in Malay in the magazines published by DBP. The questions for each research object provide clear guidelines to the researcher about the aspects that should be studied and analysed. The analysis and discussion can be done more accurately and deeply based on all the information gathered.

The list of translations of modern Mahua literature published in DBP's magazines, as produced by this research, may enrich the existing database.

The information can be used as primary data for future research. The study has found that the publication of translations of modern Mahua literature functions as an important tool for unification in our country. To initiate this, DBP first began translating modern Mahua literature as far back as 1968, much earlier than the publication of translations in book form.

Indeed, translations hold a role of utmost importance as a vehicle of unity, particularly in a multiethnic country such as Malaysia. Due to this, translations involving local languages should be given more serious attention in research, publication, training and teaching. The variety of languages and cultures of its multiethnic society is one of the unique features of Malaysia. It is this uniqueness that has been a factor contributing to the development of the socioeconomic sector of Malaysia, especially tourism, education and medicine, and has put Malaysia on the world map. Again, translations should become a platform capable of uniting diversity through similarity.

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