Journal of Modern Languages
Vol. 24, (2014)

William Marsden and John Crawfurd: English Translations of Pantun in Nineteenth Century Grammar Texts

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Abstract
The pantun, a classical verse form which began as an oral tradition, is part of the cultural heritage of the Malay people. The earliest known Malay pantun translations into English in print have been identified in approximately seven different types of text written by British colonialists in nineteenth century Malaya. These texts include two grammar references, a statistical record, three historical narratives and a collection of personal letters. This paper focuses on pantun translations into English in the two well-known Malay grammar texts of the time which were produced by William Marsden and John Crawfurd. A descriptive analysis of Marsden's and Crawfurd's translation styles on a selection of pantun alongside the translational considerations which had influenced their translation style will form the main discussion of this paper. A case of present-day criticism levelled at Marsden's translation of a particularly well-known linked pantun is also reviewed here against a number of seminal translation views put forth by proponents of functionalism in translation like Christianne Nord, Julianne House and Christina Schaffner. This paper is useful as it contributes historical information on some of the earliest English pantun translations in print and highlights some of the translation issues that encompassed these nineteenth century pantun translations.

Keywords: William Marsden, John Crawfurd, nineteenth century Malay-English grammar texts, Malay pantun, pantun translation, functionalism in translation

1. Introduction

The earliest known grammar text on the Malay language, Maleische Spraakkunst, was published in 1736 by the Swiss scholar W.H. Werndly. In the following century, the production of grammar and lexicographic texts on the Malay language as well as other forms of language and culture study became a significant preoccupation amongst the pioneer British colonialists in Malaya. Two nineteenth century foundational contributions on the study of the Malay language system in English were made by William Marsden and John Crawfurd.

Sir Frank Swettenham highly commended Crawfurd's and Marsden's Malay scholarship although he was also careful to point out that "[s]ome of

the[ir] dictionary work is inaccurate (because) the original collector has gone wrong, and his mistakes have been perpetuated by the simple process of repetition" (1907, p. 166). Despite such errors, the worth of Marsden's dictionary was recognized by the Dutch, who had it translated into Dutch and French in 1825 by C.P.J. Elout. "The dictionary continued to be used in the Malay speaking colonies that the British still held" and "it remained the dictionary of choice for British administrators for most of the nineteenth century" (2006) says Hugh Cahill, the exhibition curator of 'Marsden's Malay Scholarship' at the University of London. Likewise, Crawfurd's dictionary and grammar published in 1852 was "at the time regarded in Britain as the standard work" (Grijns, 1996, p. 363).

In the early period of the British civil service in Malaya, 'highly qualified examination recruits' were sought to form 'the nucleus of an elite corps that would gradually replace their buccaneer seniors' (Huessler, 1981, p. 37). Apart from a knowledge of the laws and customs of the colonized people, competence in the local language was crucial to improve conditions of administrative service. 'Examinations in languages and law were provided for (and) cadets would not be confirmed as career members of the service until these had been passed' (Huessler, 1981, p. 38). Studies of the Malay lexicon and grammar were clearly invaluable in these times.

In both Marsden's and Crawfurd's grammars, most samples of Malay language use were derived from Malay written works, which included orally passed-on verse forms and tales that over time had been documented by the Malays as well as the colonizers. Russell Jones, in his introduction to Marsden's Dictionary and Grammar (1984 republication), for example, stated:

> "As with the Dictionary, it is evident that most of the illustrative phrases used in the Grammar have been taken from Malay written works. Marsden himself on more than one occasion criticizes the custom of non-Malay scholars of concocting their own Malay phrases in their grammars, and it cannot be denied that his strict reliance on "the writings of the natives" distinctly enhances the quality of his Grammar and his Dictionary" (xix-xx).

Pantuns in the past carried much sentimental value and thus served as the most expressive tool. They manifested themselves in manteras (incantations) and songs, in marriage rituals, and in all forms of storytelling. They were used to give advice, tease, to make advances, express a moral thought, satirize, and much more. In early printed literature, pantuns could be found in syairs or hikayats, especially at points where the hero or heroine expressed their heightened emotions towards one another. The pantun was to its people, as Amin Sweeney stated, therefore "no romantic extravagance; it was an essential means of communication, indeed the only means of expressing certain emotions" (1987, p. 95). The pantun, being a popular communicative medium among the peoples in the old Malay world, therefore became one of the sources that Marsden and Crawfurd began to draw upon as samples for their discussions on Malay prosody and literature. It is in Marsden's A Grammar of the Malayan Language with an Introduction and Praxis, published in 1812, in which the very

first Malay pantun translations into English in printed form can be found. There were, however, no substantial studies on the pantun per se and its translation into English during this period. Apart from Marsden's translations, only a small handful of pantuns rendered into English were made available in the works of approximately six other British Orientalists in the nineteenth century. These were all 'secondary' or incidental translations, since pantuns have either turned up as metrical inserts within the translated prose narratives or were used as samples in the study of the Malay language.

2. Functionalism in Translation

Throughout history, various translators, particularly literary or Bible translators, have observed that "different situations call[ed] for different renderings" of the ST [source text] (Nord, 1997a, p. 4), and this is the core principle of the functionalist approach to translation. Maria Tymoczko (2007) summarized the priorities of the functionalist school as follows:

> [F]unctionalist theories stress the cultural function of source texts, the goals of translators and patrons, the functions of translated texts in receptor cultures, and the impact of translators and translations on target audiences. (p. 33)

Tymockzo cited Eugene Nida as "perhaps the most famous and most influential functionalist worldwide" (p. 33). In Toward a Science of Translating (1964), Nida's functionalist perspective is driven home in his repeated emphasis that "there is no single way of translating well, not even in translating sacred texts" (p. 34); that the method of translation must concur with the translational purpose, the aims of the translator, the audience type and needs as well as the historical and social situation.

A function-based theory of translation postulated by Katharina Reiss and Hans Vermeer in 1984 is the Skopostheorie. Translation, to Vermeer, is "the particular variety of translational action which is based on a source text" (1989/2000, p. 221). Vermeer explained:

> "Any form of translational action, including therefore translation itself, may be conceived as an action […]. Any action has an aim or purpose. […] The word skopos, then, is a technical term for the aim or purpose of a translation […] Further: an action leads to a "target text" (not necessarily a verbal one); translation leads to a translatum (i.e. the resulting translated text), as a particular variety of target text [TT]" (1989/2000, p. 221).

Texts, therefore according to Vermeer "are produced for defined recipients and with a defined purpose" (Honig 1997, p. 9). Following this, the source text is no longer regarded as the 'sacred original', and the purpose (skopos) is no longer dependent on the source text but on the expectations and needs of the target readers.

Marsden's and Crawfurd's incidental English translations of pantuns within a language instruction text were produced with a specific purpose and function for a specific audience in their time and therefore did not always mirror the original pantun in form and meaning nor reflect the pantun's real function in the Malay community. The analysis of Marsden's and Crawfurd's pantun

translations aims to highlight how their translational style was influenced by their specific purpose in undertaking the work. This will be the focus of the next two sections.

3. William Marsden: Function-Bound Translations – Pantun as Prose, Pantun as Poetry

William Marsden (1754-1856) was a gentleman of Irish descent who led a richly diversified life. He was a historian, linguist, numismatist, the pioneer of the scientific study of Indonesia, and a member of many learned societies, one of which was the Royal Asiatic Society, in which he served as treasurer and vice-president.

Marsden came in contact with the Malay world when he obtained a civil service appointment with the East India Company in Benkulen, Sumatra in 1771. Later, his promotion to the position of principal secretary to the government provided him with the opportunity to master the Malay language and acquire necessary knowledge of the country. His main contribution to the study of Malay was the publication of a grammar and dictionary of the Malayan language which was begun as a single piece of work in 1786, but for the sake of convenience to its users was published separately as A Dictionary of the Malayan Language (in two parts, Malayan and English, and English and Malayan) and A Grammar of the Malayan Language, with an Introduction and Praxis in 1812. These were Marsden's "most significant and enduring linguistic works" according to Cahill (2006, ISS online, King's College London). Marsden's other works include a History of Sumatra (1783), which won him great academic reputation; Catalogue of Dictionaries, Vocabularies, Grammars and Alphabets (1796); Numismata orientalia (London, 1823-1825); and a set of articles on Eastern topics in the Philosophical Transactions and the Archaelogia. With regard to translation, Marsden's works include the Travels of Marco Polo (1818) and The Memoirs of a Malay Family (1830). In addition to these, eight pantun translations can be found in his A Grammar of the Malayan Language, with an Introduction and Praxis.

Of the eight pantuns cited with English translations in Marsden's Grammar, six are independent quatrains and two are linked pantuns. The first four pantuns (pp. 129 – 133) have been provided to illustrate what Marsden regards as the rules of Malay prosody and versification. Another four are provided as additional samples under 'Praxis' as 'Specimens of Pantun or Proverbial Sonnet' (pp. 208-210). Four pantuns have been selected for the analysis here. The first three are from the section titled 'Prosody'.

Marsden, *Grammar*, 1812, p. 132	Marsden, *Grammar*, 1812, p. 132
Kuda putih etam kuku-nia *Akan kuda sultan iskander* *Adenda etam baniak chumbu-nia* *Tidak bulih kata iang benar*	"A white horse whose hoofs are black, is a horse for sultan Iskander. My love is dark, various are her blandishments, but she is incapable of speaking the truth".

Marsden, Grammar, 1812, p. 132	Marsden, Grammar, 1812, p. 132
Burong putih terbang ka-jati *Lagi tutur-nia de makan sumut* *Biji mata jantong ati* *Surga de-mana kita menurut*	"A white bird flies to the teak-tree, chattering whilst it feeds on insects. Pupil of my eye, substance of my heart, to what heaven shall I follow thee".

Marsden, *Grammar*, 1812, p. 133	Marsden, *Grammar*, 1812, p. 133
Bras makan-an perapati *Bilik kechil ampayan kain* *Tuan s'orang palita api* *Tidak ber-paling pada iang lain* *Bilik kechil ampayan kain* *Be-kayuh ka-pulau lorang* *Tidak-lah ber-paling pada iang lain* *Ujud pada tuan s'orang*	"Rice is the food of pigeons. A small chamber (serves) for a ward-robe. You alone are the lamp of my heart, to no other shall I direct my view. A small chamber (serves) for a wardrobe. Row the boat to *pulo Lorang*. To no other shall I direct my view, existence being with thee alone".

To aid his discussions on the prosodic features of the Malay language, Marsden casts off the pantun's standard two couplet division and re-casts the two quatrains and the eight-line linked pantun above into prose paragraphs closely reflective of the order of the ST lexical and phrasal units. Only two lines have been syntactically adjusted. Line 1 in the first pantun, Kuda putih etam kuku-nia (word-for-word is 'horse white blacks nails-its') is transferred as 'A white horse whose hoofs are black'. Line 4 (which is repeated in line 7) in the third sample (tidak-lah ber-paling pada iang lain which is literally 'will not turn to/look upon any other') is presented by Marsden in the reverse order as 'To no other shall I direct my view'. The aesthetics of the verse form are obviously not prioritized in these documentary prose translations. Marsden explained that the 'present object' of his study is 'their measure'. He further added for this mode of transfer that, '[t]he fancy and talents of a poet might perhaps embody these rhapsodies with connected sense, but in a prosaical garb they can only expect to be noticed for their singularity' (1812, p. 133).

Even so, Marsden's prose presentations do partially express the rhythms contained in the original pantuns. In the second pantun this is felt in the repeated structures (lines 1 and 2) that are echoed in the English version. In the third sample, the rhymes and assonance in the pantun, like 'jati' and 'ati' (lines 1 and 2), are recreated in pairs like 'tree' and 'thee' and in the alliteration of sibilant and /t/ sounds. Also, the close equivalent transfer of the metaphor of endearment biji mata jantong ati, as 'pupil of my eye, substance of my heart', reproduces that sense of music inherent in these idiomatic expressions.

Marsden's addition of "serves" in the third sample highlights one of the distinct differences that exists between the Malay and English linguistic system. The brevity of the pantun is possible because some Malay utterances can function well despite the ellipsis or absence of certain lexical categories. As such, in the ST some sentences make perfect sense even without verbs. This, however, will not work well if transferred verbatim into English. To provide the learner a better sense of line 2 (also repeated as line 5) Marsden supplied the verb 'serves'. Also, it is interesting to note here that the place 'pulau (i.e. island) lorang' is transferred as 'pulo Lorang'. Instead of retaining the orthography for 'pulau' as it is represented in standard written Malay, it is the spelling of the

pronunciation of the word by either the locals and/or the English speaker that is reflected in the translation. It is highly likely that Marsden resorted to this due to the greater familiarity with the common enunciation of this native place name. These are the very minor adjustments that Marsden makes in his otherwise predominantly grammatical documentations of the quatrains quoted above.

The fourth and final example presented below is a four-stanza linked verse taken from section called 'Praxis'. In this love poem, the persona declares that of the many youths s/he has met, the current partner is by far the best, as s/he knows well how to win the persona's heart.

Kupu-kupu terbang melintang,
Terbang di laut di hujung karang:
Hati di dalam menaruh bimbang
Dari dahulu sampai sekarang.
Terbang di laut di hujung karang,
Burung nasar terbang ke Bandan:
Dari dahulu sampai sekarang,
Banyak muda sudah kupandang.

Burung nasar terbang ke Bandan,
Bulunya lagi jatuh ke Patani:
Banyak muda sudah kupandang,
Tidak sama mudaku ini.

Bulunya jatuh ke Patani,
Dua puluh anak merpati:
Tiada sama mudaku ini,
Sungguh pandai memujuk hati.

(Marsden, 1812, p. 208- 209)

Below is Marsden's translation of the interlaced love pantun. The only other English translation of this poem produced some four decades later is by Sir R.O. Winstedt. Marsden's translation has been specially cited alongside Winstedt's version here for a pertinent reason. Marsden's older rendition of this love poem in 1812 has received some severe criticisms from a French writer named Francois Rene-Daillie almost two centuries later. The criticisms were made in comparison to Winstedt's twentieth century reproduction. This harsh criticism of a nineteenth century translation by a present day pantun enthusiast needs to be considered here, as it brings to the fore certain 'perennial'/recurring translational issues like 'accuracy' and 'faithfulness' to the ST. The discussion of what these mean in terms of a functionalist assessment of translation quality will also be helpful in understanding the time/situational/textual context that often influences a translator's choices.

Marsden, *The Grammar*, 1812, p. 209	Wilkinson & Winstedt, *Pantun Melayu*, 1914/1957, p. 195
Butterflies sport on the wing around, They fly to the sea by reef of rocks. My heart has felt uneasy in my breast, From former days to the present hour. They fly to the sea by reef of rocks. The vulture wings its flight to *Bandan.* From former days to the present hour, Many youths have I admired. The vulture wings its flight to Bandan, Dropping its feathers at *Patani.* Many youths have I admired, But none to compare with my present choice. His feathers he let fall at *Patani.* A score of young pigeons. No youth can compare with my present choice, Skilled as he is to touch the heart.	Butterflies flutter and flit o'er the bay Flit and alight on rocks by the sea; Long, long, yes and to-day Fluttering too is the heart of me Flit and alight on rocks by the sea, To Bandan the vultures fly. Long, long, yes and to-day, On many a lass have I cast an eye. To Bandan the vultures fly, In Patani their feathers fall, On many a lass have I cast an eye, Never like this a lass of them all In Patani their feathers fall, Two score tails of doves. Never like this a lass of them all, To steal hearts' loves.

In this pantun, Marsden exercised a relatively freer hand at re-expressing the lines; his blank verse translation here, unlike the earlier prose documentations, is as instrumental as Winstedt's rhymed version. Three examples of Marsden's reformulations are as follows: i) 'Butterflies sport on the wing around' (line 1, stanza 1) which in the ST is 'Butterflies fly across'/Kupu-kupu terbang melintang; ii) 'My heart has felt uneasy in my breast' (line 3, stanza 1) which is a modulation of 'Heart within bears worries'/Hati di dalam menaruh bimbang; and, iii) 'no youth can compare with my present choice' (line 3, stanza 4), which again is not a literal rendering of tiada sama mudaku ini/ 'not same (as) youth (of) mine this'.

Daillie, in his Alam Pantun Melayu (1988/1990, p. 23-31), provided a lengthy commentary on this linked verse and on Marsden's translation of it. Daillie begins by referring to Marsden's version as being the 'rather awkward translation into English' (p. 28), which he believed was largely responsible for the 'unnatural, embarrassed expressions of the French version which is supposed to be at the origin of that particular literary genre, the "pantoum"' (p. 29). Daillie did not approve of what he termed Marsden's 'pseudo-poetic phrases such as "sport on wing" or "wings in flight" or the complicated rendering of tiada sama mudaku ini as "no youth can compare with my present choice"' (p. 29). His comments imply Marsden's 'carelessness' in interpreting 'muda' as 'young men' and not as girls or women and 'mudaku' as 'the young man I love' and thereby 'reversing the meaning of the poem in spite of the evident connotations of images like "kupu-kupu", "burong nasar", etc. in connection with a man speaking of the numerous girls he was in love with before he found the one he really loves' (p. 29).

In comparing Marsden's translation to Winstedt's, Daillie has been slightly kinder to the latter for getting the gender of the speaker and addressee

'right'. However, as with Marsden, Daillie was somewhat disappointed with Winstedt as well; Daillie appears to have found unnecessary explication, certain semantic 'inaccuracies', and odd expressions in Winstedt's translation:

> "But however stilted in its own way this other English version (i.e. Winstedt's) may appear to be, it is more in keeping with the spirit of the original and the connection, for instance, between the "fluttering" of the heart and that of the butterflies is clearly perceived – perhaps all too clearly revealed. We may wonder why the authors thought it necessary to speak of butterflies or vultures while one of each was enough and nothing in the Malay text advocated a plural, even with "kupu-kupu" which is identical in the singular. We can also notice that " alight on rocks by sea" is inexact and " long, long, yes and today" a curious way of rendering " dari dahulu sampai sekarang" […] But at least, "muda" , "mudaku" are seen as "girls", "my girl" , not as boys". (p. 30)

On such assessments by translation critics, Juliane House has rightly pointed out that '[e]valuating the quality of a translation presupposes a theory of translation. Thus different views of translation lead to different concepts of translational quality, and hence different ways of assessing it' (1997, p. 1). Daillie's complaint about Marsden's gender 'mix-up' and Winstedt's apparent 'imperfections' is based on 'accuracy', a notion widely held within the early linguistic models of translation. As Christina Schaffner said, 'accuracy' is a 'relational concept' and 'the yardstick for such an evaluation is usually the source text (ST), in other words, the underlying notion is of translation as accurate reproduction of the (the message of) the ST' (1997, p. 1).

Marsden, and later Winstedt, have transposed some of the lines in Kupu-kupu terbang melintang in a way which comes closer to 'text production' in contrast to what Daillie expects it to be which is basically 'text reproduction' (p. 1). Schaffner discusses these two terms in relation to Peter Newmark's 'pragmatic accuracy'. She explained that a ' "pragmatically accurate" TT is in conformity with the text-typological conventions in the target language and culture and thus fulfils the expectations of the TT addressees in a particular communicative situation' (p. 2). In other words, a translator's 'procedures are usually not chosen arbitrarily' but 'guided by the overall purpose the translation is intended to fulfil' (Nord 1997, p. 111). In both his earlier literal prose translations (to illustrate Malay prosody), and the more instrumental kupu-kupu terbang melintang, Marsden has produced what he must have deemed as 'functionally appropriate' translations for the (mainly foreign) target learners of Malay he was writing for.

One possible way to understand Mardsen's apparent 'misrepresentation' of the persona's and addressee's gender could be via Nord's statement: 'As just one of many possible readers, the translator has an individual understanding of the source text and makes this the starting point for the translation' (1997/2001, p. 85). And, while 'there are ways and means to interpret the sender's intention, consciously or unconsciously, from linguistic, stylistic and thematic markers in the text', whether the translator's interpretation 'actually leads to elicitation of the sender's original intention' can never be wholly determined. What actually gets translated 'is not the sender's intention but the translator's interpretation of the sender's intention' (p. 85). Nord added

that the translator's '[c]omprehension is achieved by coordinating the information verbalized in the text with some form or manifestation of the particular model of reality stored in the receiver's mind, making the two coherent with each other' (p. 86). The 'particular model of reality stored' in Mardsen's mind evidently encompassed love not only boldly professed by men to women (as often seen in most traditional contexts) but also by women to men (which was not completely absent in pantun exchanges in the past). In this instance, Marsden has opted for the latter possibility.

Nord's comment on the highly connotative nature of literary writings also appropriately emphasizes that different translations can arise based on different readings of the same ST:

> "The openness specific to literary texts […] allows for various interpretations at once, making the […] equivalence requirement (that the translator's interpretation should be identical with the sender's intention) not only impossible to meet but also rather undesirable. The complex process of text comprehension and interpretation inevitably leads to different results by different translators. To my mind this is not at all a bad thing". (1997/2001:89)

This versatility in literary translation is certainly 'not at all a bad thing', as 'the retranslations, rewritings and retellings' of literary texts (and especially poetry), deriving from multiplicity of meanings and stylistic richness, 'will always be relevant to a new audience' (Attwater, 2005, p. 137). Besides, what is essentially important, despite the shifts Marsden makes, is the 'coherence (achieved) between the elements in the text world' (Nord 1997/2001:87). And, with Marsden's provision of the Malay pantun alongside the English translation (a responsible practice on the part of the lexicographer), the learners have at hand the ST to refer to and compare with the TT.

Finally, as literary texts 'do not display highly conventionalised textual features' (Schaffner, 1997, p. 2), unlike texts dealing with information arrangement like business reports and instruction manuals, there is a greater margin for flexibility and creativity in translation. Marsden has obviously used this licence to some measure in modulating certain of the phrases which Daillie finds as 'pseudo-poetic' or stilted in the linked pantun. What sounds clumsy and forced to the present-day critic could have come quite naturally to the translator given the use of poetic language in his time. The 'idea of obliterating the individuality of the translator in order to provide "truthful" versions' (Mira, 2006, p. 206) needs to be resisted. Once there is an acceptance that 'the translator is an individual writing at a given time', there may also follow a more ready 'accept[ance] (of) some of the (translator's) choices' (Mira, 2006, p. 206).

4. John Crawfurd: In the Footsteps of Marsden

John Crawfurd (1783-1868) was a physician of Scottish origin. His first journey to the East was in 1803, when he was recruited as a surgeon for the East India Company in India's Northwestern Provinces. After serving there until 1808, he was transferred to Penang, where he took on the task of studying the Malay language and culture. He later accompanied Lord Minto with Leyden on the expedition to release Java from the Dutch in 1811. With the capture of Java,

Crawfurd was appointed to the important post of Resident of the Court of Jogjakarta. This gave him greater opportunity to pursue his scholarly interests in the study of the Javanese language.

In later years, Crawfurd took on various high-level political and administrative roles in the British government. In 1821, he was envoy to Siam and Cochin-China, in 1823 he was made Governor of Singapore and in 1827 went on his last challenging diplomatic mission to Burma. Crawfurd's wide experience with the British administration led him to author a number of historical texts and dictionaries such as the History of the Indian Archipelago (1820), Descriptive Dictionary of the Indian Islands and Adjacent Islands (1856), Journal of an Embassy to the Court of Ava in 1827 (1829), A Grammar and Dictionary of Malay Language (1852), and so on.

Crawfurd's six pantun translations appear in his A Grammar and Dictionary of Malay Language, under the two sections titled 'Prosody' and 'Literature'. The two pantuns cited under 'Prosody' are translated into unrhymed couplets; the other four samples under 'Literature', are transferred as unrhymed quatrains. The two different forms are derived from the purpose of the translations, which will be discussed in the following paragraphs. Below are two samples of each type:

> *Jika tiada karna bulan,*
> *Masakan bintang timur tinggi,*
> *Jika tiada karna tuan,*
> *Masakan abang datang mari.*
>
> But for the moon would the eastern star be high,
> But for you would I come hither.
>
> *Kalau tuan jalan daulu*
> *Charikan saya daun kemboja*
> *Kalau tuan mati daulu*
> *Nantikan saya dipintu syurga.*
>
> If you go first, seek for me a leaf of the kemboja tree;
> If you die first, wait for me at the gate of paradise.
>
> (Crawfurd, 1852, p. 63)

Crawfurd, A Grammar and Dictionary of Malay Language, 1852:83	Crawfurd, A Grammar and Dictionary of Malay Language, 1852:83
Parmatu nila dangan baiduri, *Dikarang anak-dara-dara,* *Sapurti bulan dangan mataari,* *Tuwan diadap parwara*	The sapphire with the opal, arranged by the virgins, As the sun with the moon, So is my lord and mistress, With their handmaids before them.
Crawfurd, A Grammar and Dictionary of Malay Language,1852:83	Crawfurd, A Grammar and Dictionary of Malay Language, 1852:83
Poun turi diatas bukit, - *Tampat manjamur buwah pala, -* *Arap ati abang bukan sadikit,* *Sabanak rambut diatas kapala.*	The turi tree (Agati grandiflora) on a hill, - A place to dry the nutmeg, - My heart is full of hope, As there are hairs on the head.

In the samples provided to discuss Malay prosody, Crawfurd, like Marsden, has converted the four-line verse into two lines and closely documents the syntactical order of the lexical units of the ST. There are no structural inversions or any other types of shifts imposed on the subject-predicate units. The undisturbed, visible transfer of the pantun lines is of course requisite for a clear understanding of Malay prosody. In contrast, when illustrating pantuns as a unique form of versification in Malay literature, Crawfurd has not been entirely documentary in reconstructing the quatrains; some minor syntactic shifts are made in the second set of pantuns quoted under 'Literature'. This is again very like Marsden's later samples of unrhymed pantun translation cited under 'Praxis' in his Grammar.

Crawfurd's very slight adjustments in the last two samples are specifically done for the purpose of easy readability. Lines 1 and 2 of Parmatu nila dangan baiduri are, for example, merged into a single opening line in Crawfurd's translation to allow more space for a clear grammatical representation of the second couplet. The second couplet in the ST has been made to occupy lines 2 to 4 of the TT. Sapurti bulan dangan mataari, /Tuwan diadap parwara (word-for-word is 'like moon with sun', / 'sir/madam (are) in the audience (of) waiting-maids') is expressed in well-connected phrases as, 'As the sun with the moon,/So is my lord and mistress,/ With their handmaids before them'.

In the second quatrain above, an addition is made in keeping with the conventions of lexicographic work; Crawfurd complies with the dictionary-oriented practice of supplying scientific names for flora and fauna native to a particular place as in 'turi tree (Agati grandiflora)'. This can also be seen in one of Marsden's pantun translations in his Grammar. The mention of the kemboja, a local (graveyard) flower in Kalau tuan mudik ka hulu, is appended in brackets as 'plumeria obtusa' (1812, p. 132). Besides the provision of a scientific name, only one other shift is made in Crawfurd's translation of Poun turi di atas bukit. This is in the third line. Arap ati abang bukan sadikit, literally 'Hope of my (a male) heart is not little', is reformulated in a reverse form by Crawfurd to 'My heart is full of hope'. Crawfurd on the whole, like Marsden, is careful about not 'disturbing' the ST unnecessarily. In Crawfurd's content-faithful renditions, the minimal shifts are obligatory; Marsden applies them only where clarification and coherence are thought necessary.

The closeness of Crawfurd's translation styles to Marsden's can perhaps be understood from the fact that Crawfurd's Grammar and Dictionary was very much guided by Marsden's work in the similar field. Crawfurd acknowledges this in his 'Preface'.

> "My first and greatest (acknowledgments) are to my friend and predecessor in the same field of labour, the late William Marsden, the judicious and learned author of the History of Sumatra, and of the Malay Grammar and Dictionary. A few months before his death, Mr. Marsden delivered to me a copy of his Dictionary, corrected with his own hand, and two valuable lists of words, with which he had been furnished by the Rev. Mr. Hutchins, of Penang, and by the Rev. Mr. Robinson, of Batavia and Bencoolen. These, aided by Javanese dictionaries compiled during a six years' sojourn in Java, and by recent reading, constitute in fact, the chief materials from which the present work was prepared. Without the previous

> labours of Mr. Marsden, my book certainly never would have been written, or even attempted" (Preface: vii-viii).

5. Concluding Remarks

The much-established formal conventions of the instructive and philological nature of the grammar macro-text that Crawfurd and Marsden have both been involved in understandably influenced their translations of the various verse samples they cited in their work. Their generally literal renditions, with 'modest' modulations (unlike the 'bolder' creativity of the twentieth century translators), were also very likely in keeping with the translational orientation of their Victorian times. Ronnie Apter stated: 'Victorian translators believed it the translator's duty to express all the qualities of the original poem in a near-literal paraphrase while following the meter of the original poem. Even if it proved impossible, it was still the translator's duty to try' (1984 /1987, p. 5).

Crawfurd and Marsden may both be regarded as 'functionalist translators' (Nord, 2005, p. 209) since the type of translations they offer in their referential texts were clearly guided by a specific skopos or translation purpose: to fulfil the learning needs of the native speakers of English who were interested in mastering the Malay language. Some critics of functionalism say that 'a functional translator is a traitor to the source text' (Nord, 1997/2001, p. 121). What these critics fail to see is that among the 'variety of Skopoi' a translator sets out to achieve, 'which may be related to each other in a hierarchical order' (p. 29), one priority could be to draw the target reader closer to the source text. The largely documentary pantun renditions of Crawfurd and Marsden, who specifically wrote and translated for an English audience, make evident their concern to provide their readers/learners with the closest possible experience of the semantics and syntax of the source text.

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