

## MULTIPLE TRANSLATIONS OF SUNDANESE FOLKLORE, *NYI ROROKIDUL*

Erlina Zulkifli Mahmud<sup>1</sup>, Cece Sobarna<sup>2</sup> and Mikihiro Moriyama<sup>3</sup>

<sup>1,2</sup>Fakultas Ilmu Budaya, Universitas Padjadjaran

<sup>3</sup>Nanzan University

E-mail: erlina@unpad.ac.id; cece@unpad.ac.id; moriyama@nanzan-u.ac.jp

**ABSTRACT.** *This article discusses multiple translations of Sundanese folklore, The Legend of Nyi Rorokidul from the Sundanese language as the source text into Indonesian as the first target text and English as the second target text. The background of this research involves two problems: there is still limited research dealing with multiple translations as well as the research about the translation of Sundanese folklore into English seen from internet search. The data source of this research is a book of a collection of Sundanese folklore consisting of Sundanese text as the source text, Indonesian as the first target text, and English as the second target text. The translation of the Sundanese folklore in the book also involves several foreign languages among others are Arabic, and Russian with the form that the foreign language text is given at the beginning of the book, and Indonesian is in the middle, then Sundanese language is at the final part. The book used for this research is entitled The Most Popular Sundanese Folklore: Myth, Legend, and Tales with Indonesian as the first target text and English as the second target text. By using descriptive-qualitative methods, this research aims to answer two questions: (i) What methods of translation are identified in the multiple translations of Sundanese folklore, Nyi Rorokidul; (ii) are the methods of translation identified in the first target text, Indonesian, and the second target text, English, the same? The results show that the methods of translation in the multiple translations of Sundanese folklore, Nyi Rorokidul involved literal translation, adaptation, free translation and communicative translation. Some parts of the source text are translated using the same methods in both target text and the rest is translated using a different method.*

**Keywords:** *folklore Nyi Rorokidul; Sundanese folklore; literal method of translation; adaptation method of translation; free method of translation; multiple translation*

### METODE PENERJEMAHAN FOLKLOR SUNDA, *NYI ROROKIDUL* DALAM TEKS BAHASA INDONESIA DAN TEKS BAHASA INGGRIS

**ABSTRAK.** Artikel ini membahas penerjemahan multibahasa folklor Sunda, *Nyi Rorokidul*, dari bahasa Sunda sebagai bahasa sumber ke dalam dua teks bahasa sasaran yaitu bahasa Indonesia sebagai teks bahasa sasaran pertama dan bahasa Inggris sebagai teks bahasa sasaran kedua. Penelitian ini dilatarbelakangi oleh dua hal yaitu masih langkanya penelitian tentang penerjemahan multibahasa dan masih langkanya penelitian tentang penerjemahan folklor Sunda ke dalam bahasa Inggris dilihat dari mesin pencari Google baik terkait dengan metode penerjemahan, strategi penerjemahan, teknik penerjemahan ataupun prosedur penerjemahan. Sumber data yaitu buku berisi kumpulan folklor Sunda dan terjemahannya dalam beberapa bahasa asing, antara lain bahasa Inggris, bahasa Arab, dan bahasa Rusia dengan format bahasa asing ditampilkan pada awal buku, lalu bahasa Indonesia pada bagian tengah, dan bahasa Sunda pada bagian akhir. Untuk penelitian ini, buku yang digunakan berjudul "*The Most Popular Sundanese Folklore: Myth, Legend, and Tales*" dengan bahasa Indonesia sebagai teks sasaran pertama dan bahasa Inggris sebagai teks sasaran ke dua. Menggunakan metode penelitian deskriptif-kualitatif, penelitian ini bertujuan untuk menjawab pertanyaan (i) metode penerjemahan apa yang digunakan pada penerjemahan multibahasa folklor Sunda, Nyi Rorokidul; dan (ii) apakah metode penerjemahan yang digunakan pada teks sasaran pertama, bahasa Indonesia sama dengan metode penerjemahan yang digunakan pada teks sasaran kedua yaitu bahasa Inggris? Hasil penelitian menunjukkan bahwa metode penerjemahan yang digunakan pada penerjemahan multibahasa folklor Sunda, *Nyi Roro Kidul* meliputi metode penerjemahan harfiah, metode penerjemahan adaptasi, metode penerjemahan bebas, dan metode penerjemahan komunikatif. Beberapa bagian dari teks sumber diterjemahkan dengan metode yang sama pada kedua teks sasaran selebihnya teks diterjemahkan dengan menggunakan metode penerjemahan yang berbeda. Penggunaan metode penerjemahan komunikatif, metode penerjemahan bebas, dan metode penerjemahan adaptasi memberikan dampak pada teks sasaran menjadi lebih jelas, lebih mudah dipahami dan lebih berterima pada gramatika teks sasaran.

**Kata kunci:** folklor Nyi Rorokidul; folklor Sunda; metode penerjemahan harfiah; metode penerjemahan adaptasi; penerjemahan multi-bahasa

### INTRODUCTION

The research about the translation of Sundanese folklore into foreign languages is limited as well as the translation of the Sundanese folklore itself. The publication of the most popular Sundanese folklore

into several foreign languages with the Indonesian language as the first target text (Suganda et al., 2011) opens the chance to carry out research on either a single translation as one source text into one target text or multiple translations with one source text into two target texts. The source language, the Sundanese

language, as a part of Sundanese culture owned by people in West Java needs to be preserved. Keeping the existence of the local language of a local culture in this global era needs a great effort. This research is an act of taking part in the preservation of the Sundanese culture. The publication of the research on the Sundanese language will have a positive impact on the existence of this language and it will introduce the language as well as the culture to the world more.

Referring to the phenomenon, this article was based on some research backgrounds: (i) the need to enrich the research about Sundanese culture through its folklore; (ii) the need to enrich the research about the translation of Sundanese folklore not only into Indonesian but also into English altogether. In doing so, this research makes some previous research as references: some deal with the multiple translations, others with the translation of Sundanese folklore including the previous research about methods of translation. Meanwhile, the objectives of this research are (i) to locate the methods of translation in the multiple translations of Sundanese folklore and (ii) to identify if the second target language text applied the same method as in the first target language text. The methods of translation used to analyze the translation of Sundanese folklore, Nyi Rorokidul are of Newmark's.

The term multiple translations in this article refers to the translation of one source language text into more than one target language text. The term has been used in some previous research, among others in the research about the multi-language translation of the Swiss avalanche bulletin (Winkler et al., 2013) when the information about the Swiss avalanche is translated into four target language texts twice a day. What is used in multi-language translation is the same as in the term multiple translations, it refers to the same thing; from one source text into more than one target text. Next is when the term multiple translations are used to deal with the performance of balanced bilingualism (Boada et al., 2013) which also refers to the same case; one source text with more than one target text. The third is when it is used in the translation of the Indonesian novel *Ronggeng Dukuh Paruk* into English involving the use of the local language, the Javanese (Khristianto, 2018) finding the best among the defect possibilities. This study was aimed to discover the the types of variations of the experiential meaning breadth (EMB). The novel is written in Indonesian but it involves the use of the local language, the Javanese language and it is translated into Indonesian as well as English. This research deals with the multilingual translation.

The next previous research referred n this article is about the translation of Sundanese folklore. The research on the translation of Sundanese folklore

has been found in some publications: the research about the translation of Sundanese folklore, *Nyi Mas Sanghyang Dewi Sri* in three languages involving multiple translations (Zulkifli Mahmud et al., 2022); (ii) the research about the translation of Sundanese folklore into English involving two translation strategies; summary translation and partial translation (Zulkifli Mahmud et al., 2024). By showing the previous research, it can be identified the position of this research that this research is original and it has never been done before.

Dealing with the methods of translation used, this article uses Newmark's methods which are classified into two major emphases: (i) SL (Source Language) emphasis consists of word-for-word translation, literal translation, faithful translation, and semantic translation, while (ii) TL (Target Language) emphasis consists of adaptation, free translation, idiomatic translation, and communicative translation (Newmark, 1988a). Some previous researches show that Newmark's methods have been used in both literary translation and non-literary translation. In literary translation the eight methods were discussed in the translation of metaphor in the novel *Peter Pan* from English into Indonesian (Buditama & Roman, 2021); the translation of the video subtitle of Mariana Atencio's (Iskandar et al., 2021); the translation of figurative language in the novel *Crazy Rich Asians* from English into Indonesian (Simamora & Priyono, 2022); the translation of a narrative text *The Endless Tale* (Juhariyanti & Gusthini, 2022); the translation of Mahfuz's novel from Arabic into Indonesian (Choirun Nisa' et al., 2023); and in the translation of descriptive text from English into Indonesian (Sianturi et al., 2021). In the non-literary text, Newmark's methods found in the previous research are as follows: in the translation of Book's Glossary (Xirera et al., 2021); in the translation of information given in the Indonesian government website, *Indonesia.go.id* from Indonesian into English (MAJID et al., 2023).

Each method of translation has its characteristics and it can be summarized as follows:

- (a) word-for-word translation is used when the structure of the source text is possible to be translated into the same structure in the target text, one word with one word as its equivalent, for example: (SL) I will go to Jakarta tomorrow is translated into the same structure and with a word unit each (TL) *Saya akan pergi ke Jakarta besok* (Hartono, 2014). Historically the term "word for word" translation referring to the same situation has been used since the ancient Roman Translation theories (Guo & Wan, 2022);
- (b) literal translation is used when word-for-word translation is no longer applicable as it needs to make some basic shifts like from a word into a

phrase, from a certain structure of a noun phrase into a different structure as elaborated by Hartono (2014), for example (SL) “His heart is in the right place” is translated with the different structure of the noun phrase “his heart” into (TL) *Hatinya berada di tempat yang benar* (Nugraha et al., 2017) the researcher used theory of translation method based on Newmark Theory. While to find out the equivalence in the translation, the researcher used Baker Theory. The researcher thought that there are a lot of variations methods appear in the results of translation, so he wants to know the kinds of equivalence translation used by the participants to make the target language (TL). The same term “literal translation” referring to almost the same situation is also used as a technique of translation (Molina & Hurtado Albir, 2002);

- (c) faithful translation when the structure of the source text is kept and cultural expression is borrowed or translated literally; and
- (d) semantic translation is used when it focusses more to the aesthetic value of the source language text and less important cultural words are translated into their functional terms (Newmark, 1988b) for example, (SL) *Tak ada lagi yang indah di mataku, semua kelam.* (TL) “**Nothing** is beautiful in my eyes, **everything** is **black**” (Erlina, 2016). Meanwhile,
- (e) adaptation translation of the TL emphasis mainly deals with plays and poetry though the themes, characters, and plots are usually preserved, the SL culture is converted to the TL culture and the text is rewritten, this same term is also used as a technique of translation by Molina and Albir with smaller linguistic unit such as word or phrase;
- (f) free translation is used to reproduce the content without following the form of the source text (Hartono, 2014: 24; Erlina, 2016: 43). It is usually a paraphrase much longer than the original (Newmark, 1988: 46);
- (g) idiomatic translation which is used to emerge idioms which do not exist in the source text and it prefers colloquialisms for example : (SL) You have to work *extra* for a new car” (TL): *Kau harus bekerja **membanting tulang** untuk bisa beli mobil baru;* the last method is
- (h) communicative translation which is considered to be the most preferable method as it produces the readily acceptable and comprehensible text for the readership of the target text. It focuses on effect (Budiman et al., 2023).

## METHOD

The method used is descriptive-qualitative method. It deals with the data in words as written or

stated, with no modification, just the way they are (Kothari, 2004). In collecting the data, the techniques used are (i) reading the data source text in Sundanese language to find out the nature of the content; then (ii) reading the first target text to find out the equivalent of the text; and the last (iii) reading the second target text to find out the equivalent; (iv) arranging the data in a table so it is easier to analyze them. In data analysis, the techniques involve the acts of (i) identifying the methods of translation given by Newmark used in the first target text; (ii) identifying Newmark’s methods of translation used in the second target text; then (iii) comparing the methods used in the first target text with the methods used in the second target text; (iv) by comparing the methods used, it can be located which part of the text translated using the same method of translation and which part of the text using the different method of translation.

The data are taken from a literary book. It is the collection of the most popular Sundanese folklore. The book consists of three parts: (1) Sundanese folklore which has been translated into English, (2) the same Sundanese folklore which has been translated into Indonesian, and the third part (3) is the Sundanese folklore as the source text which was written in the Sundanese language. At the end of each part, it is provided with information about the sources where the folklore was collected and who was in charge of collecting the folklore. The book is entitled *The Most Popular Sundanese Folklore: Myth, Legend, and Tales* (Suganda et al., 2011). Unlike this research which focuses on only one of the folklore, the same data source has been identified to be used involving all folklore in it (Mahmud et al., 2018).

## RESULTS AND DISCUSSION

The Sundanese folklore, Nyi Rorokidul consists of seventeen data in sentences. The data collected is classified into two major parts: (a) both target texts use the same methods of translation consisting of a pair of literal translations, a pair of adaptations, and a pair of omissions or left untranslated in the first target text as well as in the second target text; and (b) the second major part deals with different methods of translation located in both target texts under the same part of the text or information. Out of eight methods of translation, there are only five methods of translation identified: one is word-for-word translation and literal translation under SL emphasis and three methods of translation under TL emphasis: adaptation, free translation and communicative translation. Not all data are discussed in this article.

There are some abbreviations used in this discussion: SL refers to the source language, TL1 refers to the first target language (Indonesian language), and

TL2 refers to the second target language (English).

### 1. Both Target Texts Using the Same Method Literal Translation and Literal Translation

a. SL: *Ti waktu harita loba jajaka titeuleum di Laut*

*Kidul.*(From that time, many young men had been drowned in Laut Kidul)

TL1: *Mulai hari itu banyak pemuda yang tenggelam di Laut Kidul.*

(From that day, young men had been drowned in Laut Kidul)

TL2: From then on, many young men had been drowned in Laut Kidul.

In data 1.1 the syntactic structure of the source text is kept. The adverb of time *ti waktu harita* (from that time) which is put at the beginning of the sentence is translated into *mulai hari itu* in TL1 and **from then on** in TL2. The subject *loba jajaka* (many young men) refers to plural meaning; *loba* means **many** and *jajaka* means **young men** are translated into the same meaning *banyak pemuda* in TL1 and **many young men** in TL2. The subject is followed by the verb *titeuleum* (drowned) which is translated into *tenggelam* in TL1 and **had been drowned** in TL2. Both equivalents refer to the same meaning. The last function is the adverb of place *di Laut Kidul* which is translated into the same structure *di Laut Kidul* in TL1 and **in Laut Kidul** in TL2. *Laut Kidul* is the name of the Sea in Java Island in Indonesia. *Kidul* is a name of direction which means South. By the equivalent given in TL1 and TL2, keeping the same syntactic structure of the source text, it can be concluded that the method of translation found in TL1 and TL2 is literal translation. The use of literal translation by keeping the same structure of the source text is located in the previous research in the translation of the short story *Mercury and the Carpenter* (Mutaqin et al., 2020). According to the research, the use of literal translation is considered to be correct literally but not in context.

### Free Translation and Free Translation

SL: *Tungtungna dina kaayaan dirina anu geus peunggas harepan, Nyi Putri ngajeburkeun maneh ka Laut Kidul.*

(At last, in her condition that is hopeless, Nyi Putri threw herself into Laut Kidul)

TL1: **Mereka berdua pun menceburkan diri ke Laut Kidul.** (They both threw themselves to Laut Kidul.)

TL2: **Shortly afterward.** she jumped into the sea and **drowned herself there.**

The free translation method in data 1.2 can be studied from a new syntactic structure introduced by

both target texts. The information regarding *Nyi Putri* or *Nyi Rorokidul*'s hopelessness when arriving at the Sea called *Laut Kidul* in the source text: "*tungtungna dina kaayaan dirina anu geus peunggas harepan*" (at last, in her condition in which she was hopeless) is omitted in both TL1 and TL2. The subject *Nyi Putri* as the third person singular is freely shifted into "*mereka*" (they) as in the previous context, it is introduced by TL1 that when *Nyi Putri* was running away, she met her sister and her sister was following *Nyi Putri* and willing to do what *Nyi Putri* would do. *Nyi Putri* then jumped into the sea together with her sister. That is the version of the TL1.

In TL2, the information "*tungtungna dina kaayaan dirina anu geus peunggas harepan*" (at last, in her condition that she was hopeless) is translated into **shortly afterward** as the adverb of time as stated in the previous sentence. The subject *Nyi Putri* was kept and was shifted into **she** as the pronoun and the verb "*ngajeburkeun*" and the reflected object *maneh* (herself) was translated into **jumped** and *ka Laut Kidul* was translated **into the sea** by making implicit the name of the sea "*Laut Kidul*" just into **the sea**. The free translation method was also studied from the additional information **drowned herself there** to emphasize the meaning of the verb "*ngajeburkeun maneh*"; then the name of the sea *Laut Kidul* is made implicit by translating it into the adverb of place **there**. As the free translation method is a part of Newmark's TL Emphasis methods, the shifts made are to give information easily comprehended by the target readers. The free translation method in data 1.2 was identified by the shift in the syntactic structure. The same case is located in the translation of Lang Leav's poetry when the free translation method is the most dominant (Sari et al., 2022).

### No Translation or Untranslated

SL: *Barang geus nepi ka basisir laut kidul, Nyi Putri neuteup lautan, pikiranana bahuweng, Teu ngarti kudu kumaha nyanghareupan kahirupan.*

(When *Nyi Putri* reached the Laut Kidul shore, she stared at the sea, her thoughts drifted, she did not know how to face the life after this)

The data in 1.3 do not refer to any method of translation proposed by Newmark. The whole data in the source text regarding the condition of *Nyi Putri* after arriving at the shore of *Laut Kidul*; the way she stared at the Sea, and the hopelessness of how to continue her life after what happened back home. She thought her new husband was trying to kill her with the keris is left untranslated or omitted both in TL1 and TL2. No assumption can be made regarding this.

## 2. Each Target Text Using a Different Method

### Literal Translation and Adaptation

SL: *Dina gelas eta oray robih janten keris.* (In the glass, the snake became keris)

TL1: *Di dalam gelas, ular itu berubah menjadi keris.*

(Inside the glass, the snake turned into a keris)

TL2: **Once it was trapped in the glass container, the serpent suddenly turned into a double-edged wavy dagger, called keris. Fearing that the same undesirable event might happen again, he stayed awake and waited until morning came.**

The part of the source text “*Dina gelas eta oray robih janten keris*” (In the glass, the snake became keris) is translated differently. In TL1 it is translated literally into *Di dalam gelas, ular itu berubah menjadi keris*. In TL2 it is translated using the adaptation method into two sentences: (i) *dina gelas* (in the glass) as a phrase was translated into a clause “**Once it was trapped in the glass container**” with some additional information to give an easily comprehended information: how fast the snake was put into a glass (once); in what condition (was trapped), and what kind of a glass it is used (a glass container). The next part of the information *eta oray robih janten keris* (that snake changed into a keris) is translated also with some additional information: how the change took place (suddenly) and how the keris looks like (double-edged wavy dagger). With this additional information, the readers of the target text would understand the text more easily and more comprehensively.

The part of the TL2 that shows the translation method used is the adaptation method is the additional information in a sentence that is new and not related to any other part of the information in the source text: **Fearing that the same undesirable event might happen again, he stayed awake and waited until morning came.**

### Literal Translation and Free Translation

SL: *Numutkeun kapercayaan eta jajaka nu titeuleum teh jadi pilihan Nyi Putri nu katelah Nyi Rorokidul* (According to the belief, theyoung man who was drowned was chosen by Nyi Putri, known as Nyi Rorokidul)

TL1: *Menurut kepercayaan, pemuda yang tenggelam itu jadi pilihan Nyi Putri yang terkenal dengan sebutan Nyi Rorokidul.* (According to the rumor, the young man who was drowned was the choice of Nyi Putri, known as Nyi Rorokidul)

TL2: **Rumor has it that those men were the men that Nyi Putri, now the ruler of Laut Kidul, chose to marry.**

Still the same as in data 2.1 the method of translation used in data 2.2, especially by TL1 is the literal translation as the source text is translated into the same syntactic structure while TL2 uses the free translation method with some additional information and some changes of syntactic structure which shows that the method used is the free translation method. The source text begins with the information “*Numutkeun kapercayaan*” (According to the belief) and it is translated literally *menurut kepercayaan* in TL2 it is translated into “**rumor has it**” which refers to the same meaning. In TL1 the subject *eta jajaka nu titeuleum* (the man who was drowned) was translated into *pemuda yang tenggelam itu* using the same structure as in the source text while in the TL2, the translation was made implicit “those men”. “*Jadi pilihan Nyi Putri*” was translated literally “*jadi pilihan Nyi Putri*” with the same structure and the same diction as some vocabularies of the Indonesian language have the similarity as in the Sundanese language while in TL2 it is translated into different structure “**chose to marry**” put at the end of the sentence. The next information “*nu katelah Nyi Rorokidul*” (who is known as Nyi Rorokidul) is translated literally again into “*dengan sebutan Nyi Rorokidul*” in TL1 but in TL2, it is translated into a different structure and different vocabulary “now the ruler of Laut Kidul”. Although the method used is different between TL1 and TL2, the message the author wants to give is the same, that people believe that all young men who were drowned especially in Laut Kidul were chosen by Nyi Rorokidul to be her husband.

### Communicative Translation and Adaptation

SL: *Oray teh ku anjeunna teras ditewak disimpen dina gelas* (The snake was then caught by him and put inside a glass).

TL1: **Tanpa banyak bicara, ular itu langsung ditangkapnya lalu dimasukkannya ke dalam gelas.** (Without saying much he immediately caught the snake, and then put it into the glass)

TL2: **Overpowered with panic and fear that the serpent might do them harm, he snatched its head and immediately put it in a glass container that was within his easy reach.**

There are two different methods of translation used in data 2.3: communicative translation used by TL1 and adaptation by TL2. The method of communicative translation is used in TL1 data (a) when (i) the way the husband catches the snake “*tanpa banyak bicara*” (without saying anything) referring to the action done immediately and quickly; (ii) the semantic shift from the passive verb *disimpen* (was placed) into a passive verb too *dimasukkannya*

(was put inside). By those equivalents, the target readers can grab the whole meaning of the text more easily and the TL1 becomes communicative.

In TL2 the source text “*Oray teh ku anjeunna teras ditewak disimpen dina gelas*” is translated using a different method, adaptation, by introducing new information that is not related to any information given in the source text: (i) the condition of the husband when seeing the snake (overpowered with panic and fear that the serpent might do them harm); (ii) the way the husband catches the snake (by snatching) shown in active verb not in passive verb as in the source text; and (iii) the part of the snake body (it’s head); (iv) the location of the glass (within his reach). The additional information though giving the new information does not change the contextual meaning of the source text; the theme of the source text is kept in TL2.

The effort made by a translator to make the target text more easily comprehended in the correct grammatical usage through communicative translation can also be identified in the previous research regarding the translation of English literary texts, *The Pearl Novella* into Arabic (Aziz & Mari, 2023). According to them, compared to semantic translation, communicative translation is preferable as it preserves the exact contextual meaning as well as creates the same effect.

b. SL: *Sateuacan ngalap suka, anjeunna netepan heula anu diteraskeun ku wiridan.* (Before they had a sexual intercourse, he first prayed then continued with dhikr)

TL1: **Sebelum mereka melakukan hubungan suami-istri, sang Suami terlebih dulu salat kemudian dilanjutkan dengan berzikir.** (Before they had sexual intercourse as a husband and wife, the husband prayed first then continued with dhikr’

TL2: **Long story short, after marriage was tied down, they were preparing themselves to consummate the marriage Nyi Putri had the initiative to enter the room and waited for her new husband to follow. However, as if he had known the demise that he would soon face, he stayed outside the room and decided to spend some time praying to God Almighty; expressing his love of God, praising His greatness, and asking for His protection.**

In 2.3 data (b) of TL1, the use of the communicative translation method can be identified from the shifts made as follows: (i) the shift from idiomatic expression *ngalap suka* (having a sexual intercourse) into a description (*melakukan hubungan suami-istri*) referring to the same meaning; (ii)

the pronoun “*anjeuna*” (he) is made explicit (*sang suami*). Those shifts are to make the target text more communicative and easily understood.

The source text is not translated using the same method of translation as in TL1 but by using the adaptation method which can be studied from the adding of new information that is not related to any parts of information given in the source text as follows: (i) the preparation both the wife and the husband made (to consummate the marriage); the time of making the preparation (after marriage was tied down); (iii) the detail of the preparation made by Nyi Putri (had the initiative to enter the room and waited for her new husband to follow); (iv) the husband’s instinct (However, as if he had known the demise that he would soon face); (v) the husband’s precaution toward possible danger reflected by his instinct (he stayed outside the room). Detailed additional information is given to introduce the culture of the source text that a newly marriage couple has a certain way before consummating their marriage.

### Free Translation and Adaptation

SL: *Geus sasabaraha kali Nyi Putri rumah tangga, nepi ka hiji waktu inyana jatukrami jeung santri.* ‘Nyi Putri has been married several times until one time she got married with a santri (a man from Islamic boarding school)

TL1: Suatu waktu **Nyi Putri** menikah dengan **seorang** santri. (One day Nyi Putri got married with a santri)

TL2: Until one day, a handsome man came to her and stated his intention to marry her. Finding him very good-looking and pious too, Nyi Putri welcomed him and accepted his offer to be taken wife by him. So they got married.

In data 2.4 the different methods of translation used in TL1 is the free translation while in TL2 is the adaptation. The part of information given in the source text *Geus sasabaraha kali Nyi Putri rumah tangga, nepi ka hiji waktu inyana jatukrami jeung santri* (After several times Nyi Putri got married until one time she got married with a *santri*). The word *santri* refers to a man from an Islamic boarding school). In TL1 the text is translated by using the free translation method as identified through the omission of the information (*Geus sasabaraha kali Nyi Putri rumah tangga, nepi ka*). It is omitted as the same information has been given in the previous part of the text so it does not lead to the missing information in the TL1. The translation starts with the main clause *hiji waktu inyana jatukrami jeung santri* which is translated literally.

In TL2, the adaptation method is shown from the equivalent given consisting of some additional

information in sentences. The only theme kept is the information “they got marriage”. The rest of information given is new information which is not related to any other information in the source text regarding (i) the marriage proposal given by a young man to Nyi Putri (Until one day, a handsome man came to her and stated his intention to marry her); (ii) some reasons why Nyi Putri accepted the marriage proposal (Finding him very good-looking and pious too Nyi Putri welcomed him and accepted his offer to be taken wife by him). As in any other equivalent using the adaptation method, the detailed information given is to create the same effect as in the source text.

### Word-for-Word Translation and Omission

SL: *Waktu Nyi Putri muju kulem carogena lebet ka kamar.* (When Nyi Putri was sleeping, her husband entered the room)

TL1: *Waktu Nyi Putri sedang tidur, suaminya masuk ke kamar.* (When Nyi Putri was sleeping, her husband entered the room)

TL2: -

Unlike any other pair of different translation methods, data 2.5 only translated into one target text: TL1 (Indonesian target text). The method of translation used is word-for-word translation and it can be studied from (i) the unit of equivalent given, word; (ii) the syntactic structure of the target text (TL1) is the same as the structure of the source text. The equivalent is acceptable as some structures of the source text are similar to the structures of the target language (TL1).

In TL2 the part of information is not translated or omitted. This changed the message as the detailed information regarding the preparation of consummating the marriage is missing.

### CONCLUSION

From the collection of the data involving the use of methods of translation in the translation of Sundanese folklore, *Nyi Rorokidul*, in this research article, the objectives can be described as follows:

- (i) The methods of translation in the multiple translations of Sundanese folklore are word-for-word translation, literal translation, adaptation, free translation, and communicative translation.
- (ii) The methods located in the first target language text (TL1) are word-for-word translation, literal translation, free translation, and communicative translation
- (iii) The methods located in the second target language text (TL2) involve literal translation, free translation, and adaptation.

From the analysis of data, it can be concluded that the methods used in TL1 and TL2 are similar but

others are different. TL1 tends to use more methods: two methods of SL emphasis and two methods of TL emphasis while TL2 tends to use more methods of TL emphasis and only one of SL emphasis. The use of methods of translation shows that TL2 gives more additional information as either related or not related. It is highly recommended that more research on the translation of Sundanese folklore is carried out involving other foreign languages such as Arabic and Russian, using other instruments of Translation Studies such as techniques of translation, strategies of translation, and procedures of translation.

### REFERENCES

- Aziz, A. N., & Mari, G. B. (2023). The Application of Newmark’s Semantic vs. Communicative Approach to Translating English Literary texts into Arabic. *Adab Al-Rafidain*, 53(94), 168–178. <https://doi.org/10.33899/radab.2023.179931>
- Boada, R., SÁNCHEZ-CASAS, R., GAVILÁN, J. M., GARCÍA-ALBEA, J. E., & Tokowicz, N. (2013). Effect of multiple translations and cognate status on translation recognition performance of balanced bilinguals. In *Bilingualism* (Vol. 16, Issue 1, pp. 183–197). <https://doi.org/10.1017/S1366728912000223>
- Budiman, A., Wulandari, Y., & Rosyidah, N. (2023). Revisiting Newmark’s Theory of Translation : To What Extent Is It Appropriate. *Budiman, A., Wulandari, Y., & Rosyidah, N. English Education, Linguistics, and Literature Journal*, 2(1), 37–48.
- Buditama, F. C., & Roman, S. (2021). Metode Penerjemahan Metafora pada Novel Peter Pan Karya J.M. Barrie. *UNDAS: Jurnal Hasil Penelitian Bahasa Dan Sastra*, 17(1), 127. <https://doi.org/10.26499/und.v17i1.3181>
- Choirun Nisa’, U., Shalihah, I., & Qomari, N. (2023). Analisis Metode Penerjemahan dalam Teks Terjemahan Novel Al-Liṣ wa al-Kilāb Karya Najib Mahfuz. *Diwan: Jurnal Bahasa Dan Sastra Arab*, 1(1), 87–103. <http://journal.uin-alauddin.ac.id/index.php/diwan>
- Erlina. (2016). *Translation Studies: Basic Guidelines for Students of Translation Major*. 1(August), 29.
- Guo, Y., & Wan, Y. (2022). Retracing the History of “Word for Word”, “Sense for Sense” Translation Confronting and Inheriting of the Ancient Roman Translation Theories. *Open Journal of Modern Linguistics*, 568–577.

- <https://doi.org/10.4236/ojml.2022.125042>
- Hartono, R. (2014). *Model Penerjemahan Novel Dari Bahasa Inggris ke Bahasa Indonesia*. Diandra Pustaka Indonesia.
- Iskandar, I., Sunra, L., & Aisyah, N. (2021). Translation methods of English-Indonesian subtitles in Mariana Atencio's "TEDx talk: what makes you special?" *International Journal of Humanities and Innovation (IJHI)*, 4(4), 175–180. <https://doi.org/10.33750/ijhi.v4i4.137>
- Juhariyanti, & Gusthini, M. (2022). Penerapan Prosedur, Metode, dan Analisis Terjemahan pada Teks Naratif "The Endless Tale." *Jurnal Humaya: Jurnal Hukum, Humaniora, Masyarakat, Dan Budaya*, 2(2), 129–138. <https://doi.org/10.33830/humayafhisip.v2i2.4013>
- Khristianto, K. (2018). Variasi Keluasan Makna Pengalaman Dalam Penerjemahan Novel Ronggeng Dukuh Paruk Ke Dalam Bahasa Inggris. *Adabiyat: Jurnal Bahasa Dan Sastra*, 2(1), 99. <https://doi.org/10.14421/ajbs.2018.02105>
- Kothari, C. R. (2004). *Research Methodology\_ Methods and Techniques*. New Age International Publishers.
- Mahmud, E. Z., Ampera, T., & Shidiq, I. I. (2018). *Documenting Sundanese Literature by the Presentation of Its Folklores Written in Three Languages*. 280(Basa), 417–429.
- MAJID, T. R., Ashari, E., & Shalehoddin, S. (2023). Translation Method and Translation Technique on the Website of Indonesia. *JETAL: Journal of English Teaching & Applied Linguistic*, 4(2), 109–118. <https://doi.org/10.36655/jetal.v4i2.1087>
- Molina, L., & Hurtado Albir, A. (2002). Translation Techniques Revisited: A Dynamic and Functionalist Approach. *Meta: Journal Des Traducteurs*, 47(4), 498. <https://doi.org/10.7202/008033ar>
- Mutaqin, N., Sulistyawati, W., & Rahmat, A. (2020). the Analysis of Literal Translation Method English Into Indonesian in Short Story Entitled "Mercury and the Carpenter." *PROJECT (Professional Journal of English Education)*, 3(2), 266. <https://doi.org/10.22460/project.v3i2.p266-270>
- Newmark, P. (1988a). *A Textbook of Translation. In Shanghai Foreign Language Education Press*. Pearson Education Limited.
- Newmark, P. (1988b). *A Textbook of Translation. In Text*.
- Nugraha, A., Nugroho, M. A. B., & Rahman, Y. (2017). English Indonesian Translation Methods in the Short Story a Blunder By Anton Chekhov. *Indonesian EFL Journal*, 3(1), 79. <https://doi.org/10.25134/ieffj.v3i1.656>
- Sari, D. P., SYAPUTRI, K. D., & NURJANA, S. A. (2022). Translation Method Used in Lang Leav'S Poetries Translated By M. Aan Mansyur. *Jurnal Ilmiah Bina Bahasa*, 15(1), 46–54. <https://doi.org/10.33557/binabahasa.v15i1.1851>
- Sianturi, E. R., Marpaung, E. M., Sipahutar, S. R., & Rame, K. R. (2021). Kinds of Translation Method Used By the Students ' in Translating Descriptive Text. *BASIS (Bahasa Dan Sastra Inggris)*, 8(1), 95–108.
- Simamora, R. M., & Priyono, A. (2022). Translation Method Analysis on Figurative Language in Novel Crazy Rich Asians Translated into Kaya Tujuh Turunan. *JENTERA: Jurnal Kajian Sastra*, 11(2), 341. <https://doi.org/10.26499/jentera.v11i2.5265>
- Suganda, D., Dienaputra, R. D., Hdaya, A. Y., Afsari, A. S., Amaliasari, D., Lyra, H. M., Ampera, T., Muhtadin, T., Hanafi, T., & Hidayatullah, I. (2011). *The Most Popular Sundanese Folklore: Myth, Legend, and Tales* (1st editio). Sastra Unpad Press.
- Winkler, K., Bächtold, M., Gallorini, S., Niederer, U., & Stucki, T. (2013). Swiss avalanche bulletin: automated translation with a catalogue of phrases. *International Snow Science Workshop 2013. Grenoble and Chamonix, France, January*.
- Xirera, H., Muth'im, A., & Nasrullah, N. (2021). English-Indonesian Translation Method of Book's Glossary. *New Language Dimensions*, 2(2), 106–116. <https://doi.org/10.26740/nld.v2n2.p106-116>
- Zulkifli Mahmud, E., Ampera, T., & Zakaria, M. M. (2022). the Representation of Sundanese Folklore Nyi Mas Sanghyang Dewi Sri in Three Languages. *Sosiohumaniora*, 24(2), 199. <https://doi.org/10.24198/sosiohumaniora.v24i2.35494>
- Zulkifli Mahmud, E., Sobarna, C., & Bima Bayusena. (2024). Between Partial Translation and Summary Translation in Translating the Sundanese Folklore into English. *International Journal of Asian and African Studies*, 3(1), 34–40. <https://doi.org/10.32996/ijaas.2024.3.1.4>