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The creative style of C.W. Harrison and J.L. Humphreys in Malay pantun translation

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Abstract

Malay pantuns were brought to the centre stage of literary awareness in early 20th century British Malaya via creative English translations produced by three British officials that is J.W. Wilkinson, Sir R.O. Winstedt and A.W. Hamilton. To this day, their lively English renditions of the Malay pantun are often quoted by Malaysian pantun scholars and enthusiasts. In contrast to these British stalwarts of the Malay pantun, there were two other British administrators, namely C.W. Harrison and J.L. Humphreys, whose English translations of the pantun are little or hardly known but which showcase a vibrancy no less than the translations by Wilkinson, Winstedt and Hamilton. This paper aims to highlight the distinct creative traits of these two obscure British translators of the pantun. The translation of the pithy, rhythmic pantun is no easy task, especially if one wishes to recreate its aesthetics and condensed wisdom. The paper shows how Harrison and Humphreys, like their contemporaries, are able to achieve this through their creatively modulated translations of the Malay pantun.

Keywords: Pantun translation, J.W. Wilkinson, Sir R.O. Winstedt and A.W. Hamilton, C.W. Harrison and J.L. Humphreys

1. Introduction

The pantun as a hallmark of the Malay's artistic ingenuity clearly came into sharp focus among some of the British administrators in early twentieth century British Malaya. Three British colonialists whose names are remembered till this day in most scholarship on the pantun are J.W. Wilkinson, Sir R.O. Winstedt and A.W. Hamilton. Their involvement with pantun was driven by a fascination for this indigenous versification. The often enigmatic dichotomy of its generic two-couplet structure and yet oneness in its thought formed the highlight of Wilkinson's and Winstedt's discussions of the pantun. In *Pantun Melayu*, an anthology jointly compiled by Wilkinson and Winstedt, the latter states:

> …no one can estimate the mental scope of the Malay without an understanding of the pantun, the love verse and lampoon of the Indonesian people. The inner meaning of the pantun is as hard even for the Malay to unravel as say, the inner meaning of Browning's poetry. And though Mr. Wilkinson in his pamphlet on "Malay Literature' laid his finger on the essential nature of its [the pantun's] structure. He had hardly space there for sufficient illustration to help the average man through all the maze of recondite allusion and idiom that leaves it nonsense to the uninitiated. (1914, p. 3)

Hamilton like his senior contemporaries also recognized that these pithy poems were integral in understanding the Malay mind. In the introduction to his anthology entitled *Pantun Melayu*, Hamilton states, "The present selection covers a wide field and should prove sufficiently comprehensive to give the reader an insight into the storehouse of the Malay mind and the beautiful imagery and delicacy of thought woven into the texture of a Malay pantun" (1941, p. 7). Wilkinson's, Winstedt's and Hamilton's contribution to the study of the pantun, often supplemented with translations in English, were thus, on the whole, motivated by the need to at once unravel the beauty of the pantun and provide

understanding of the Malay's worldviews, beliefs, and customs which lay within its versatile form.

While Wilkinson, Winstedt and Hamilton are authors of a relatively large number of mostly invigorating pantun translations into English, there exists, in contrast, a very few, obscure samples of equally lively recreations produced by yet another two British civil servants that is, C.W. (Cuthbert Woodville) Harrison and J.L. Humphreys. Renditions by Harrison and Humphreys exhibit individual features of creative styles different from those often observed in Wilkinson's, Winstedt's and Hamilton's pantun translations and therefore are worthy of study here.

On the spectrum of translation styles, creative translations lie directly opposed to literal translations which seek to be faithful to the message of the source text by keeping very close to the lexical choices of the source author. In contrast, creative translations which are allied mostly to expressive and vocative texts like literary writings, speeches and advertisements, strive to recreate the sense and impact of the source author's message in a language and register most suited to the target audience. In poetry translation, in which the literary translator is not only confronted with meaning but also a specific form which includes phonic patterns, rhetoric, linguistic oddities etc., creativity is crucial. Diva Cardoso de Camargo rightly states that "literary translation would demand, at the thought level, a less predictable language, due to a higher use of figures of speech, ambiguities, crystallised or innovative metaphors, idiomatic expressions, idiolect constructions, etc." (1999, p. 31). Literary translations and particularly poetry translation that are creative would therefore manifest more shifts, reformulations and modulations at the syntactic, semantic and/or phonological level in order to carry across to the target language both the core message and aesthetic essence of the source author unlike literal translations.

The original sources where Harrison's and Humphreys's translations were cited are unknown. Harrison's two unpublished English renditions were cited by Wilkinson in his Papers on Malay Subjects (1907), while an eight-stanza linked pantun translated by Humphreys was quoted in Winstedt's and Wilkinson's

Pantun Melayu (1914). Winstedt has titled the Malay original of Humphreys linked verse as "The Guarded Rose". Three of the quatrains from "The Guarded Rose", in addition to another independent pantun translation (Bukan lebah sa-barang lebah/ "Goodly the bee of golden wing") by Humphreys, can also be found in Wilkinson's Malay-English Dictionary (1901) on pages 665, 681, 858 and 1249 in the 1959 reprint. The descriptive analysis in this study will look at both of Harrison's generic four-line pantun translations and Humphreys's eight stanza linked pantun.

In the case of Humphreys and Harrison, as the initial location of their translations is unknown, there is no way of determining the reason for their interest in the pantun. Wilkinson's and Winstedt's choice in quoting Harrison's and Humphreys's creative translations in their writings however, makes one thing quite clear: their preference for lively representations which they obviously thought the pantun deserved. Wilkinson believed that the pantun which possesses "the most extravagant ingenuity" (1907, p. 45) demands "considerable ingenuity" (1907, p. 50) on the part of the non-native Malay translator while Winstedt echoed the same sentiments by saying that the pantun's "ingenious metrical form" and "magic of inevitable phrase" (1914, pp. 19-20) was a clear challenge to recreate in translation, but which he in fact showed as being possible via creative manoeuvres in his pantun translations.

The following two sub-sections will study the distinctive creative style Harrison and Humphrey apply to their pantun transfers. As the two pantuns translated by Harrison have also English versions produced by Wilkinson, Winstedt and Hamilton, Harrison's unique individual style will be compared with the creative styles of the three well-acknowledged British translators of the Malay pantun. However, as Humphreys's eight stanza linked pantun has no other known translated version in English, it will be analysed singly to highlight Humphrey's robust style in translating a linked pantun.

2. C.W. Harrison: The Art of Intensifying the 'Surface Simplicity' of the Pantun in Translation

C.W. Harrison (1874–1946) had already retired from the Malayan Civil Service when his book, *Some Notes on the Government Services in British Malaya*, was published in 1929. He had also written *The Magic of Malaya* (1916) and *An Illustrated Guide to the Federated Malay States* (1920). The only two known pantun translations by Harrison are love poems. The original love pantuns begin with the lines, *Dari mana punai melayang* and *Asal kapas menjadi benang*. Wilkinson quotes Harrison's translations of these quatrains, along with translations of other love pantuns by Winstedt, Newbold, Sir Hugh Clifford etc, as samples to illustrate how each of these translators "has (managed) to reproduce as best he can with the aid of his imagination these really untranslatable quatrains" (1907:46). Harrison's translational style will be compared with his peers, Wilkinson and Winstedt, as well as with his later contemporary, Hamilton. The first quatrain is presented below.

Dari mana punai melayang
Dari paya turun ka-padi;
Dari-mana kaseh sayang
Dari mata turun ka-hati.

(Wilkinson, *Papers On Malay Subjects*, 1907, p. 65)

Whence doth the pigeon turn his glancing flight?
Down to the ricefields from the heaven's height.
Whence cometh love and whence may longing start?
From the eyes glancing it will reach the heart.

(Harrison cited in Wilkinson's *Papers On Malay Subjects*, 1907, p. 47)

Wilkinson provides two renderings of this pantun. The first version, 'The *fate* of a *dove* is to *fly*', he says "will give a fair idea of the nature of "sound-suggestion" which is an essential core of pantun discourse. In the second translation which begins with the line, 'Whence flies the green-pigeon?' he refers to as a "crudely literal translation of the same verse" (1907, p. 50).

Table 1. Wilkinson's translations of *Dari mana punai melayang*

Wilkinson, *Papers On Malay Subjects*, 1907, p. 50	Wilkinson, *Papers On Malay Subjects*, 1907, p. 50
The *fate* of a *dove* is to *fly*, It *flies* to its *nest* on the knoll; The *gate* of true *love* is the *eye*, The *prize* of its *quest* is the soul.	Whence flies the green-pigeon? From the swamp down to the rice-fields; Whence (comes) love? From the eye it descends to the heart.

Winstedt's and Hamilton's versions of *Dari mana punai melayang* are distinctly creative renditions in keeping with their habitual translational practice.

Table 2. Winstedt's and Hamilton's translations of *Dari mana punai melayang*

R.O. Winstedt, *Pantun Melayu*, 1914, p. 192	A.W. Hamilton, *Malay Pantuns*, 1941, p. 20 'Love's Commencement'
Whence from the fallows winged the dove? Eyes led his flight towards the stalk. Ah! thence it springs, does callow love! Aye fed by sight – for eyes can talk	Whence the dove on outstretched pinion? From the swamp to fields apart. When the dawn of love's dominion? From the eye it fires the heart.

Like Wilkinson's first version of the poem entitled 'The *fate* of a *dove* is to *fly*', Harrison's rendition too stands out with its own stamp of creative modulations. Harrison's free hand at re-expressions, additions, substitutions and expansions to the sparse and succinct original is obviously not done for the sake of clarification as the ST is lucidly straightforward. Like Winstedt and Hamilton, Harrison re-creates the literariness of the original in his own terms to produce a poem with a new freshness but one in which there is still a preservation of an "invariant core"[1]. The "invariant core" retained by Winstedt, Hamilton and Harrison is firstly, the idea of how love almost always begins with what the eye

[1] Anton Popovic in his *Dictionary for the Analysis of Literary Translation* provides the term "the invariant core" of "stable, basic and constant semantic elements" (1976:1) which form the main substance/thought that is steadily maintained across a number of translated versions of a ST. Susan Bassnett makes reference to this term in *Translation Studies* (2002:89) when discussing the different renditions of Catullus's *Poem 64*.

beholds and secondly, the metaphor used to express this in the source text (ST) that is, of birds in flight with eyes fixed upon a target, specifically the rice fields. Wilkinson's 'The *fate* of a *dove* is to *fly* 'which offers "a fair idea of the nature of sound-suggestion" (1907:50) is a contrived creative reproduction which does not fully mirror the metaphor but it does the ideational element of the "invariant core". Each of the creative translations here maintains the "invariant core" in uniquely different ways in terms of tone, imagery and techniques of expression. This emphasizes the subjectivity strongly marked in the translation of aesthetic texts which interestingly contribute to the multi-coloured fabric of literary translations. The next three paragraphs will highlight some of the subjective shifts Harrison makes in comparison to the other translators discussed here.

Harrison's use of "glancing" with reference to the pigeons in the phrase "glancing flight" (an uncommon collocation in line 1) is purposefully tied in with the "eyes glancing" that "reach the heart". The construction of this link reflects Harrison's effort to show that the concrete image in the first two lines is not always a haphazard introduction of little or no meaning but could be a significant parallel to the actual meaning. Harrison also modifies the second line *Dari paya turun ke padi*, which means word-for-word, 'from swamp descend to paddy (field). The description of rising from "heaven's height" instead of from the swamps to the paddy fields heightens the emotive sense in the target poem by connoting a soaring or euphoric feeling often related to love emotions. In terms of the poem's end-rhymes too Harrison chooses to differ by producing a variant a/a/b/b pattern, instead of imitating the pantun's standard a/b/a/b rhyme scheme.

Winstedt and Hamilton, like Harrison, also enhanced the translation in different ways while building upon the essential idea contained in the ST. For example, by substituting the verb *turun* (descend) in the last line with their own verb choices, they have left the closing line with additional nuances. Winstedt's use of the verb "fed" in "Aye fed by sight – for eyes can talk" relates love to an appetite, a conventional literary image in English love poetry. Winstedt also establishes a metaphorical extension from the concrete reference to the feathered flock (*punai*/pigeons or doves) in the first couplet to the abstract emotion of love

in the second couplet with the use of the adjective "callow". This is yet another skilful shift towards embellishing the new poem. "[C]allow" which denotes a fledgling without feathers and which figuratively refers to an inexperienced person implies an infatuation instead of a mature love.

Like Winstedt, Hamilton too evokes a traditional image when he speaks of the eye that "fires the heart". While Winstedt suggests that a love fed by the eye is a fledgling love, Hamilton expresses love at first sight as a sensation that sets the heart afire. And the first flame of passion in Hamilton's version is cleverly juxtaposed with the image of the break of day in line 3: "the dawn of love's dominion". In the ST, there is no presence of such a fine network of imagery. The incorporation of these stylistic touches by Harrison, Winstedt and Hamilton transform the pantun into a poetic work carrying a stamp of their own. Willis Barnstone in *The Poetics of Translation* (1993) finds such practice of stylistic individuality as a possible "struggle for primacy", a contestation of the TT with the ST for its own identity:

> In literary translation the source author and the translator commonly set up a dialogical relationship, instigated for chronological reasons by the translator, and then parent and child struggle for primacy. In his essay on Frank Kafka and his precursors, Jorge Luis Borges points out that a later author may alter the text of the precursor as decisively as he or she is influenced by the precursor. So too the translator not only receives from the precursor but recognizes and resurrects the author and actively determines our understanding, reception, and evaluation of the source in a re-creation that ultimately vies with the "original" for authority and even originality. (p. 8)

In Harrison's second pantun translation too, this tendency to recreate the ST with a fresh liveliness is once again evident. The following is the original poem:

Asal kapas menjadi benang
Asal benang menjadi kain;
Sudah lepas jangan di-kenang,
Sudah menjadi orang lain

(Wilkinson's *Papers on Malay Subjects*, 1907, p. 66)

Harrison's translation of *Asal kapas menjadi benang* will be compared with Wilkinson's, Winstedt's, and Hamilton's versions.

Table 3. Four English translations of *Asal kapas menjadi benang*

Harrison cited in Wilkinson's *Papers on Malay Subjects*, 1907, p. 54	R.J. Wilkinson *A Malay-English Dictionary*, 1901/1959, p. 48
The silk-worm's treasure turns into thread, Thread into cloth, the weaving being sped; Hearts too may change, and love is only lent, The love I loved was someone different	It first was cotton, now is thread, And cloth it next shall be; Ah, mourn her not! when love is dead, Another girl is she.
Winstedt, *Pantun Melayu*, 1914, p. 20	Hamilton, *Pantun Melayu*, 1941, p. 66 'A Past Love'
From cotton coarse our thread we fashion, From the thread our fabric's wove. No remorse! when sped our passion, I'm another, not your love.	Out of cotton comes a thread, And from thread a cloth is woven. Parted once, let thoughts be dead, He is now another person.

Of the different versions above, Harrison's reconstitution of the first couplet distinctly stands apart from the rest. While Wilkinson and Hamilton closely represent the activity of thread being woven into cloth in a straightforward way using the simplest of words, Harrison chooses to substitute and enhance the bare directness of the first two lines with a vivid and pleasant poetic vision of diligent industry: "The silk-worm's treasure turns into thread, / Thread into cloth, the weaving being sped". Harrison's practice here of invigorating the plainly-worded ST with a more intensely lucid language and imagery also evident in some of Wilkinson's, Winstedt's and Hamilton's pantun translations is described by Patricia Terry as a common practice among nineteenth century translators and their predecessors. She compares this earlier practice of "ornamentation" with the

"curiously flat" translations of present poetry. Her comments on this appear in the article 'The Invisible Difference: Notes on the Translation of Poetry' (in William Frawley's *Translation: Literary, Linguistic, and Philosophical Perspectives*, 1984):

> The art of intensifying language that retains a surface simplicity is as constant in poetic art as is the opposite tendency toward ornamentation, but it was, until the nineteenth century, always assisted by recurring rhythm and usually rhyme as well. When these factors are eliminated, the poet needs all the more to find an increased emotional resonance in the words themselves. This is why much contemporary poetry, which might appear more readily translatable than earlier works, is in fact more difficult. What seems like natural, even the inevitable, translation is curiously flat. (p. 60)

Harrison's "art of intensifying" the "surface simplicity" of the ST is well-supported by a recurring rhythm produced by his generally alliterative and perfectly a/a/b/b end-rhymed lines. This is evident for e.g. in the translation of the pantun *Asal kapas menjadi benang* where the alliterations can be seen in the following lines: "The **s**ilk-worm'**s** trea**s**ure turn**s**"; "**t**reasure **t**urns in**t**o **t**hread"; "**l**ove is on**l**y **l**ent"; "The **l**ove I **l**oved" and, the perfect end-rhymes in "thread"/ "sped" and "lent"/ "different". Wilkinson, Winstedt and Hamilton who though relatively less alliterative than Harrison, also employ rhymes and "an increased emotional resonance in the words themselves" to heighten the "surface simplicity" of the Malay pantun. The renditions of the third line of *Asal kapas menjadi benang* provide a good example of such artistic employments of intensification practised by Harrison and his peers.

The counsel given in the third line, *Sudah lepas jangan di-kenang*, which is literally 'already lost don't think/dwell on it' is once again very differently formulated by Harrison. Harrison's "[h]earts too may change, and love is only lent" is surely the most modulated transfer and a relatively more meditative and philosophical statement compared to the rest. Wilkinson's "Ah, mourn her not! when love is dead" is a deeply affected rebuke; Winstedt's "No remorse! when

sped our passion", is an equally vehement no-nonsense instruction; Hamilton's "Parted once, let thoughts be dead" is a gentler-toned, sympathetic concern. Wilkinson's and Winstedt's tendency to apply "an increased emotional resonance" is clearly evident in these lines; their loud tonal expressions add depth of feeling to the subdued matter-of-factness of the original line.

Popovic points out that "the translator has the right to differ organically, to be independent, provided that independence is pursued for the sake of the original in order to reproduce it as a living work" (cited in Bassnett 2002: 85). Octavio Paz (in *Traduccion*, cited in Barnstone) in a somewhat similar vein states that "[p]oetry is waiting not only for a translation but for another sensibility. Poetry is waiting for the translation of a reader." (1992, p. 15). Harrison's independence which is witnessed in the maximal modulations in his creative translations is a sign of the translator-reader who has come to the foreign text with another sensibility. His work as such "differ(s) organically" but, Harrison (like his peers and contemporaries) at the same time cautiously re-captures the vital thought of the ST.

Harrison's achievement of an organic novelty which preserves the ideational mettle of the original text surely qualifies to be called a living work. The sensibility of a reader who engages with, and transverses between, two distinctly varied cultures is also perhaps ultimately able to offer more, rather than less, in the translated work.

3. J.L. Humphreys: Victorian Extravagance in Pantun Phraseology

J.L. Humphreys (1881-1929) was among the 1905 batch of British cadets sent to Malaya. Humphreys's highest position in the Civil Service was as British Advisor (BA). He was the first Advisor to be appointed to the north-eastern peninsular state of Terengganu. He served three consecutive Sultans of Terengganu from 1915 till 1925. During his considerably long tenure, Humphreys accomplished much for the state. This was due to the punctilious and tactful working ethics which he was able to maintain with the Malay rulers and his European colleagues.

Huessler states that, "[i]t was in Humphreys's time that Terengganu turned the corner: he was the founder of its modern statehood" (1981, p. 213). The information below records Humphreys's insightful personality which gained him much favour with the native leaders of Terengganu.

> Humphreys got on well with Sultan Sulaiman [the last ruler he served], who soon saw that the BA wanted European officers [to assist in the state civil service that was completely run by Malays when he arrived] only because Malays were not able to manage all the tasks of modernization and that the local men would be trained as soon as possible. The BA's deep knowledge of the state and his tact in dealing with everyone from the ruler down were well known. […] As they [the Malay rulers] listened […] to speeches given by the high commissioner and then Humphreys, they could not help noticing a contrast between the banality and coldness of the former's remarks, made in a language most of them did not know, and the exquisite intimacy and warmth of the BA's words, delivered in faultless Malay. It was hard for the high commissioner to appear as anything but an Olympian potentate from afar. Humphreys was a friend, familiar, local, and considerate. (Huessler, 1981, p. 215)

In terms of Malay Studies, Humphreys's only known contributions are 'A Collection of Malay Proverbs' (1914)[2] and 'A Naning Recital' (1921)[3] which appear in JSBRAS (Journal of the Straits Branch of the Royal Asiatic Society), Vol. 67, pp. 95-123 and Vol.83, pp. 1-29 respectively.

Of the two pantun renditions into English produced by Humphreys, this analysis will concentrate on "The Guarded Rose". This octo-stanzaic linked

[2]E.S. Hose's *The MBRAS book of 1,600 Malay Proverbs with Explanations in English* (1933) also records Humphreys's collection of proverbs alongside other collections of proverbial sayings by British civil servants like Sir William E. Maxwell and Sir Hugh Clifford.

[3] Humphreys (and Sir Andrew Caldecott) who were fascinated by the ritual speeches of the Minangkabau Malays of Negeri Sembilan contributed significantly towards the study (and translation) of these long and rhythmic speeches.

pantun song, tells of a jealously guarded love eventually won over by "guileful stratagem". Below is the original alongside Humphreys's translation:

Table 4. Humphreys's translation of a Linked Pantun, *Pokok beringin di-tepi huma*.

Winstedt & Wilkinson, *Pantun Melayu* 1914: Pantun No: 306-313. 'The Guarded Rose'	Humphreys, 'Appendix' in *Pantun Melayu*, 1914, p. 197
Pokok beringin di-tepi huma, *Puchok melampai menghala ka-belukar.* *Hati ingin melihat bunga,* *Bunga di-lengkong ular yang besar.*	A fig tree by the rice plot grows, With branches drooping to the brake: My heart is fain to see the rose, The rose beset by jealous snake. (Also cited in Wilkinson, 1901/1959, p. 681)
Puchok melampai menghala ka-belukar, *Mati di-lilit ribu-ribu.* *Bunga di-lengkong ular yang besar.* *Chari-lah 'akal dengan-nya tipu.*	The branches drooping to the brake— A climbing creeper strangles them: To win the rose beset by snake, Devise a guileful stratagem.
Mati di-lilit ribu-ribu, *Laksamana tukang tutoh-nya.* *Chari-lah 'akal dengan-nya tipu.* *Bagaimana akan membunoh-nya.*	The climbing creeper strangles them, A gallant lad shall lop away: Devise a guileful stratagem, The serpent sentinel to slay.
Laksamana tukang tutoh-nya, *Sandar-menyandar di-batang pinang.* *Bagaimana akan membunoh-nya?* *Tembak dengan peluru bertunang.*	The climbing creeper lopped away. Dangles and drops about the tree: The serpent sentinel to slay, Shoot with a shaft of sorcery.
Sandar-menyandar di-batang pinang, *Timpa-menimpa di-batang padi.* *Tembak dengan peluru bertunang.* *Kena ta'kena , ular pun mati.*	Dangles and drops about the tree, And falls among flattened rice: Shoot with a shaft of sorcery, And hit or miss the serpent dies. (Also cited in Wilkinson, 1901/1959, p. 1249)
Timpa-menimpa di-batang padi, *Padi di-bawa dari Balok.* *Kena ta'kena , ular pun mati,*	And falls among flattened rice— The rice was brought from Balok town: Or hit or miss the serpent dies,

Bunga pun dapat kita nan jolok.	And then I pluck the rose-bud down.
Padi di-bawa dari Balok, *Tiba di-kuala pechah perahu-nya.* *Bunga pun dapat kita nan jolok,* *Sampai di-kepala pechah bau-nya.*	The rice was brought from Balok town, But on the bar the ship was shattered: I win and wear the rosy crown, And on my head the scent is scattered. (Also cited in Wilkinson, 1901/1959, p. 858)
Tiba di-kuala pechah perahu-nya, *Juru-mudi menyorong sampan.* *Sampai di-kepala pechah bau-nya,* *Tujoh hari sahaya ta' makan.*	Out on the bar the ship was shattered; The pilot pushed the boat ashore: About my head the sweet scent scattered, Is food enough seven days and more.

Although Humphreys closely documents the story and the narrative sequence in the pantun stanzas above, his translational style is expressly creative in terms of the language use. Two examples will suffice to illustrate this: (i) *Hati ingin melihat bunga, / Bunga di-lengkong ular yang besar* (lines 3 & 4, stanza 1) in a close 'grainy' translation is 'heart wishes to see (the) flower/ flower encircled (by) snake which is big' and, (ii) *Bunga pun dapat kita nan jolok, /Sampai di-kepala pechah bau-nya* (lines 3 & 4, stanza 7) in a 'lumpy' transfer would read as, 'flower too can we pluck off (from a tree with a pole)/ till on (the) head breaks its fragrance'. In Humphreys's, "My heart is fain to see the rose, /The rose beset by jealous snake" and, "I win and wear the rosy crown, /And on my head the scent is scattered", the renditions are lexically modulated. This is evident for example, in Humphreys's specificity in the use of the English "rose" for the generic *bunga*/flower' and its extension to "rosy crown" to imply the victory won in redeeming the lady from a jealous rival. Besides this, his particular phonic practice of building a rhythm on alliterative lines is also a modulation of form. Amongst some of these skilfully forged alliterations are: "The ro**s**e be**s**et by jealou**s** **s**nake"; "**c**limbing **c**reeper"; "A ga**ll**ant **l**ad sha**ll** **l**op"; "**D**angle**s** and **d**rop**s**"; "The **s**erpent **s**entinel to **s**lay"; "**Sh**oot with a **sh**aft of **s**orcery"; "**f**alls among **f**lattened"; "I **w**in and **w**ear the rosy crown" and "the **s**weet **s**cent

scattered". The abundant use of the hushed, sibilant sounds echoes the guilefulness of the stratagem devised to defeat love's opponent.

Humphreys's content-faithful but linguistically domesticated target-text comes close to being a covert translation. The linguistic domestication is evident in the language of the target poem which smacks of Englishness throughout: in its lexical use like "fain", "beset", "scent", "serpent sentinel", "rosy crown" etc. and its structural constructions which echo the ease and naturalness of lines typical in an English poem of the early twentieth century.

Humphreys's poetic expressions reflect to a large extent, the decorous and animated phraseology of a Victorian poem. The influence of the Victorian era is known to have continued into the early years of the twentieth century. A style heavily reliant on rhyme and rhythm was a feature of the high Victorian poetry of poets like Alfred Tennyson, Thomas Browning, Matthew Arnold etc. and clearly influenced translators in their expectations about poetry. The lines, *Bagaimana akan membunoh-nya? / Tembak dengan peluru bertunang* for example, are very plainly, 'how to kill it (i.e. the snake) / shoot with bullet (that has) magic (to hit the mark)' in comparison to Humphreys's grandioise alliterative rephrasings which are 'The serpent sentinel to slay, / Shoot with a shaft of sorcery'. Except for the reference to "rice" "brought from Balok town" (stanza 7, line 1) which betrays its locality and the occasional disjointedness apparent between the 'strange' first couplets and the second couplets (in keeping with the unique form of the Malay pantun), there is little else that gives up the poem as an 'import' from another culture. The poem might well have been written by an English poet residing in an Eastern country.

Note that the love theme and rhymed four-line stanzaic narrative of the Malay linked pantun does in some ways resemble the matter and form of an English lyrical ballad. This kind of an overall correspondence in poetic genre is obviously advantageous to a translating task. This too may have eased Humphreys's task in reproducing a lively English lyric poem of 'The Guarded Rose'.

It must be stressed that "[w]hatever skills the translator brings to his or her invention, its style will be subject to the tradition and taste of the time" (Barnstone 1984:50). Eco, in his book *Mouse or Rat? : Translation as Negotiation*, refers to this phenomenon as the "so called *horizon of the translator*". By this he means that "[e]ach translation is received within the framework (or 'the horizon') of literary conventions that inevitably influence the choices of the translator" (2003:143). Among the various considerations in defining a translational *skopos*, the "*horizon of the translator*" is undoubtedly an important criterion if the literary tastes of the target audience are to be fulfilled. Humphreys's translation style is evidently influenced by 'the (literary) horizon' he lived in.

4. Concluding Remarks

The individual stylistic imprints in the pantun translations of Humphreys and Harrison, like the other three more known pantun translators of the twentieth century are therefore, the result of not only a translational intention subject to the translator's intimate readings and interpretations of the foreign text but also how each perceives and translates the 'literariness' of the Malay poetic text with respect to the "*horizon of the translator*" and, to some degree according to one's personal taste. As such, the 'literariness' constructed by the pantun translators who have been observed thus far, does not rigorously coincide with the 'literariness' projected by the ST. As Clive Scott says in his article 'Translating the Literary: Genetic Criticism, Text Theory and Poetry' in *The Translator as Writer* (Bassnett & Bush (eds.) 2006) it is a 'literariness' that is "reinvented" and "re-imagine[d]" via a set of creative modulations:

> It is too easy to think of literariness as something stable, something already achieved and held firmly by the work. Criticism itself is inclined to treat literariness as invested in the work (in its rhetorical figures, its narratological art, its style) […] But we should argue that literariness is also a floating quality, ever to be reinvented – as indeed history itself is in the habit of reinventing it […] – something with which the reader (translator) infuses the text or which he or she uses the text to generate. Literariness is a virtuality

> of the text. The translator does not 'record' the source text (ST) in another language, but re-imagines it, its literariness. (p. 106)

Prior to Scott, Nord (1997) addressed this "floating quality" of 'literariness' in her discussion on the "actional aspects of literary communication" (pp. 80-84). She points out that "[i]ntratextual features are not marked 'literary' as such" in an expressive text. This is because "not one single factor is sufficient to define literariness on its own, since each of them can also be found in non-literary texts" (p. 82). However, Nord adds that since intratextual features "do function as signals indicating the sender's literary intention to the readers", it is requisite that they be "marked in such a way that the reader's attention is drawn to the extraordinary literary character of the text" (p. 82). She further emphasizes that if they are not marked "as literary in connection with their own culture-specific expectations, which are activated by certain extra-textual signals", the reader may "not recognize its literary function, perhaps accepting its content as straight fact" (p. 82).

In line with her functionalist approach to translation, Nord refers to literariness as "the specific effect or function of the literary text" (p. 82). This is related to her view of literariness as "first and foremost (being) a pragmatic quality assigned to a particular text in the communicative situation by its users" (p. 82). She adds that "whether literariness is seen as a particular choice of subject matter, as use of a literary code, or as a relationship with language conventions (originality vs. conventionality), there is little doubt that a literary text can produce a particular aesthetic or poetic effect on its readers" and it is this that "gives the literary text a specific value of its own, affecting the interaction between writer and reader" (p. 82).

The 'literariness' in Wilkinson's, Winstedt's and Hamilton's translations is distinctly marked both intratextually and extratextually. Each of these translators' pantun anthologies and expository writings, in discussing at length the poetics of the pantun alongside a sample of English translations, extratextually prepare the reader for a literary engagement. Harrison's and Humphreys's

translations which are cited as samples within Wilkinson's and Winstedt's works, are thus expected to be similarly received as poetic recompositions.

The intratextual markers of 'literariness' in Harrison's and Humphreys's works as in the case of their contemporaries, are partly absorbed and reflected from the aesthetic mould of the Malay pantun and partly reinvented from the trends of their own literary tradition. A carefully-balanced loyalty to "the culture-bound communicative intentions of both sender and receivers" (Nord, 1997, p. 83) is therefore reflected through the 'literariness' in their works. The evocation of a merged 'literariness' shaped by the idiosyncratic translator-traits of these practitioners, invests their pantun renditions with "a specific value of its own" (p. 82).

Given the 'respectable' status the Malay pantun had gained in the early twentieth century, it is not surprising that many such translations which appear in informative texts like Wilkinson's dictionary and his scholarly writings on Malay subjects or in Winstedt's history of classical Malay literature were recast into lively target language expressions whilst reflecting the closest poetic form of the ST. Harrison's and Humphreys's pantun translations therefore like Wilkinson's, Winstedt's express boldly creative styles which stand in stark contrast to the pantun's more demure literal or grammatical translations in the referential texts of the nineteenth century.

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