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Documenting Sundanese Literature by the Presentation of Its Folklores Written in Three Languages

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Abstract—Sundanese literature as other regional literatures all over Indonesia faces the same situation and problem regarding its existence. There have been some efforts made to preserve this local culture either through collaborative researches, national and international publications, or documentation. Faculty of Cultural Sciences Universitas Padjadjaran having Sundanese Study Program has made a documentation of Sundanese folklores taken from areas in West Java under the Sundanese culture as well as from books. The folklores are collected and made into a written documentation. The source text which is written in Sundanese language is then translated into Indonesian language as the first target language and into English as the second target language altogether and is published in a book entitled "The Most Popular Sundanese Folklore: Myth, Legend, and Tales" in cooperation with Ministry of Culture and Tourism. The first background of this research is that although the folklores are taken from different areas of West Java, there are some similar topics involved. The second background is that the translators of the two target languages have both a Sundanese cultural background however they have their own preferable methods in translating the folklore. Based on the two backgrounds, this research aims to identify what similar topics appeared in the folklore and what method of translation is used to transfer the similar contents into Indonesian language and English language studied by using Newmark's methods of translation. The results show that the first similar topic in the Sundanese folklore is about kingdom including the king and the queen, the prince and princess, then the second is about the childless family, the third is about the existence of snake or dragon, the fourth is about meditating in a forest or a mountain, and the last is relating to Islam or a Moslem. The method of translation used in the translation from Sundanese language into Indonesian language is of SL emphasis while the method used in the translation from Sundanese language into English is of TL emphasis.

Keywords—Sundanese folklores; Sundanese language, Newmark's methods of translation; SL emphasis; TL emphasis

I. INTRODUCTION

Universitas Padjadjaran as one of the universities in West Java has a responsibility to preserve the culture in this area; Sundanese culture. The existence of Sundanese Study Program in Faculty of Cultural Sciences as one of the study programs in Universitas Padjadjaran has become one of the factual efforts done by Universitas Padjadjaran to keep and to develop Sundanese culture as a part of regional culture in Indonesia. With the existence of this study program, all elements in Sundanese culture are portrayed as objects to be studied and to be learned. This includes its language, its literature, its customs, and its indigenous teachings. It cannot be avoided that the fact is now Sundanese language in Sundanese culture is no longer a mother tongue. Sundanese language becomes the second language after Indonesian language (Pujiatin.,et.al, 2017). Whatever the status of this local language, there will always be efforts to keep this from extinct. As long as the university exists then the Sundanese culture will exist as well. That's the commitment given to Sundanese culture.

Talking about folklore as part of culture, one of the ways to see how one culture lives in a society or community is through its folklore. The folklores being studied are the folklores representing the life of Sundanese people in the past and this involves tales, myth, and legend. We can see how Sundanese people documenting Sundanese literature by the presentation of its folklore written in three languages as one of factual efforts done by Faculty of Cultural Sciences, Universitas Padjadjaran to actively participate in preserving Sundanese culture including its language and its literature. The documentation of Sundanese folklores actually is not only presented in three languages; Sundanese language, Indonesian language and English language. The Faculty of Cultural Sciences had also published the Sundanese folklores in all foreign languages studied there; German, French, Russian, Japanese,

and Arabic. The publication is in the combination of three languages; Sundanese language, Indonesian language plus one foreign language. Unfortunately the book has not been publicly distributed, limited only to internal usage like as gifts for guests both from abroad and from national universities or from government institutions. By the publication of this research it is hoped that the Faculty or even the University will see how important to do some revision to the book and republish it and this time it has to be publicly distributed.

II. LITERATURE REVIEW

A. Previous Researches

There are some previous researches involving Newmark's methods of translation either applied in literary works or other works. Fengling (2017) compared Newmark's translation theories including methods of translation with Nida's. Regarding the methods of translation, Fengling focussed more to the duo "popular' methods of translation: semantic translation and communicative translation. According to Fengling, "communicative translation focuses on the reader, aiming at making the text more native and original. Meanwhile, semantic translation emphasizes the contextual meaning of original." Fengling also discussed the purposes of the two methods that the purpose of communicative translation is accessible to the reader and to effect on its readers' minds while on the other hand the purpose of semantic translation is to create precise flavour and tone of the original and preserve the author's idiolect." This underlines the basis of the classification of translation's methods: SL (Source Language) emphasis and TL (Target Language) emphasis. What will be studied through this research will not cover only two methods of translation (Semantic translation and Communicative translation). This research will see the involvement of methods under the two emphasis including semantic translation and adaptation.

The next research was done by Qiushi Wang (2014) three years before Fengling's. Wang elaborated Newmark's translation theory by relating the classification of methods of translation with text-types theory with the focus on again the two duo popular methods of translation; semantic translation and communicative translation. Wang came up with a conclusion that the freest method of translation under the SL emphasis in a Newmark's V diagram is semantic translation and that makes the strictest method is word-for-word translation. Meanwhile the strictest method of translation under TL emphasis is Communicative translation which automatically put Adaptation method as the freest method of translation. That means that Free method of translation is the second freest. Wang identified some characters of Semantic translation and Communicative translation that Semantic translation is author-centered, form-centered and SL oriented and it usually reduces the units of translation, for example from sentences to words. Opposed to the characters of Semantic translation, Communicative translation is reader-centered, communication-centered and TL oriented that it tends to extend the units of translation.

The third research made use of Newmark's methods of translation specifically Semantic translation and Communicative translation was made by Zhang Ge (2012). This time the two "duo" translation methods were applied not to literary works like folklore but to the translation of public signs in the scenic spots. Zhang Ge underlined the reasons why choosing Peter Newmark's theory that one of them is because Newmark's theory is easy to be applied as it has every step to achieve the goal, like solving a math problem unlike others. I strongly agree with Zhang Ge's opinion: Newmark's theory is one of the most preferable.

Documenting Sundanese culture through its folklores involving more than one target language in one work is not easy at all. The different cultural background of the two target languages interfere with the translating work. Guerra (2012) put forward that when cultural differences exist between the two languages (source language and target language), it is extremely difficult to achieve a successful transfer. It is therefore that what is doing in this research is the application of translation method as folklore cannot be interpreted partly. Newmark provides the tools to deal with all units of language including the larger units such as sentences and paragraphs. That is one of the reasons why this research makes use of translation methods, not to mention that Newmark specifies the classification of translation method based on two emphasis: SL emphasis and TL emphasis. This means that the methods are seen from both importance; the source language and the target language. The classification covers the two kinds of language.
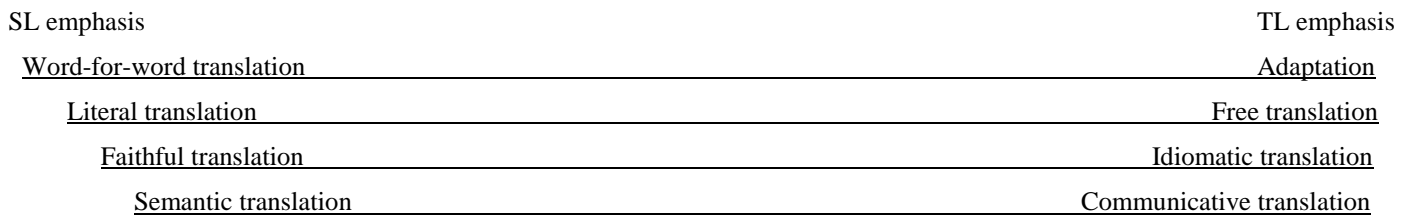
The research using the same data source, the book "The Most Popular Sundanese Foklore: Myth, Legend, and Tales" has been carried out by Nurohmah (2016). Nurohmah used only one particular folklore from the book, The Legend of Talagawarna as her data source and the foreign language involved in the book is not English but Japanese language. The theory of translation that was used is not Newmark's but Moentaha's (one of Indonesian's scholars whose major is Translation Studies) which focuses on the smaller linguistic units involving among others, addition and deletion. Nurohmah did not study the characteristic of Indonesian folklore in this case Sundanese folklore compared to Japanese folklore as Danandjaja did (1995). According to Danandjaja, Indonesian culture consists of two: the national culture '*kebudayaan Nasional Indonesia*' and the ethnic cultures '*Kebudayaan Nusantara*'. Sundanese culture is a part of Indonesian ethnic cultures and its folklore discussed in this research is what Danandjaja stated as oral folklore consisting of words in folktales and legends.

One of the previous researches which has strengthened this research was the article written by Wessing (1997) who specified his research on one of the Sundanese folklores, Nyi Roro Kidul, entitled "A Princess from Sunda: Some Aspects of Nayi Roro Kidul". He elaborated the presentation of the character of this legend by taking from some sources and by comparing to other female characters from other cultures. It is concluded that the origin of Nyi Roro Kidul is Sundanese culture. The existence of Nyi

Roro Kidul is presented in a way that shows her sexuality. What happens in the Sundanese folklores is not the focus of this current research. This research focuses more to the act of documenting and the presentation of the folklores written in three languages, specifically dealing with the same topic.

B. Newmark's Methods of Translation: SL Emphasis and TL Emphasis.

Regarding the methods of translation, Newmark (1988) classifies them into two emphasis: SL (source language) emphasis and TL (target language) emphasis where each emphasis consists of 4 methods of translation arranging into a V diagram:

SL emphasis	TL emphasis
Word-for-word translation	Adaptation
Literal translation	Free translation
Faithful translation	Idiomatic translation
Semantic translation	Communicative translation

This diagram represents the level of strictness of each method ranging from the strictest method in SL emphasis, word-for-word translation up to the freest method still in the SL emphasis; semantic translation. While in TL emphasis, the strictest method is communicative translation and the freest method is adaptation. This research is not going to discuss all eight methods but only to the methods found in the data: literal translation as the tool to compare the presentation of Sundanese language and Indonesian language, semantic translation as the method applied in the first target language, Indonesian language, and adaptation as the method applied in the second target language, English language.

What information dealing with the three of them are explained by referring to Newmark's theory (1988:46-48). The first method is called literal translation which is the SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved. The second method of SL emphasis used in this research is called Semantic translation which must take more account of the aesthetic value (that is, the beautiful and natural sound) of the SL text, compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version. Going to the TL emphasis, the only method involved in this research is called Adaptation which is the 'freest' form of translation. It is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten.

Out of 8 methods put in the classification of SL and TL emphasis, there are two methods, semantic and communicative translation, which have been discussed more than others as they are considered to be the most appropriate, ideal. Dealing with these two, Wang (2014) concludes that semantic translation is author-centered, form-centered, and SL-oriented, usually reduces the units of translation, for example from sentences to words. While communicative translation is reader-centered, communication-centered and TL-oriented. It tends to extend the units of translation. Interestingly what can be found in the presentation of Sundanese folklore in three languages is not the two translation methods, only one which is semantic translation of SL emphasis.

III. METHOD

This research uses 20 folklores out of thirty as the data source. Another ten folklore which are fables are not discussed here. There are two methods altogether used to study all the folklore; qualitative method and quantitative method. According to Kothari (1985) qualitative research method is concerned with qualitative phenomenon, i.e., phenomena relating to or involving quality or kind. By using qualitative methods, the twenty folklore are observed to find out the main topics used in the folklore so that the folklore having similar topics can be identified. Quantitative method is based on the measurement of quantity or amount. It is applicable to phenomena that can be expressed in terms of quantity. By using the quantitative method, the similar topics reveal in the twenty folklore are counted so that the frequency of one certain topic in the folklore can be identified.

The second major step done is to compare the folklore written in Sundanese language as the source language with its translation in Indonesian language and English language. By applying Newmark's methods of translation, the target texts (Indonesian and English) having similar topics are studied to identify what preferable methods used, either they are of SL emphasis or TL emphasis.

IV. RESULT AND DISCUSSION

"The Most Popular Sundanese Folklore: Myth, Legend, and Tales" consists of 30 folklores; 20 folklores are of myth, legend, and tales, another 10 folklores are of fables. For this research, fables are not included to get the objective finding relating to the

existence of animal in human's life not in the animal's life where animals play an active role. From this documentation it can be identified that in Sundanese folklores there are similar topics revealed. The appearance of the similar topics are put in Table 1.

A. *Similar Topics in Sundanese Folklores*

Table 1: Similar Topics in Sundanese Folklores

No.	Similar Topic	Name of Folklore	Description
I/1.	About kingdom or a king, a queen, a prince or a princess	Dipati Ukur	*Nalika Dipati Ukur (**Adipati ti Tatar Ukur/Bandung**) ngalaksanakeun parentah ti **Sultan Agung** Mataram pikeun merangan VOC di Batavia…* 'When **Dipati Ukur** was waging war against the Dutch VOC in Batavia, **Sultan Mataram** sent a number of troops …'
I/2.	About kingdom or a king, a queen, a prince or a princess	The Legend of Talagamanggung	*Jaman baheula di tutugan Gunung Cereme, aya hiji nagara. Eta nagara teh ngaranna **Karajaan** Talagamanggung.* 'Once upon a time in the valley of Mount Ciremai there was a prosperous and peaceful **kingdom**, called Talagamanggung.'
I/3.	About kingdom or a king, a queen, a prince or princess	The Tale of Ciung Wanara	*Di hiji **karaton**, aya hiji **raja**, kakasihna **Prabu** Brama Wijaya Kusumah.* 'In a place far far away, there was a **peaceful and prosperous kingdom**. The **king** was called **Prabu** Brama Wijaya Kusumah.'
I/4.	About kingdom or king, a queen, a prince or a princess	The Legend of Tangkuban Parahu	*Kacaritakeun hiji pamuda gagah sakti mandraguna jenengan **Prabu** Brahma. Anjeunna teh putra Dayang Sumci jeung **Prabu** Bijaksana.* 'Once there lived **Prabu** Brahma, a strong but impish young man, the son of forever young Dayang Sumbi and the grandson of the wise **Prabu** Siliwangi, the **noble king** from Padjadjaran.'
I/5.	About kingdom or king, a queen, a prince or a princess.	The Legend of Talagawarna	*Kacaritakeun jaman baheula aya hiji **karajaan** nu katelah Kutatangguhan. Katatangeuhan teh hiji **karajaan** anu gemah ripah tur tengtrem.* 'Kutatanggeuhan was a prosperous and peaceful **kingdom** ruled by a **wise king**, Prabu Suwartalaya and a **noble queen**, **Ratu** Purbamanah.'
I/6.	About kingdom or king, a queen, a prince or a princess	The Tale of Jaka	*Kacaritakeun aya hiji kolot boga dua anak, lalaki kabeh. Si kolot teh nitah neangan manuk titiran anu jangjangna emas, pamatukna inten. Anu meunang dek*

			dikawinkeun ka **putri, anak raja**.
			'Once there was a man of **royal** descent. He was so influential in the **royal** household that he managed to talk with the **King** into marrying the **princess** with his son.'
I/7.	About kingdom or a king, a queen, a prince or a princess	The Orphans	*Kacaritakeun aya hiji* **raja** *keur buburu.*
			'At that time a **king** was going hunting followed by his soldiers.'
I/8.	About kingdom or a king, a queen, a prince or a princess	The Tale of Buncir	**Putri raja** *datang, kaambeu ku sengitna limus.*
			'The **Princess** came, she smelled the ripen mango.'
I/9.	About kingdom or a king, a queen, a prince or princess	The Golden Basin	*Atoh naker si Jelema malarat teh, sabab ku meaunang bokor emas manehna jadi* **raja** *di eta tempat*
			'The poor man upon seeing the golden basin, was very happy, and thanked the magical catfish. The poor man then rushed to the organizers. They, still in awe, declared the poor man as the winner of the contest. The poor man was then crowned as **king** of the country.
II/10.	About the childless family	The Tale of Ciung Wanara	*Di hiji tempat nu ngaranna Geger Sunten, katelah Aki jeung Nini Balangantrang,* **pedah teu boga budak**.
			Meanwhile, downstream, there was a place known as Geger Sunten. There lived a **childless Balangantrang couple**
II/11	About the childless family	The Tale of Nini Anteh	*Kacaritakeun jaman baheula aya hiji awewe nu katelah Nini Anteh. Manehna geus lila kawin jeung Aki Balangantrang.* **Tapi can diparengkeun boga anak.**
			Once in a distant past, there lived an old lady, known as Nini Anteh. She was long married to Aki Balangantrang **but was still to have a child.**
II/12	About the childless family	The Legend of Gunung Geulis	*Kacaritakeun jaman baheula aya salaki pamajikan nu geus lila ngawangun rumah tangga, tapi* **tacan diparengkeun boga anak**.
			Once lived a couple who had married for a long time **but they had yet be blessed with children.**
II/13	About the childless family	The Legend of Talagawarna	*Hanjakalna, Prabu jeung ratu* **tacan diparengkeun boga anak.** *Kukituna raja jeung ratu ngarasa kacida sedihna.*
			Despite the prosperity and peace that the kingdom had, the couple however, had **yet to be blessed with children,** which made

			them very anxious. But they never gave up trying.
III/14.	About the existence of snake or dragon	Nyi Mas Sanghyang Dewi Sri	*Dina jaman Dewa Guru, aya nu disebut Dewa Anta atawa **Naga (oray)** Anta* In the days of Dewa Guru, lived Dewa Anta, a mighty **dragon**, who was also known as Aki Antaboga
III/15	About the existence of snake or dragon	The Legend of Nyi Roro Kidul	*Saparantos cengkat tina solat, anjeunna ningal **oray** dina larangan Nyi Putri.* To his surprise he saw a **serpent** coming out of Nyi Putri's genital
III/16	About the existence of snake or dragon	The Orphans	*Terekel budak teh naek. Barang keur jongjon ngala kupa, leor aya **oray** sanca, nyampeurkeun adina anu keur diuk, ngahunjar lambar, nyarande kana catang.* The boy then climbed one tree. When he was busy plucking *kupa* fruit, a **python** came to his sister who was sitting leaning on a stump with her legs straight in front.
III/17	About the existence of snake or dragon	The Legend of Gunung Geulis	*Heuleut saminggu ti harita, bangke **oray** jeung layon salakina ngiles taya raratanana. Ceuk carita mah ngajadi **oray**, nu tuluyna nyicingan eta gunung, nu kiwari katelah gunung Geulis nu pernahna di Jatinangor Kabupaten Sumedang.* A week later **the body** of the **snake** and the husband disappeared. Legend has it that the body of the husband was turned into a **snake** which lives in the mountain. The mountain which is located in Jatinangor, a region in Sumedang Residence, is now called Gunung Geulis (Mountain of beauty) after the **snake** that appeared as beautiful princess.
IV/18.	About meditating in forest or mountain	The Legend of Talagamanggung	*Nalika eta dua putra raja mangkat sawawa, si cikal Raden Panglurah indit **tatapa** di Gunung Bitung (5 Km ti Cikijing ka Beulah kidul),* Prince Panglurah then headed Mount Bitung where it was believed that one would receive knowledge on wisdom from the nature after a period of stay in the forest on the mountain.
IV/19	About meditating in forest or mountain	The Legend of Gunung Geulis	*Kocapkeun dina hiji peuting, salakina teh meunang wangsit, yen manehna kudu ngajugjug hiji tempat nu pernahna aya di*

			beulah wetaneun lembur nu dicicingan ku maranehanana. Nu jadi salakina kudu ngajugjug hiji gunung, kalayan kudu **tapa** *di eta gunung* His prayer seemed to be answered when one night he had a dream in which he was instructed to go to a place east of their village, which was a mountain, **to meditate**.
IV/20	About meditating in forest or mountain	The Legend of Talagawarna	*Dina hiji poe, Prabu indit ka leuweung pikeun* **tapa**. *Di jero leuweung, terus neneda Ka Nu Maha Suci sangkan diparengkeun boga anak.* The king even went to the woods to **meditate** and pray to the gods, hoping that the gods would grant him a child.
V/21.	Relating to Islam or a Moslem	Dipati Ukur	*Ari Dipati Ukur nu asli, sabada raksukan gegedenna dipasihkeun ka Raden Puger, teras* **hijrah ka Mekah pikeun munggah haji**. Meanwhile the real Dipati Ukur **sailed to Mecca** and stayed there for years.
V/22	Relating to Islam or a Moslem	The Legend of Nyi Roro Kidul	*Geus sasabaraha kali Nyi Putri rumah tangga, Nepi ka hiji waktu inyana jatukrami jeung* **santri**. *Waktu Nyi Putri nuju kulem carogena lebet ka kamar. Sateuacan ngalap suka, anjeunna* **netepan** *heula anu diterasken ku* **wiridan**. *Saparantosna cengkat tina* **solat**, Until one day, a handsome young 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. 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 the 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 His protection**.
V/23	Relating to Islam or a Moslem	The Tale of Marongge Village	*Pek geura pesek, tuluy lewekkeun kana biwirna.* **Insyaa Allah** *bakal cageur sacara bihara-bihari.* Cut it and rub it to her lips. **Insyaa Allah** she will be as healthy as before.

From the table it can be identified the frequency of certain topic is higher than others; about kingdom or a king, a queen, a prince or princess is the highest. The similar topics revealed are five and they are (1) about kingdom or a king, a queen, a prince or princess, (2) about childless family, (3) about the existence of snake or dragon, (4) about meditating in the forest or mountain, (5) relating to Islam or a Moslem and they are shown only in 14 folklores out of twenty: (1) Dipati Ukur, (2) The Legend of Talagamanggung, (3) The Tale of Ciung Wanara, (4) The Tale of Jaka, (5) The Tale of Tangkuban Perahu, (6) The Orphans, (7) The Tale of Buncir, (8) The Golden Basin, (9) The Tale of Nini Anteh, (10) The Legend of Gunung Geulis, (11) The Tale of Gunung Geulis, (12) Nyi Mas Sanghyang Dewi Sri, (13) The Legend of Nyi Roro Kidul, and (14) The Tale of Marongge Village.

B. *Methods of Translation in Sundanese Folklores*

The analysis data is started by grouping folklores having similar topics. There are five similar topics found in Sundanese folklore presented in three languages in the book of "The Most Popular Folklore: Myth, Legend, and Tales". The parts of the data showing the similar topics are compared; how is it presented in the source language text and how is it presented in the first target language text, Indonesian language, and in the second target language, English in order to find the methods of translation applied. The act of comparing is also to find out what efforts the translators of the two target languages have done to the presentation of the folklores in the target languages. For this research, not all 23 data are studied to identify the methods of translation which have been applied, it is limited only to one presentation represented one similar topic.

Table 2: Semantic Translation and Adaptation in the Topic about Kingdom or A King, a Queen, a Prince or Princess

Source Language (Sundanese Language)	Target Language (1) (Indonesian Language)	Target Language (2) (English Language)
Kacaritakeun aya hiji kolot boga anak dua, lalaki kabeh. Si kolot teh nitah neangan manuk titiran anu jangjangna emas, pamatukna inten. Anu meunang rek dikawinkeun ka putri, anak **raja**. (Si Jaka, 203)	Tersebutlah seorang ayah yang mempunyai dua orang putra laki-laki. Ia menyuruh kedua putranya mencari burung perkutut yang bersayap emas dan berparuh intan. Siapa saja yang mendapatkan burung tersebut akan dinikahkan kepada **putri raja**. (Si Jaka, 123) Method of translation: semantic translation	Once there was a man of royal descent. He was so influential in the royal household that he managed to talk the **King** into marrying the princess with his son. The man had two sons, one of whom he must choose to be married to the **princess**. He therefore sent his sons to seek for gold-winged and diamond-beaked pigeon. Whoever found the bird will be married to the **princess**. (The Tale of Jaka, 44) Method of translation is adaptation
English Literal Translation	English Literal Translation	
Once there was this parent with two children, all sons. The parent asked the sons to find a turtledove bird with gold wings and diamond beak. Who could get it would be married with a princess, the daughter of a king.	Once there was a father who had two sons. He asked his two sons to find a turtledove bird with gold wings and diamond beak. Anybody who could get the bird would be married with a princess.	

From Table 2 it can be identified that the part of Sundanese folklore with the topic about a kingdom, a king, a queen, a prince, or a princess is presented in the word *putri* and *anak raja* in the source language while in the first target language we can see the word *putri raja* and in the second target language text, there is the used of the words *the king* and *the princess*. The three languages have their own form though the form of the source language and the first target language is not too different, but the form of the second target language is very different. It is much longer, and there is some additional information here and there. The text can be considered as being rewritten.

In the first target language, Indonesian, the method of translation which is used is semantic translation. The aesthetic value of the source language text and the form of the source language text are preserved that makes the text SL-oriented. What the translator of the first target language text has done is to specify the meaning of the word *si kolot* in the source language which mean the parent into *seorang ayah* in Indonesian 'a father' as the context shows it is a father which is being discussed. The translator of the first target language also reduced the information *anak raja* 'the daughter of a king' as it is obvious that *putri* is a daughter of a king. While in the second target language, English, the method of translation applied is adaptation. This can be identified from what translator has done. He added more information which is not mentioned in the source language text that the father who is being discussed is of royal descent and he is very influential that he could talk with the king so the king could take one of his sons to become his son in law, the prince. He also added the information that the father must choose which son to be married with the princess. There is more to that. The translator of the second target language had a different perception dealing with the kind of bird. He translated the word *manuk perkutut* 'turtledove' into a pigeon. In adaptation it can be accepted as long as the main idea is about a bird.

Table 3: Semantic Translation and Adaptation in the Topic about Childless Family

Source Language (Sundanese Language)	Target Language (1) (Indonesian Language)	Target Language (2) (English Language)
*Hanjakalna, Prabu jeung ratu **tacan diparengkeun boga anak**. Kukituna raja jeung ratu ngarasa kacida sedihna.* (Talagawarna, 197)	*Sayangnya, Prabu dan istrinya **belum memiliki anak**. Hal ini membuat pasangan kerajaan tersebut sangat sedih.* (Talagawarna, 116) Method of translation: semantic translation	Despite the prosperity and peace that the kingdom had, the couple however, **had yet to be blessed with children**, which made them very anxious. But they never gave up trying. (The Legend of Talagawarna, 38) Method of translation: Free translation
English Literal Translation	English Literal Translation	
Unfortunately, the King and the Queen have not had child yet. Therefore, the King and the Queen felt very sad.	Unfortunately the King and his wife have not had child yet. This made the royal couple very sad. (ST)	

In Table 3 it can be identified that the topic about childless family is presented in three languages through the words: ***tacan diparengkeun boga anak*** which means have not yet had a child yet and in the first target language ***belum memiliki anak*** having the same meaning while in the second target language, English, it is paraphrased into **had yet to be blessed with children.**

In the first target language, Indonesian, the translator used the semantic translation method with the SL-form; no SL structure is changed. This is almost similar to literal translation but the translator made one change in the equivalent of the queen into *istrinya* not *ratu* as he used the word *Prabu* for the equivalent of the king and in Indonesian language there is no direct equivalent for the wife of a *Prabu*. While in the second target language, the translator used adaptation. This is almost the same with free translation only the translator changed the overall structure and add with more information which is not mentioned in the source language text "But they never gave up trying." and *hanjakalnya* which can be translated into 'unfortunately' is translated into a much longer expression "Despite the prosperity and peace that the kingdom had" plus the contradictive conjunction "however'. The main idea about having no child can be comprehended though the text can be considered as rewritten.

Table 4: Semantic Translation and Adaptation in the Topic about the Existence of Snake or Dragon

Source Language (Sundanese Language)	Target Language (1) (Indonesian Language)	Target Language (2) (English Language)
*Saparantosna cengkat tina solat, anjeunna ningal **oray** dina larangan*	*Setelah selesai salat dan berzikir, Sang suami melihat ada **ular** pada*	Having finished praying, he then entered the room in which Nyi Putri

Nyi Putri. (Nyi Roro Kidul, 19)	*kemaluan Nyi Putri.* (Nyi Rorokidul, 88) Method of translation: semantic translation	was waiting for him. Finding her fast asleep in her bed, he became a little bit reluctant to disturb her but, eventually, he decided to wake her up. So he came near her. To his surprise, he saw a **serpent** coming out of Nyi Putri's genital. (The Legend of Nyi Roro Kidul, 11) (A) Method of translation: adaptation
English Literal Translation	English Literal Translation	
After he got up from his prayer, he saw a snake at the genital of Nyi Putri.	After finished prayer and dhikr, the husband saw a snake at the genital of Nyi Putri.	

In Table 4 it can be identified that the topic about the existence of snake or dragon is presented in three languages through the words: **oray** which means 'snake' in the source language text, **ular** which means 'snake' in the first target language text and **serpent** a typical kind of snake in the second target language text.

The method of translation applied in the first target language text is semantic translation as the structure of the SL is kept and the aesthetic value of the source language is preserved by the use of euphemism *larangan* that refer to the genital organ into *kemaluan* in Indonesian language and the third person pronoun *anjeunna* which can be translated into he or she is translated not into a pronoun again but to the expression *sang suami* which equals to the husband. While in the second target language text, just seeing from the economy of the content, it shows that the equivalent is very much longer. It is no longer a paraphrase or extended text, it has totally a different form. Therefore it is an adaptation. The translator has his own knowledge about this folklore that he put it into his translation. The presentation of the part of the folklore which is about the existence of snake or dragon becomes much richer.

Table 5: Semantic Translation and Adaptation in the Topic about Meditating in a Forest or Mountain

Source Language (Sundanese Language)	Target Language (1) (Indonesian Language)	Target Language (2) (English Language)
Nalika eta dua putra raja mangkat sawawa, si cikal Raden Panglurah indit **tatapa** *di Gunung Bitung (5 km ti Cikijing ka Beulah kidul).* (Sajarah Talagamanggung, 171)	*Singkat cerita Raden Panglurah pergi* **bertapa** *di Gunung Bitung (lima km dari Cikijing sebelah Selatan).* (Talagamanggung, 91) Method of translation: semantic translation	Thus, he had his only son, the Young Prince Panglurah, **go on a quest** to search for wisdom in life so that when he returned, he would be ready to be crowned as the new king. Prince Panglurah then headed toward Mount Bitung where it was believed that one would receive knowledge on wisdom from the nature after a period of stay in the forest on the mountain. (The Legend of Talagamanggung, 16) (A) Method of translation: adaptation
English Literal Translation	English Literal Translation	

When the two children were growing up, the eldest son Prince Panglurah went to meditate in Mount Bitung (5 kilometers from Cikijing to the south)	In short, Prince Panglurah went to meditate in Mount Bitung (five kilometres from Cikijing to the south). (ST)	

From Table 5 it can be identified that the presentation of three languages regarding the topic about meditating in a forest or mountain through the use of the words: ***tatapa*** in the source language which means 'meditate' and ***bertapa*** in the first target language text having the same meaning, and **go on a quest** in the second target language which can be considered as an idiomatic expression. The location of meditation is a mountain; Mount Bitung.

The method of translation used in the first target language text as in the previous Table is semantic translation as there is a typical characteristic of this methods, that is it tends to reduce the unit of translation, in the Table 5 is by deleting the information "*Nalika eta dua putra raja mangkat sawawa*" which means 'when the two children were growing up'. The rest information is preserved using the same structure of the source language. While the second target language text as the data in Table 4 uses the adaptation translation method. It can be identified from its form which is obviously much longer than the source text as the translator added information which is not revealed in the source language. The presentation of this second target language text can be considered as a form of a rewritten text which strengthens that the method of translation applied is adaptation.

Table 6: Semantic Translation and Adaptation in the Topic Relating to Islam or a Moslem

Source Language (Sundanese Language)	Target Language (1) (Indonesian Language)	Target Language (2) (English Language)
*Geus sasabaraha kali Nyi Putri rumah tangga, Nepi ka hiji waktu inyana jatukrami jeung **santri**. Waktu Nyi Putri nuju kulem carogena lebet ka kamar. Sateuacan ngalap suka, anjeunna **netepan** heula anu diterasken ku **wiridan**. Saparantosna cengkat tina **solat**,* (Nyi Roro Kidul, 168)	*Suatu waktu Nyi Putri menikah dengan seorang **santri**. Waktu Nyi Putri sedang tidur, suaminya masuk ke kamar. Sebelum mereka melakukan hubungan suami istri, Sang suami terlebih dulu **salat** dan **berzikir**. Setelah selesai **solat** dan **berzikir**,* (Nyi Roror Kidul, 88) Method of translation: semantic translation	Until one day, a handsome young 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. 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 the 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 His protection.** (The Legend of Nyi Rorokidul, 11) Method of translation: Adaptation
English Literal Translation	English Literal Translation	
After several times Nyi Putri got married, until one day Nyi Putri got married with a santri. When Nyi Putri was sleeping, her husband	One day Nyi Putri got married with a santri. When Nyi Putri was sleeping, her husband entered the room. Before they did sexual	

entered the room. Before they did sexual intercourse, he performed a prayer then continued by dhikr. After rising from prayer,	intercourse, the husband performed a prayer then continued by dhikr. After prayer and dhikr,	

The last Table, Table 6, indicates that there are some words representing the topic relating to Islam or a Moslem: ***santri, netepan, wiridan, solat*** in the source language text, ***santri solat, berzikir*** in the first target language text and praying to **God Almighty**, **praising His Greatness, and asking His protection**. The word "santri" is used to refer to a religious Moslem who studies in an Islamic boarding school called pesantren. In the first target language it is borrowed and left untranslated. The word solat is the equivalent for doing a prayer while wiridan or berzikir refers to the act of praising Allah usually done after solat or performing a prayer. In the second target language text all terms are translated using the paraphrases of the terms.

The method of translation which is applied in the first target language text is semantic translation as the translator reduced some units of translation "*Geus sasabaraha kali Nyi Putri rumah tangga*". It is SL-oriented with SL-form as the structure of the source language is preserved in the target language. While in the second target language, the method of translation applied is adaptation again. The length of the text in this target language is doubled than the length of the text in the source language as well as in the first target language. The Islamic term *dhikr* has been translated into some paraphrases and the term *santri* is generalized into the word "pious". The main reason why the translator has extended the text and rewritten the whole content of the text is because he is from Sundanese cultural background and he has his own knowledge about these folklores.

V. CONCLUSION

From the documentation of Sundanese folklores presented in three languages, Sundanese, Indonesian and English language it can be identified that the first highest frequency of similar topic contained in Sundanese folklores is about kingdom, palace, including the royal family such as king, queen, prince and princess. There are 9 folklores about this topic out of twenty folklores. The second one is about the childless family and about snakes or dragon. Both having the same quantity: 4 folklores. Then the third position is about meditating in the forest or mountain and about Islam or a Moslem. The topic about meditating in the forest or in the mountain revealed in three folklores as well as the topic relating to Islam or a Moslem. Those similar topics in different folklores taken from different areas of West Java may lead to a conclusion that the five main topics represent the general socio-cultural condition in Sundanese culture, Sundanese people.

As for the presentation of Sundanese folklores written in three languages, it can be identified that the preferable methods of translation used in the first target language (Indonesian) and the second target language (English) are different. Referring to Newmark's methods of translation, the translator/s of the first target language, Indonesian language, tend to use method of translation under SL emphasis; Semantic translation while the translator of the second target language, English language, tends to use method of translation under TL emphasis; Adaptation. The translator/s of Indonesian language had an effort to keep the originality of the source language the way the author intended the text. Conversely the translator of English language tried hard to make the presentation of the folklores readily comprehended by the reader of the target language with the knowledge he has about Sundanes folklores. That explains why he chooses adaptation in certain unique part of the Sundanese folklores.

Apart from the two conclusion mentioned above, there is a case of linguistic interference and different perception are found in the presentation of the two target languages;

(1) when the Sundanese word *putra* in "The Legend of Talagamanggung" which means child is translated into *putra* which means son into Indonesian language, and

(2) when the Sundanese word *manuk titiran* in "The Tale of Jaka" which means turtledove is translated into pigeon into English language. Pigeon in Sundanese language is *manuk japati* not *manuk titiran*.

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