

## Indirect Translation and the Influence of the Mediating Text: The Case of *Le Petit Prince* in Malay

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### ABSTRACT

*An indirect translation is a translation that is carried out based on a text which is also a translation. The source text for the indirect translation is therefore the text that mediates between the indirect translation and the original or ultimate source text. Considering the fact that an indirect translation is twice removed from the ultimate source text, a pertinent issue arising from this practice is whether there are differences between the indirect translation and the ultimate source text because of the use of the mediating text. This paper aims to explore this issue by comparing and analysing three texts: a French source text entitled *Le Petit Prince*, the English mediating text entitled *The Little Prince*, and an indirect translation in Malay entitled *Putera Cilik*. A comparison of the three texts first necessitates the mapping of each sentence of the Malay translation to its counterparts in English and in French. An analysis is then carried out on the sets of texts to determine whether there are discrepancies between the Malay translation and the French text. The findings show that generally, the Malay translation closely reflects the French source text. Where discrepancies do exist between the Malay translation and the French source text due to adjustments made in the translation, the English mediating text does play a role. It is, however, not necessarily the sole contributing factor, as some of the discrepancies can also be attributed to the translator of the target text.*

*Keywords: indirect translation; mediated translation; mediating text; literary translation; The Little Prince*

### INTRODUCTION

Besides exploring the most common mode of translation in which translation is carried out directly from the source language into the target language, research within the field of Translation Studies has also looked into other modes of translation. Among them are self-translation (Al-Harashseh & Al-Omari, 2019), re-translation (Ivaska & Huuhtanen, 2020), pseudo-translation (Verbeke, 2010), and back translation (Sun, 2014). Another mode of translation, which is currently receiving considerable attention from scholars in the field, is indirect translation.

Indirect translation is defined as “the translation based on a source (or sources) which is itself a translation into a language other than the language of the original, or the target language” (Kittel & Frank, 1991, p. 3). It is “a translation of a translation” (Assis Rosa et al., 2017, p. 113). Indirect translation can thus be seen as a product resulting from a process which involves “a chain of (at least) three texts, ending with a translation made from another translation: (original) ST > intermediate text (IT) > (end) TT”, (Ringmar, 2012, p. 141), where “ST” indicates the source text, “IT” the intermediate or mediating text and “TT” the target text.

Indirect translation has made it possible for readers to gain access to works which they otherwise would not have been able to reach because of linguistic limitations. Readers in Spain, for instance, were introduced to Chinese literature in the 20th and 21st century through the translation of Chinese works into Spanish via English and French (Ringmar, 2007). In China, the use of English as the mediating language made it possible for the drama of Henrik Ibsen to be

translated into Chinese (He, 2001). In fact, from the 26 translations of Ibsen into Chinese, not a single work was translated directly from the Dano-Norwegian source texts (He, 2001). A similar trend was observed in Finland. Leppänen (2013) notes that from the 15 translations from Japanese into Finnish in the 1960s, not a single translation was carried out directly from the original Japanese. In fact, various mediating languages were used. In Sweden, out of the 5,259 novels translated into Swedish between 2000 and 2015, 70 were indirect translations, with English being the mediating language in 48 of the translations (Allwood, 2021).

Indirect translation undoubtedly has made it possible for literary works to reach a wider readership, albeit via “roundabout routes” (Ringmar, 2007, p. 1). In spite of this, indirect translation is not always seen in a favourable light. One of the criticisms levelled against indirect translation is that it “tends to distance the target text from the source text” (Linder, 2014, p. 57). The reliance on a mediating text to get across the meaning of a source text may result in a situation in which the difference between the target text and the source text is larger than the difference between the mediating text and the source text (Ringmar, 2007). The claim that the use of a mediating text in indirect translation may result in a translation that differs from the original source text is not surprising considering that an indirect translation is “twice removed from the original. It is a translation of a translation: a double translation” (Kadiu, 2016, p. 4). As such, the alleged distance between the translation and the source text because of indirect translation is wholly plausible.

Considering the proliferation of literary works that have reached new readership through the indirect route and the issue raised regarding the effect of this indirect route on the target text, this study intends to explore whether the use of a mediating text in indirect translation has any effect on the target text. This paper aims to explore this issue by comparing and analysing three texts: a French source text entitled *Le Petit Prince*, the English translation of the French text entitled *The Little Prince*, and a Malay indirect translation entitled *Putera Cilik*, which is translated not from the French source text but based on the English translation. This study is guided by the following questions:

- 1) Is there a difference between the indirect Malay translation and the French source text in terms of its content?
- 2) In cases where there is a difference between the Malay translation and the French source text, what adjustments have been made in the Malay translation?
- 3) Is the difference between the Malay translation and the French source text, as reflected in the adjustments, caused by the use of the mediating text?

## LITERATURE REVIEW

### INDIRECT TRANSLATION

Indirect translation is referred to by various names, for instance, mediated translation (Coll-Vinent, 1998; Toury, 2012), relay translation (Ringmar, 2012; St. Andre, 2009), and second-hand translation (Toury, 2012). The topic of indirect translation has only recently received scholarly attention (Assis Rosa et al., 2017; Marin-Lacarta, 2017). Within the last five years, the studies carried out on indirect translation have focused on various different source languages, mediating languages and target languages, for instance, by Kadiu (2016) involving Albanian > French > English, Stroilova and Dmitriev (2016) involving English > French > Russian, Zhumabekova and

Mirzoyeva (2016) involving English > Russian > Kazakh, Zubillaga Gomez (2016) involving German > Spanish > Basque, Li (2017) involving Danish > English > Chinese, and Zainol and Haroon (2019) involving French > English > Malay. While these studies focused on micro analyses of texts, more recent studies, for instance, by Allwood (2021) and Torres-Simón et al. (2021), explored indirect translation at a macro level. The interest in indirect translation is also reflected in a number of articles which focus on theoretical and methodological issues as well as trends in research and practice relating to indirect translation, for instance by Assis Rosa et al. (2017), Marin-Lacarta (2017), and Pięta (2017, 2019).

Where practice is concerned, it is not difficult to understand why the indirect path is taken in translating. As underlined by Ringmar (2007), the most obvious reason “is a lack of competence in the (original) SL” (p. 1). Pięta (2014) concurs with this view, stating that indirect translation occurs because of “the complete lack or temporary unavailability of translators with linguistic competences necessary to produce a direct translation” (p. 22). This is evident, for instance, in the case of the Malay novel, *Nurani Tanah Melayu*, which was translated based on *The Soul of Malaya*, the English translation of the original French novel, *Malaisie*, due to the translator’s lack of proficiency in French (Zainol & Haroon, 2019). Indirect translation, thus, makes it possible for works in French to be made available in Malay despite the fact that there are very few or no French-Malay translators available. The lack of translators working directly in certain language pairs, which subsequently necessitates indirect translation, may be due to a number of factors, for instance “geography, politics, language learning policy, lexicographical resources” (Washbourne, 2013, p. 611). The value of indirect translation, thus, lies in the fact that it “may help alleviate the lack of qualified translators for less common language combinations” (Ustaszewski, 2021, p. 313).

As mentioned earlier, the response towards indirect translation has not always been positive. One of the criticisms levelled against indirect translation is that it leads to greater distance between the target text and the source text (Assis Rosa et al., 2017; Ringmar, 2007). Taking the indirect path in translating, according to Landers (2001), is likened to the process of reproducing a copy based on a duplicate: “a copy of a copy of a copy loses sharpness and detail with each successive passage through the process” (p. 131). The purported distance between the target text and the source text in indirect translation may occur in various different ways. For instance, if mistakes are made in the mediating translation, these mistakes will likely be repeated in the subsequent translation (Ringmar, 2007). There is also the issue of the status of the mediating text which functions as the source text in indirect translation. Because the mediating text reaches the translator as a text that is already translated, the translator “may (un)consciously take more liberties with a MT than he/she would with a ST” (Ringmar, 2007, p. 11). The assumption is that more respect is accorded to an original source text compared to a source text which itself is a translation.

The changes that take place in the process of translating indirectly, whether in the form of mistakes carried over from the mediating text or in the form of changes made consciously or unconsciously by the translator while translating from the mediating text, point to the fact that changes can occur during the first phase of the transfer, i.e. from the source text to the mediating text, and/or it may also occur in the subsequent phase of the transfer, i.e. from the mediating text to the target text. Pięta (2019) thus calls attention to an area that is worth exploring in indirect translation (ITr) and poses the following question: “Where are more changes introduced: during the transition from the ultimate source text to the mediating text? Or in the passage from the mediating text to the ultimate target text?” (p. 29). In her own research Pięta (2019) discovers that:

as far as literary texts are concerned, more changes tend to be introduced in the first part of the ITr chain, often leading to a situation in which the ultimate target text is a rather faithful rendering of the mediating text, but the

mediating text is a rather unfaithful version of the ultimate source text, possibly due to uneven power relations between the languages involved. It remains to be seen, however, whether this pattern is verifiable in other text types, genres and media. (p. 29)

This particular case seems to point to the fact that the distance between the target text and the source text can be attributed to the changes introduced by the translator of the mediating text. In other words, when the fidelity of the mediating text to the source text is compromised, this has a spillover effect on the target text in that the target text becomes more dissimilar to the original source text.

The next section will introduce the three texts which are used in this study to explore the issue of indirect translation.

#### LE PETIT PRINCE AND ITS TRANSLATIONS

*Le Petit Prince* is a novella written by the French aristocrat and adventurer, Antoine de Saint-Exupéry (1900-1944). It was first published in 1943 by Reynal & Hitchcock in both French and English in the United States. According to Lanza-Mariani (2021), it is this concurrent publication that makes the book special. It was only in 1946 that the book was first published in France.

The official website of *Le Petit Prince* refers to the book as a “worldwide publishing phenomenon”, with 200 million books sold in the world, 14 million books sold in France, 300 official translations and 400 million readers (*Le Petit Prince*, n.d.). It has been translated into 484 languages and dialects, with the most recent translations in 2021 being made into Futunan, Limonese Creole and Surzhyk (*Petit Prince* Collection, n.d.).

The story of *Le Petit Prince* is told by the narrator in 27 chapters. He begins his story by telling the readers about his attempts at drawing as a child, which was thwarted by lack of understanding on the part of adults. He therefore learned to fly and became a pilot. A crash landing in the Sahara Desert then led to his chance meeting with the little prince. He eventually discovered that the prince had travelled from an asteroid and had visited a number of places in the universe before landing on Earth. It is the prince’s visit to these places, his reflections of them, and his friendship with the narrator that make up much of the story in *Le Petit Prince*. The appeal of the novella, however, goes beyond the surreal plot. The book also draws a great deal of attention, according to Lanza-Mariani (2021), because of the following:

First, the themes and ideals that the prince grapples with in the story are universal. From shifting values in society to consumerism, wealth, humanity, friendship and love, we encounter all of these in our modern lives. Second, the book defies easy categorization. It is at once an environmental fairy tale, science fiction novella, and futuristic sketch of a humanistic world. The prince has something to say to everyone, no matter the language.

As mentioned earlier, the first English translation was published concurrently with the original French. The translation, entitled *The Little Prince*, was carried out by Katherine Woods. Woods’s translation is noted for its creativity and the translator’s liberal interpretation of the source text (Hsieh, 2017), as well as for its “simplicity of language and style” and “some degree of old fashionedness” (Dybiec-Gajer, 2012, p. 114). It was “the uncontested English translation of *Le Petit Prince* for over half a century”, and thus can be considered as “the canonical rendering into English” of the French novella (Dybiec-Gajer, 2012, p. 113). It was not until 1995 that new English translations were published, i.e. by T.V.F. Cuffe, Irene Testot-Ferry and Alan Wakeman. Other English translations published since then are by the following translators: Richard Howard in 2000, David Wilkinson in 2011, Gregory Norminton in 2015, Rowland Hill in 2016, and Michael Morpurgo in 2020.

The first Malay translation of *Le Petit Prince*, titled *Putera Cilik*, was published by Peanutzin and appeared only in 2015. The cover page of *Putera Cilik* features the name of the Malaysian publisher, the title of the novella in Malay and the name of the French author at the top of the cover page, with the name of the Malay translator, Ezzah Mahmud, at the bottom right corner. Perhaps as a way of attracting readers, the following information is provided in small print at the bottom of the cover page: “*Antara buku yang paling banyak dicetak di dunia dan diterjemah ke pelbagai bahasa. Buku yang wajib dibaca*” (lit. ‘Among the books most printed in the world and translated into various languages. A book that must be read’). The information on the copyright page, meanwhile, states the following about the translation: “*Terjemahan dari karya asal Le Petit Prince oleh Antoine de Saint-Exupéry pada tahun 1943*” (lit. ‘translation from the original work, *Le Petit Prince* by Antoine de Saint-Exupéry in 1943’).

According to the owner of Peanutzin, Abdul Walid Ali, the permission to translate the book into Malay was granted by Thomas Riviere, Brand Manager of *Le Petit Prince* and General Manager of SOGEX, an arm of the estate of Antoine de Saint-Exupéry and global licensor for all rights connected to *Le Petit Prince/The Little Prince*. The permission, however, came with the condition that the translation must be carried out based on the 1943 English translation (Abdul Walid Ali, personal communication, 15 February, 2021). The Malay translator, Ezzah Mahmud, confirmed that the Malay translation of *Le Petit Prince* was carried out based solely on Katherine Woods’ 1943 English translation. The French source text was never consulted in the process of translating, not least because of the requirements in place (Ezzah Mahmud, personal communication, 15 February, 2021). The fact that *Putera Cilik* is an indirect translation, however, is not clear to its readers. This is not surprising considering that the status of a book as an indirect translation is often concealed (Ringmar, 2007).

## METHODOLOGY

One of the ways of analysing the effects of indirect translation on the resulting target text is to carry out a comparative analysis of the texts involved, i.e. the source text, the mediating text and the target text (Marin-Lacarta, 2017). Ustaszewski (2021) echoes this opinion when he states that “textual analysis based on close reading is the main source of insight into indirect translation” (p. 313). To carry out the textual analysis, this study draws on the following three texts as its source of data: a source text in French entitled *Le Petit Prince*, a mediating text in the form of the English translation of the French text, entitled *The Little Prince*, and an indirect translation in the form of the Malay translation of the English text, entitled *Putera Cilik*.

To carry out this study, each sentence in the Malay translation is first manually mapped to its English and French counterparts, resulting in sets of texts. For each set of text comprising the French text, the English text and the Malay text, a comparison is first carried out between the Malay and the French text. The purpose of this comparison is to determine the discrepancies between the Malay translation and the French source text. If no difference is observed, it can safely be assumed that the use of the mediating text does not have any significant influence on the Malay translation. If, however, discrepancies are observed between the Malay translation and the French source text, the next step is determining the way in which the two texts are different, i.e., whether adjustments have been made in the text.

For the purpose of determining the kind of adjustments made in the process of translation, this study relies on Nida’s (1964) techniques of adjustment, which are basic operations used in

translating, and whose purposes are the following: “(1) permit adjustment of the form of the message to the requirements of the structure of the receptor language, (2) produce semantically equivalent structures, (3) provide equivalent stylistic appropriateness, and (4) carry an equivalent communication load” (p. 226). Nida’s (1964) techniques of adjustment are: (1) addition, (2) subtractions (omissions), and (3) alterations. While these techniques of adjustment are presented and discussed in the context of Bible translating, Nida (1964) states that “the techniques are equally applicable to all types of translating” (p. 227). Finally, to account for the addition, subtraction or alteration made in the Malay translation, the mediating text must be examined to determine whether its use in the translation process is a contributing factor.

The data for the study is extracted from only the first five chapters of the novella. As explained earlier, each set of text from the five chapters is analysed to determine the pattern involved, i.e. how the source text, mediating text and translation relate to one another. Each set of text can therefore be said to reflect a particular pattern. The mapping of each Malay sentence to its English and French counterparts is carried out only until the end of Chapter 5 as at this point only the same patterns are repeated and the researcher is satisfied that no new patterns will emerge. It must also be emphasised that the aim of the study is not to quantify cases of similarities and differences between the Malay translation and the French source text, or to quantify the types of adjustments made in the translation. Rather, the study aims only to identify and describe the patterns observed in the translation, i.e. in order to determine whether the use of the English mediating text influences the Malay translation. As such, data drawn from the five chapters are considered sufficient for this purpose.

## ANALYSIS AND DISCUSSION

The following discussion will focus on the findings based on the comparative analyses of the three texts. The examples shown feature excerpts from the texts, beginning with the French source text (ST), followed by its corresponding translation taken from the English mediating text (MT), and finally the corresponding translation from the Malay target text (TT).

It was found that the Malay translation generally does not differ from the French source text. In fact, the Malay translation reflects very closely the French source text. This can be seen in Example 1.

### Example 1

- ST : *J’ai montré mon chef d’œuvre aux grandes personnes et je leur ai demandé si mon dessin leur faisait peur.* (p. 5)
- MT : I showed my masterpiece to the grown-ups, and asked them whether the drawing frightened them. (p. 8)
- TT : *Lalu saya tunjukkan karya agung saya itu kepada orang dewasa, kemudian saya tanya kepada mereka, adakah lukisan ini menakutkan mereka.* (p. 9)

This excerpt is taken from the beginning of the novella, where the narrator tells the readers about the first drawing that he made when he was young, which is of a boa constrictor which has swallowed an elephant. In the French source text, the narrator informs his readers that “*J’ai montré mon chef d’œuvre aux grandes personnes et je leur ai demandé si mon dessin leur faisait peur*” (lit. ‘I showed my masterpiece to adults and asked them if my drawing scared them’). A close

examination of the Malay text reveals that it conveys the same message as the French source text, i.e. “*Lalu saya tunjukkan karya agung saya itu kepada orang dewasa, kemudian saya tanya kepada mereka, adakah lukisan ini menakutkan mereka*” (lit. ‘So I showed my masterpiece to adults, then I asked them, does the drawing scare them’). The English mediating text likewise conveys the same message, through the use of an almost literal translation of the French source text: “I showed my masterpiece to the grown-ups, and asked them whether the drawing frightened them”. Thus, the original message in French is preserved in the transfer from French into English, and likewise, fidelity to the English mediating text is retained in the transfer from English into Malay. There is therefore very little discrepancy between the Malay translation and the French source text.

The following is another example where the mediating text does not seem to have any influence on the Malay translation.

#### Example 2

- ST : *Il me fallut longtemps pour comprendre d'où il venait. Le petit prince, qui me posait beaucoup de questions, ne semblait jamais entendre les miennes.* (p. 13)
- MT : It took me a long time to learn where he came from. The little prince, who asked me so many questions, never seemed to hear the ones I asked him. (p. 20)
- TT : *Agak lama juga untuk saya pelajari tentang dari mana datangnya dia. Putera Cilik, yang sentiasa punya soalan untuk ditanya kepada saya, tidak pula dia dengar soalan yang saya tanyakan.* (p. 19)

Here, the narrator tells the readers that it was difficult for him to learn more about the little prince after their chance encounter in the Sahara Desert. The little prince was an eager and curious child, and his inquisitiveness meant that he spent much of his time asking questions, often ignoring the ones posed to him by the narrator. The excerpt from the French text describes this succinctly: “*Il me fallut longtemps pour comprendre d'où il venait. Le petit prince, qui me posait beaucoup de questions, ne semblait jamais entendre les miennes*” (lit. ‘It took me a long time to figure out where he came from. The little prince, who asked many questions, never seemed to hear mine’). The Malay translation appears to convey the same message: “*Agak lama juga untuk saya pelajari tentang dari mana datangnya dia. Putera Cilik, yang sentiasa punya soalan untuk ditanya kepada saya, tidak pula dia dengar soalan yang saya tanyakan*” (lit. ‘It took a long time for me to learn about where he came from. The little prince, who always has questions to ask me, never hearing the questions that I ask’). Thus, in this case, the use of the mediating text does not seem to have an effect on the Malay translation. The similarity between the Malay translation and the French source text is most likely due to the fact that the English translation follows very closely the French source text. There is very little change in the transfer from French to English, and likewise from English into Malay.

There are, however, cases in which some aspects of the Malay translation differ from the French source text. This can be seen in Example 3.

#### Example 3

- ST : *J'aurais aimé commencer cette histoire à la façon des contes de fées. J'aurais aimé dire: “Il était une fois un petit prince qui habitait une planète à peine plus grande que lui, et **qui avait besoin d'un ami...**”* (p. 19)
- MT : I should have liked to begin this story in the fashion of the fairy-tales. I should have liked to say: “Once upon a time there was a little prince who lived on a planet that was scarcely any bigger than himself, and **who had need of a sheep...**” (pp. 31-32)

TT : Boleh sahaja kiranya saya memulakan kisah ini dengan klise kisah dongeng:  
“*Pada zaman dahulu, ada seorang Putera Cilik yang tinggal di sebuah planet yang sangat kecil, sekecil dirinya dan ingin akan seekor kambing biri-biri...*” (p. 26)

In this example, the readers are told by the narrator about the way he would have liked to recount the story of the little prince. He tells the readers that he would have liked to describe the prince as someone “*qui avait besoin d’un ami*” (lit. ‘who needed a friend’). In the Malay translation, however, the narrator describes the prince as someone who “*ingin akan seekor biri-biri*” (lit. ‘wanted a sheep’). There is, thus, a change from “*ami*” (lit. ‘friend’) to “*biri-biri*” (lit. ‘sheep’), involving an adjustment in the form of an alteration. Because of this discrepancy, there is a need to carefully examine whether the mediating text is a factor in the change that occurs. An analysis of the three texts points to the fact that the discrepancy between the Malay translation and the French source text is due to the influence of the English mediating text, which describes the prince as someone “who had need of a sheep”. It is thus the translator of the English text who introduces the change in her translation, and it is this change that is subsequently transferred to the Malay translation due to the fact that the Malay translator relied on the English mediating text in translating.

It is not clear why the English translator opted for the word “sheep” as the translation for “*ami*” (lit. ‘friend’), although it is possible that the word “sheep” is chosen because the little prince had asked for a drawing of a sheep from the narrator during their first encounter in the desert. While the reason cannot be determined, the translation of “*ami*” (lit. ‘friend’) into “sheep” is often cited as the most well-known mistake in the 1943 English translation. This mistake has, subsequently, led to what is known as The Sheep Test, that is, a test to determine the likely source of the translation of this famous novella, particularly in cases in which the source text is unknown. In other words, if a particular translation of the novella uses the word ‘friend’ for the sentence as shown in Example 3, the translation is most likely to have been carried out from the French source text. On the other hand, if a particular translation of the novella uses the word ‘sheep’ for the same sentence, it is most likely to have been translated from the English translation. In the case of the 2015 Malay translation in this study, the text which is used as the source text, as confirmed by the translator, is the English translation, which explains the use of the word ‘*kambing biri-biri*’ in the translation, as evident in Example 3. In any case, this example illustrates very clearly the influence of a mediating text on the target text.

The following also shows the effect of the English mediating text on the Malay translation.

*Example 4*

ST : ...*les baobabs ne sont pas des arbustes, mais des arbres grands comme des églises...* (p. 21)

MT : ...baobabs were not little bushes, but, on the contrary, **trees as big as castles**...(p. 35)

TT : ...*baobab bukanlah sejenis pohon yang kecil, tetapi, bertentangan dengan itu, ianya pohon sebesar istana...* (p. 29)

Throughout the novella, the readers will see the naive and inquisitive little prince asking the narrator a series of questions. In this excerpt, the narrator responds to the question by the curious prince as to whether sheep eat baobabs. The narrator provides him with the explanation, telling him about the size of baobabs and that baobabs are in fact “*des arbres grands comme des églises*” (lit. ‘trees as big as churches’). In the Malay translation, the narrator too tells the prince



about the enormous size of the baobab, but instead of comparing the size of the tree to a church, he tells the prince that a baobab is “*pohon sebesar istana*” (lit. ‘a tree as big as a castle’). The change in reference here is clear, i.e. from “*églises*” (lit. ‘churches’) to “*istana*” (lit. ‘castle’), and this adjustment in the form of an alteration occurs because of the influence of the English mediating text. As seen in the excerpt, the narrator tells the prince in the English mediating text that baobabs are “trees as big as castles”. It is, therefore, the translator of the English mediating text who makes the change from “*églises*” (lit. ‘churches’) to “*castles*”. This change is subsequently reflected in the Malay translation due to the reliance of the Malay translator on the English mediating text. This example again illustrates very clearly how the use of a mediating text influences the target text.

The influence of the English mediating text on the Malay translation can also be observed in Example 5.

Example 5

- ST : *Chaque jour j'apprenais quelque chose sur la planète, sur le départ, sur le voyage.* (p. 21)
- MT : As each day passed I would learn, **in our talk**, something about the little prince's planet, his departure from it, his journey. (p. 34)
- TT : *Setiap hari berlalu, saya lebih kenal, **melalui perbualan kami** mengenai planet Putera Cilik, bagaimana dia meninggalkannya, perjalanannya.* (p. 29)

In the beginning of Chapter 5, the narrator talks about his gradual discovery of his new friend and certain aspects of his life. He tells the readers: “*Chaque jour j'apprenais quelque chose sur la planète, sur le départ, sur le voyage*” (lit. ‘Every day I learned something about the planet, about the departure, about the journey’). The readers of the Malay translation are given the same information, but they are also told that the narrator acquires this information “*melalui perbualan kami*” (lit. ‘through our conversation’), that is, through his daily conversations with the little prince. This information about how the narrator acquires the information about the prince is, however, not present in the French source text. There is, therefore, an adjustment in the text in the form of an addition. If we examine the English mediating text, we can clearly see that the Malay translation is influenced by the mediating text. It is in the mediating text that we find the narrator telling his readers that he acquires information about the prince “in our talk”. The addition made by the translator of the English mediating text is reflected in the Malay translation due to the fact the Malay translator relies on the English mediating text in carrying out her translation.

In the next few examples, there are also some aspects of the Malay translation which differ from the French source text. This time, however, the discrepancies between the Malay translation and the French source text are not due to the English mediating text. Example 6 is a case in point.

Example 6

- ST : *Elles ont toujours besoin d'explications.* (p. 6)
- MT : They always need to have things explained. (p. 9)
- TT : *Mereka sentiasa perlukan penjelasan **atau sesuatu itu diperjelas sejelas-jelasnya.*** (p. 9)

In this excerpt, the narrator recounts his difficult encounter with adults when he was young. He had drawn a picture of a boa constrictor digesting an elephant and had shown it to the adults, who then responded by saying that his drawing looked like a hat. Frustrated by the inability of the adults to understand his drawing and by their lack of imagination, the narrator attempted another drawing, this time showing the inside of the boa constrictor, which serves as an explanation as to what he had drawn. It is because of this that the narrator voices his concerns about adults, saying that “*Elles ont toujours besoin d’explications*” (lit. ‘they always need explanation’). The narrator’s low opinion of adults is likewise conveyed in the Malay translation, which is evident through the narrator’s assertion that “*Mereka sentiasa perlukan penjelasan*” (lit. ‘they always need explanation’). The Malay translator, however, inserts additional information in her translation, i.e. “*atau sesuatu itu diperjelas sejelas-jelasnya*” (lit. ‘or something need to be explained very clearly’). This information is not present in the French source text, and neither does it appear in the English mediating text. In this case, the difference between the Malay translation and the French source text is not due to the influence of the English mediating text, but in fact is due to the intervention of the translator in the form of the provision of additional information in the Malay translation. It is observed, however, that the addition does not change the meaning contained in the French source text. On the contrary, the addition serves to reinforce the assertion by the narrator that adults are dull and that they lack imagination.

The difference between the Malay translation and the French source text is also evident in the following example.

Example 7

- ST : *S’il s’agit d’une brindille de radis ou de rosier, on peut la laisser pousser comme elle veut.* (p. 23)
- MT : If it is only **a sprout of radish or the sprig of a rose-bush**, one would let it grow wherever it might wish.  
(p. 37)
- TT : *Jika ianya hanya **sepucuk ubi, atau mawar liar**, orang pasti akan membiarkannya terus malar semahu dayanya.* (p. 30)

Based on this excerpt, the readers are told that one of the things that the narrator learns about the asteroid-planet where the little prince is from is that it has bad plants such as baobabs, which must be immediately destroyed because of their threatening size, and good plants, such as radishes and rose bushes, which can be left to grow at any place because they do not grow to be very big. In the French source text, the narrator refers to “*d’une brindille de radis ou de rosier*” (lit. ‘a twig of radish or a rosebush’). The narrator in the Malay translation, however, refers to “*sepucuk ubi, atau mawar liar*” (lit. ‘a cassava shoot or wild roses’). There is, therefore, a slight change in terms of reference, i.e. from “*radis*” (lit. ‘radish’) to “*ubi*” (lit. ‘cassava’), and from “*rosier*” (lit. ‘rose bush’) to “*mawar liar*” (lit. ‘wild rose’). Adjustments are therefore made in the Malay translation in the form of alteration. The difference between the Malay translation and the French source text again cannot be attributed to the English mediating text. As we can see from the excerpts in Example 7, the English mediating text follows very closely the French source text, where “*d’une brindille de radis ou de rosier*” is translated literally as “a sprout of radish or a rose-bush”. The change that occurs, in fact, can be attributed to the translator herself, who intervenes in the translation and alters the reference, resulting in a Malay translation that differs slightly from the French source text. It must be noted that the alteration made, i.e. from “*radis*”/“a sprout of radish” to “*ubi*” (lit. ‘cassava’), involves a form of adaptation or domestication that accommodates

the new readership, as it involves a change to a form of reference that the readers can easily identify with.

Example 8 also illustrates the difference between the French source text and the Malay translation.

Example 8

- ST : *J'essayerai, bien sûr, de faire des portraits les plus ressemblants possible. Mais je ne suis pas tout à fait certain de réussir. Un dessin va, et l'autre ne ressemble plus.* (p. 20)
- MT : I shall certainly try to make my portraits as true to life as possible. **But I am not at all sure of success.** One drawing goes along all right, and another has no resemblance to its subject. (p. 33)
- TT : *Saya akan cuba menghasilkan lukisan potret yang seiras mungkin dengan yang nyata. Satu lukisan yang saya lukis tampaknya indah sahaja, dan lukisan lain pula tampak agak berbeza dengan subjek asal.* (p. 28)

In this excerpt, the narrator, whose attempts at drawings when he was young were misunderstood and discouraged by adults, tells the readers that he had bought some paints and pencils and wanted to start drawing a picture of his friend, the little prince, as a way of remembering him. He is, however, unsure of his ability to produce realistic portraits. It is because of this that he tells his readers: “*Mais je ne suis pas tout à fait certain de réussir*” (lit. ‘but I am not quite sure I will be successful’). A comparison between the French source text and the Malay translation reveals that the uncertainty felt by the narrator regarding his ability to draw is omitted in the Malay translation. While the translator intervenes in the Malay translation in Example 6 by adding extra information and in Example 7 by altering some information, in this particular case, the translator’s intervention is in the form of textual omission. Thus, the narrator’s uncertainty, which is evident in the French source text, becomes less discernible in the Malay translation. It must again be emphasised that the mediating text plays no role at all in the changes that occur in the Malay translation. In fact, the mediating text in English accurately reflects the content of the French source text, with the narrator telling his readers: “But I am not at all sure of success”.

The examples discussed point to the fact that discrepancies between the Malay translation and the French source text do occasionally occur. These discrepancies are due to adjustments made in the text, in the form of addition, omission and alteration. To answer the question whether the difference between the Malay translation and the French source text is caused by the use of the mediating text, we can clearly see based on Examples 3, 4 and 5 that the use of the mediating text can and does influence the target text. Due to the reliance of the Malay translator on the mediating text, changes which are made by the translator of the mediating text, for reasons best known to the translator, are also carried across in the translation in Malay, resulting in a Malay indirect translation which differs to some extent from the original source text in French. If we take into account Examples 6, 7 and 8, however, we can observe that the adjustments made in the Malay translation in the form of addition, omission and alteration are not attributable to the mediating text. The mediating text in fact follows very closely the French source text. In these cases, the discrepancies between the Malay translation and the French source text can be attributed to the translator, who has taken the liberty to make adjustments as she sees fit. In the case of the indirect translation of *Le Petit Prince* into Malay via English, it can be concluded that while the English mediating text is a contributing factor in the discrepancies between the Malay translation and the French source text, it is not the sole factor. The translator also contributes to the discrepancies through the adjustments made in the text.

## CONCLUSION

This study tried to determine whether the use of a mediating text in indirect translation has any effect on the target text. The comparative analyses carried out show that while there are differences between the target text and the source text due to the use of the mediating text, the discrepancies are also attributable to the translator.

We have seen that, whether attributable to the mediating text or the translator, discrepancies between the target text and the source text do occur in indirect translation. We have also seen, however, that the discrepancies do not always lead to translations which are deficient or markedly inferior to the source text. On the contrary, some of the adjustments made appear to accommodate the new readership, for instance, through changes in reference in the translation. The question regarding the kind of effects in indirect translation, whether positive or negative, however, falls beyond the scope of this study. Further studies could therefore be carried out to determine the positive and negative effects of indirect translation, and subsequently address the stigma often associated with indirect translation.

This study has also revealed that adjustments are made not only in the first phase of the indirect translation process, i.e. in the transfer from the source text to the mediating text, but also in the second phase of the process, i.e. in the transfer from the mediating text to the target text. While the paper has shown and discussed examples of adjustments made in both the first and second phases of the process, the purpose of this paper is not to quantify the number of adjustments made in each phase and compare them. This is, therefore, an area within the field of indirect translation that is worthy of further exploration, not least in the effort to describe the crucial role of the translator of the target text despite the “roundabout routes” taken.

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