

Transadapting fable into a parable for Indonesian Muslim children: Strategies and impacts

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ABSTRACT

The demand for domestication and localization of children's literature compels translators to not only translate the texts but also transadapt them. Significant problems arise when the texts have to fit the cultures and religions of the target users. This qualitative study attempts to address this issue. Gathering teachers of *Taman Pendidikan Al Qur'an* (TPQ) or Qur'an study club for Muslim children in the Greater Boyolali area of Indonesia, children's literature translators, and TPQ students in a Focus Group Discussion, we investigated the strategies of transadapting fables in English into Bahasa Indonesia with Islamic values as the core teaching along with the impacts ensued. Through the FGD constructed based on the purification strategy by Klingberg (1986), translation as adaptation and selection by Gengshen (2003), children picturebook translation by Oittinen (2000), narrative connectedness by Christman (2004), proairetic decoding by Nikolajeva (2010), and *skopos* by Reiss and Vermeer (2014), paratextualization, insertion, and bleaching strategies are constructed. Paratextualization adds clickable religious comments on the digital versions of the fables. Insertion adds religious lessons within the text. Bleaching refines any expressions considered unfit for the target religious values. These strategies trigger an impact called drifting. To reveal the extent of faithfulness, we constructed a drifting-level assessment. This assessment enables translators to reveal whether a transadapted children's literature is still on track, slipped, or out of track. The study finding is expected to fill up the theoretical absence of transadaptation strategies and drifting level assessment. Its practical nature also brings benefits for children's literature translators and TPQ teachers.

Keywords: Children's literature translation; fables; parables; trans-adaptation; translation with religious purposes

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INTRODUCTION

Taman Pendidikan Al Qur'an (TPQ) or Qur'an study club for Muslim children is a nonformal Qur'an education in Indonesia organized by local Islamic communities with local mosques as the venues. The

teaching and learning processes commonly take place between after the afternoon prayer and the calling of evening prayer. Since the teachers of the club have to be creative in ensuring that the learning process attentively occupies the students, the teachers, who

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are mostly high school to college students, offer storytelling activities. These storytelling activities along with reading and singing, as implied by Gade (2004), are instructional activities that define the uniqueness of learning Qur'an in Indonesia.

Our preliminary research in Greater Boyolali area of Central Java, Indonesia, involving thirty-two TPQ teachers suggests that the teachers tend to be selective in picking the stories they will tell. They consult the stories with the seniors or the mosque *ta'mir* or chairperson before being staged. Besides telling the already existing Islamic stories, the teachers often pick stories which do not explicitly convey Islamic values but moral values in general. In telling these story types, the teachers pause between the lines to insert Islamic values by citing Qur'anic verses or words and actions of the prophet. The teachers also often conclude the stories by inserting the Islamic values in the end of the session. In selecting the stories, the teachers often pick English stories that they have translated before being delivered into a storytelling. They picked fables in English language, translated them into Bahasa Indonesia, and delivered the stories in an oral fashion of storytelling. This shift on media from written to oral fashions, which is the simplest form of transmedial storytelling, is what Jenkins (2006) calls as transmediated storytelling. As implied by Malenova (2018), a creative translation is required to generate this transmediated storytelling. In the context of Indonesian TPQs, the English story selection aims not only at enriching the storytelling materials but also as a means for the teachers, who mostly still study in high schools and colleges, to improve their English skills. The problems they face in translating English stories primarily revolve around adopting Islamic values in the translation.

In translation studies, those translational problems of adopting target culture are discussed under the domain of transadaptation which is originally called *tradaptation*. Michel Garneau in 1978 coined *tradaptation* to address the combination of translation and adaptation through his Shakespearean translation to refer to cultural exchanges based translation aimed at making the translated works as a part of the target receivers (Knutson, 2012). What Garneau attempts to imply through his *tradaptation* is that it adheres to translational procedure while at the same time addressing target cultures. On the other hand, Knutson (2012) tends to differ from Garneau in *tradaptation* in terms of *tradaptation* being not only exchanging cultures but also shaping them.

This target culture adherence varies on purposes in the context of children literature transadaptation. In their study of *The Simpsons* transadapted into *Al Shamsoon*, Yahiaoui and Fattah (2020) imply that transadaptation primarily aims at euphemising taboo, offensive, inappropriate expressions. Touiserkani (2015) in the study of *Half Life 2* video game also

implies that translation and adaptation, when applied in tandem, not only is aimed at euphemising particular expressions but showing particular power. This power might take the form of strengthening national or cultural identity. Aladba (2019) studies the transadaptation of Western fairytale entitled *The Snow Queen* into Qatari. The findings indicate that the verbal and visual elements of the Qatari version are transadapted to promote and preserve Qatari national identity. Transadaptation in children literature is also aimed at assisting blind children to immerse themselves in the story through multimediality and multimodality approaches (Ramadan, 2019). Whatever the purposes are, transadaptation, either applied for children literature or literature in general, is an audience design (Gambier, 2003) and therefore translation by purposes or what Reiss and Vermeer (2014) call as *skopos* becomes a central focal point in the process of translation, adaptation, and transadaptation. These previous studies are in line with the phenomenon found from this study in terms of translation in transmedial context, as discussed by Malenova (2018), and the exchange and shaping of cultures, as suggested by Knutson (2012), in the forms of translation for children in religious study context.

The gaps left by those previous studies are the transadaptation with concerns on media adaptation in the form of using printed and digitally translated text for storytelling purposes, transadaptation in religious context with the focus on the transformation of fable into parable, and the drifting level – the extent the narrative of the transadapted texts deviate from the source texts. Departing from these three gaps, it was expected that the results of this study are applicable for a practical and theoretical basis in transadapting fable into parable. These three gaps, the issues this study attempts to address, are formulated into the following questions:

1. What transadaptation strategies can be formulated to address the issues of transforming fables into parables?
2. What drifting impacts are found from the issues of transadapting fable into parable context?

The word 'fable' here, as suggested by Holzberg (2002), refers to fictional stories with animal characters which contain truth which reflects the truth as found from human world. The word 'parable' deals primarily with, as Burke (2003) suggests, stories projecting didactic domain of knowledge to influence the world views of the listeners. The elements of fable that suggest the presence of parable fashion are what Aphthonius the Sophist calls as *promythion* and *epimythion*. The former refers to moral presented in the beginning of a fable while the latter in the end of a fable (Kennedy, 2003; Nadeau, 1952). Thus, it implies that

fundamentally fable and parable are narratively interconnected through moral as the connector. In this study, the didactic knowledge and the moral teaching are tied to Islamic values. In addressing these gaps, children literature translators, TPQ teachers, and TPQ students are gathered in a discussion to reveal the problems of transadapting a children literature to a different culture and transadapting a story to a different media. The discussion is expected to reveal the strategies to solve the problems of incorporating Islamic values in the translated texts in transadaptation context. To meet these research objectives, this study applied the theories of translation as adaptation and selection (Gengshen, 2003), children picturebook translation (Oittinen, 2000), proairetic decoding on children literature reading (Nikolajeva, 2010), and *skopos* (Reiss & Vermeer, 2014).

Translating for children in the context of transadaptation is distinctive even in children literature translation ecosystem. Since transadaptation involves translation and adaptation, each selection to adapt something by replacing unwanted or inappropriate expressions and modes influences the ecosystem. Gengshen (2003) addresses this ecosystem issue by emphasizing how a translational activity revolves around selection for adaptation. In children literature translation, proairetic decoding, a distinctive feature of reading process with emphasis on what children read is what they have in their mind (Nikolajeva, 2010), plays an important role. Proairetic decoding, as Nikolajeva (2010) suggests, is derived from Barthesian proairetic codes, as formulated by Roland Barthes. Proairetic decoding suggests that the meaning coded through words should be unbiased, not ambiguous, and not redundant. Through the analysis of proairetic decoding which has the nature of selection for adaptation, translators could reveal whether their purposes in transadapting children literature are still on the planned track. That proairetic decoding has the nature of selection for adaptation implies that expressions are thoughtfully selected with considerations and concerns over what might be accepted and what might be not in the target users in children literature context.

In transadaptation, the translation exercised to adapt the text to the target culture not only deals with the linguistic modes but also the visual and medial modes. These modes, as implied by Gambier (2003), are blurred in transadaptation. Though the media to which a translation is applied, as implied by Chaume (2013), might 'dictate' how the translators translate a text, the media might also disclose possibilities for the translators to explore and experiment on their translation. The negotiation between what the media compels the translators to do and what the media could offer the translators to do results in presence of version, a translated text specifically addressing a particular group (Gambier, 2003).

In children literature translation context, transadaptation is applied to preserve proairetic decoding. This decoding aims at generating a trouble-free reading for children on lexical, syntactical, semantic, pragmatic, and cultural levels (Nikolajeva, 2010). The preservation of proairetic decoding on the target culture might cause the appearance of shifts on character equivalence, in which the traits of the characters in a literary work might suffer a shift when translation is applied (Petrucci, 2012) and congruity losses, effect rendering, reading level deviation, and deviation on the purposes of the source text (Purnomo et al., 2020). Thus, translators are required to adhere to the norms of children literature which demand the authors, as Shavit (1981) implies, to consider the tone, assumed social norms, and unsuitable events.

Thereby, when translated or adapted, as Shavit (1981) suggests, the translators have to exercise textual, visual, and operative adjustments. Oittinen (2000) emphasizes that these elements in children literature are in a dialogic interaction, where textual, visual, and operative elements e.g. verbal expressions, images, and book formats are in tandem to deliver author's intention. Three types of event connections which construct a narrative are causal, teleological, and thematic connections (Christman, 2004). Departing from these connections, the readers are expected to comprehend the stories and the plots, the messages, and the themes of the narratives. Translators might find themselves in problems with teleological connections since the purposes of the author might be different from those of the translators, the publishers, and the target readers. Regarding with this condition, transadaptation poses a high risk on the disruption of the narrative connections. These risks encompass the shifts or changes over storial elements e.g. the messages, the traits of the characters, and the cultures that background the narratives. Thus, purification ideology-based strategies, as laid out by Klingberg (1986), are required to minimize these risks when the translators transadapt a children literature.

METHOD

Design

This study is qualitative in design. The approach taken in this research is context-oriented as laid out by Saldanha and O'Brien (2014). A context-oriented approach in translation research aims at revealing the roles of the context of translation process in determining the flow of the translation and the end product status of the translation. In tandem with this approach, *skopos* as proposed by Reiss and Vermeer (2014) is also employed. In translation studies, *skopos* emphasizes the purposes the translators have as the key factor in the translation process. Applying *skopos* in translation research along with context-oriented approach in this research is aimed at

providing a guide on how a genre might suffer a shift when translated for different targets due to the presence of contexts and purposes. In this study, the participants are the TPQ students as the readers, the TPQ teachers as the storytellers and the translators, and the translators of children literature as the advisors who provide suggestions for the translators.

Text

The text employed in this research is Kimaryo's *The Hare Story*, a fable in English language or what Lewis (1996) implies as an *englished* fable. Fable was selected due to the fact found from preliminary research that the TPQ teachers tend to employ fables as a medium of storytelling. This finding was inseparable from the fact that the targets of the storytelling in TPQ context were children. This fable is about draught that happens in the Kingdom of Kitasha, a shangri-la for animals. The animals have to join hands to minimize the impacts of the draught by digging a well. All animals participate but a hare. The hare refuses to do the well-digging work but he cunningly uses the water for himself. In the end, a divine punishment descends – he loses his adorable long tail. Thus, onward all hares will only grow a short tail as a mark of the sin their ancestor has committed. As laid out by Oittinen (2014), the textual and visual aspects have to be considered when researching a children's literature translation. The unity of textual and visual aspects is what might guide the children to proairetically decode the messages of the text. A fable, for instance, is comprehended through the textual and the visual usages of anthropomorphic narration and images. These distinctive features might suffer a shift when the fable is translated into a different genre like parable. As stated in the introduction, the word parable here refers to didactic story to influence one's world's views. In this research context, the influence is delivered through the addition of Islamic values in the story.

Procedures

Employing Spradley's (2016) analysis technique, domain, taxonomy and componential phases were explored. In domain phase, translation ecosystem by Gengshen (2003) was applied to ensure that the translatorial elements of the research did not deviate from children literature context. *Skopos* theory by Reiss and Vermeer (2014) was applied to reveal why transadaptation had to take place for storytelling purposes in TPQ context. In this phase, the context-oriented approach was also applied by observing and having a discussion with the TPQ teachers, students, and the *ta'mir* in an FGD format. The discussion circumnavigates around the considerations they had when picking the fables in English language, the translation process in a written text fashion, and the delivery of the translated fables by reading the written text. The roles of the TPQ teachers were to

share their translating and storytelling experiences. The roles of the TPQ students were to share their experiences in receiving and comprehending the translated stories in storytelling modes. The roles of the *ta'mir* were to share their agreement or disagreement toward the selected stories. It was expected that from this domain phase, the process of implementing transadaptation in the context of fables in English language for TPQ's purposes along with the impacts emerging from the process could be revealed. Textual analysis upon the translated works done by the TPQ teachers was carried out to reveal the problems of the translation. Then, FGD was conducted to address the findings of the problems, to suggest the strategies the TPQ teachers could implement to deal with the problems, and the impacts of the selected strategies.

In the taxonomy phase, the theory of children picturebook translation by Oittinen (2000) was employed to analyze the dialogic interaction between the visual, the textual, and operative elements. Whether the dialogic interactions shifted or not from the source text was the focus of this phase. The theory of proairetic decoding on children literature reading by Nikolajeva (2010) was also applied to indicate whether the shifts involve the issues of proairetic decoding or not. The findings on the presence of shifts were employed as a basis in comprehending how transadaptation should be conducted in fable to parable context with TPQ as the focus. To indicate how TPQ teachers should do their transadaptation, the researchers asked four children literary translators who joined Translation Sprint project to translate Kimaryo's *The Hare Story*. The translation results were then discussed to reveal how the professionals employed particular strategies in fable-to-parable translation context.

In the componential phase, drawing from the findings of domain and taxonomy phases, drifting level assessment was formulated to indicate the impact level of drifting. With this drifting level assessment, TPQ teachers could have a guide in revealing whether their transadaptation triggers an on-track or out-of-the-track narrative or not. To ease the reading, the examples presented comprise source text (ST), transadapted text (TT), back translation (BT), transadaptation strategy (TS), and back translation for the transadaptation strategy (BTS).

FINDINGS AND DISCUSSION

This section is divided into two subsections namely findings and discussions. In findings, the proposed transadaptation strategies, as the result of the discussion involving TPQ teachers, students, and children translators, were presented. After presenting each strategy of fable-to-parable transadaptation, findings over narrative deviation are presented under the umbrella of drifting level assessment. In discussion, the findings are countered with the theory

of purification strategy by Klingberg (1986), the theory of narrative connectedness by Christman (2004), and the theory of proairetic decoding by Nikolajeva (2010) to generate comprehensive insight on how the attempt to adjust the contents of fables into parables to fit into the norms of the target readers might produce significant impacts on the narrative connectedness of the source texts and proairetic decoding.

Transadaptation Strategies

This subsection discusses the typology of transadaptation strategies as constructed based on the discussion involving children's literature translators, TPQ teachers, and students. Three transadaptation strategies are proposed namely paratextualization, insertion, and bleaching. Each strategy will be discussed along with examples taken from the transadapted *The Hare Story*, of which the title was translated into *Kisah Sang Kelinci*.

Paratextualization

Since some of the TPQ students brought smartphones, it is suggested to transfer and transform the stories in an app version. This text-to-app transformation allows a strategy to be applied and that strategy is paratextualization. Paratextualization is a medial and visual strategy in which clickable comments and notes are added into the app version of the transadapted story. We use the term 'paratextualization' since comments and notes are the paratexts of the story which complement the story to fit with particular cultural users. These clickable comments and notes contain religious lessons from the Qur'an and hadith or religious commentaries from trustworthy Islamic scholars through medial modification. This medial modification, changes on the media used to transfer particular information, involves what is called as ludic adaptation, where media is adapted and adjusted for younger audiences (Purnomo et al., 2021). Clicking the comments and notes, children could read and listen to the commentaries and notes regarding with particular events of the story.

ST : But this was years ago. Until recently, Kitasha had been facing many years of drought. There was no rain, the rivers were dry.

TT : *Tetapi sekarang semuanya berubah. Sepertinya baru kemarin, para hewan hidup tanpa kekurangan. Namun sekarang kekeringan melanda Kitasha. Hujan tidak turun. Sungai mengering.*

BT : Now everything changed. It seemed it was yesterday that the animals lived an abundant life. But now, drought stroke Kitasha. Rain stopped from raining. Rivers ran dry.

TS : *Peristiwa kekeringan di Kitasha ini mirip dengan kejadian di Mesir pada zaman Nabi*

Yusuf AS yang mengalami kemarau dan gagal panen selama tujuh tahun berturut-turut.

BTS : The drought in Kitasha was similar to the seven years of drought in Egypt in the era of Prophet Joseph *peace be upon him*.

The translation was first done by the teachers and then, the professional translators provided suggestions for the teachers on how to add religious information through paratextualization in an app format. As seen from the example, to ensure the fluidity of the story telling, the translators omitted *but this was years ago* and adapted it into *tetapi sekarang semuanya berubah* to function as a narrative connector to *until recently*. The proairetic decoding takes the form of foreshadowing narrative device aimed at hinting that the drought in the story shares similar narratives to that of Prophet Joseph's. This foreshadowing narrative device roots from the findings that indicate the similarities of the story with that of Prophet's Joseph. This similarity is presented by the TPQ teachers which then receive a correction or a retranslation to make the translated text have a narrative flow. The addition of this narrative connector is aimed at ensuring proairetic decoding by the children in reading the transadapted text. Regarding Islamic value incorporation into the fable, the paratextualization applied employs a comparison between the drought in the fable with the drought as mentioned in the Qur'an in the time of Prophet Joseph. This note is aimed to generate an understanding when somebody was ungrateful toward what Allah the Almighty had bestowed upon them, He will educate that person with hard and difficult times.

This paratextualization is exercisable through two modes namely sidetracking and off-tracking. In side tracking, the comments and notes are positioned side by side with the text in which the commented event takes place. Meanwhile in off-tracking, the comments and notes are located in the end of the story. The first mode aims at signifying particular events while the second mode at concluding what the children could learn from the story from Islamic perspectives. These sidetracking and off-tracking modes are aligned with the moral message positionings on fable, as aforementioned on the introduction, namely *promythion* and *epimythion*. That positioning a moral message becomes a concern in fable strengthens the attempts of the story makers in presenting the story in proairetic fashion.

Insertion

Insertion is a textual strategy in which the translators add religious values, lessons, and commentaries within the text. This strategy is different from paratextualization in terms of the blending of the extra information. In insertion, the additional information is blended in a narrative fashion and on the body text of the story. On the other hand, the

additional information is not narratively blended in paratextualization – the additional information is not located on the body text of the story. Insertion aims at combining the story with the religious values to make the narrative flow naturally. Two types of insertion are present namely dependent and independent insertions. Dependent insertions refer to insertions within an existing paragraph while independent insertions to having an extra paragraph to deliver the Islamic values.

ST : Once upon a time, all the animals lived in a land known as Kitasha. The land was beautiful and blessed.

TT : *Pada zaman dahulu, tersebutlah sebuah kerajaan bernama Kitasha. Semua jenis hewan tinggal di sini. Allah SWT menjadikan Kitasha sebuah tempat yang menawan hati dan penuh keberkahan bagi penghuninya.*

BT : Once upon a time, there was a kingdom called Kitasha. All types of animals lived here. Allah the Almighty made the kingdom a heart-soothing and blessed place for its inhabitants.

Information about divine involvement is inserted within the text to emphasize that the prosperity of Kitasha Kingdom is not without an involvement of Allah the Almighty. This insertion emphasizes the status of a parable which teaches its readers religious knowledge. In parable, one of the formulaic stories it has is that ‘those who obey God will prevail, those who disobey God will fail’. Inserting narrative information within the text strengthens this parable formula. This insertion leaves a stronger impression of being a parable when the insertion is exercised through an independent mode. The example is as follow:

ST : (none)

TT : *Ini adalah hukuman dari Allah SWT karena penghuni Kitasha tidak bersyukur atas nikmat yang diberikan Allah SWT kepada mereka. Allah SWT berfirman dalam QS14:7 Sesungguhnya jika kamu bersyukur, pasti Kami akan menambah (nikmat) kepadamu, dan jika kamu mengingkari (nikmat-Ku), maka sesungguhnya azab-Ku sangat pedih.*

BT : The drought was a divine punishment from Allah the Almighty since the inhabitants of Kitasha were not grateful of the gifts He has bestowed upon them. Allah the Almighty said in the Holy Qur’an 14:7, “And ‘remember’ when your Lord proclaimed, ‘If you are grateful, I will certainly give you more. But if you are ungrateful (to My grace), surely My punishment is severe.

Those lines are presented on a different paragraph following a paragraph telling about the narration about the drought. Inserting this standalone

passage, which do not have any source on the original text, is made possible because the source text does not mention the cause of the drought. The absence of reasons behind the coming of drought leaves a gap for the translators to fill in. Due to the purpose of transforming fables into parables, they inserted religious reasons supported by citation from Qur’anic verses to strengthen the status of being a parable while maintaining the natural flow of the narrative. In the TPQ context where the fables are delivered through storytelling mode, independent mode supports the proairetic decoding more than dependent mode since the mode tends to be delivered in a concluding remark fashion. This concluding remark fashion, in the perspectives of *epimythion*, where the moral messages are presented in the end of the fable, functions as story intent delivery. To make young audiences grasp the intent of the story, as implied by Aphthonius (Kennedy, 2003), is the core of moral message positionings and independent modes might serve this more comprehensively than dependent modes. In strengthening the parable status, translators have to heed also to whether the insertion might deteriorate the level of fun or enjoyment and what Purnomo et al. (2017) calls as *diegesis symbiosis*, where visual and textual elements coalesce to bring immersion to the users.

Bleaching

We introduce the term bleaching in the strategy. This strategy is different from euphemisation in a sense that the latter softens offensive expressions while the former adds expressions deemed to evoke religious nuances. Thus, in bleaching, the bleached expressions are originally not offensive but they tend to be neutral and modifiable for the purpose of introducing religious values. The characteristics of euphemisation are the languages of avoidance and the expressions of evasiveness (Burridge, 2012). Bleaching is absent from these two characteristics. The languages and expressions are not intended to avoid and to evade offense or abuse. Bleaching is replacing expressions considered to be ‘worldly’ rather than ‘offensive’ since children’s literature would likely be free of any offensive expressions. These ‘worldly’ expressions are considered to have the potentials of being replaced with religious expressions which have the semantic essence of the replaced ‘worldly’ expressions. The following example might illustrate what bleaching is:

ST : The animals were happy. They sang “Water, water, water!”

TT : *Para hewan bersyukur karena akhirnya Allah SWT menganugerahkan mereka air. Mereka pun berucap, “Alhamdulillah! Alhamdulillah! Alhamdulillah!”*

BT : The animals showed their gratitude to Allah the Almighty for blessing them with water. Then, they praised Allah the Almighty,

“Praise be to Allah! Praise be to Allah! Praise be to Allah!”

The translators bleached *happy* with *showing gratitude* and *sang* with *praised*. *Happy* and *showing gratitude* synonymically share similar semantic essence with the difference on the position of the expression – *happy* is neutral and general while *gratitude* is politeness related. The same goes for *sang* and *praise* with the former being neutral and the latter being religious.

What we learnt from bleaching is that there are textual expressions vulnerable for replacement to strengthen the status of being a parable. The vulnerability here refers to the possibilities for neutral expressions to be modified or replaced to evoke religious nuances. In the context of picturebook fable, the textual expressions cover also visual related textual expressions e.g. the onomastic elements of the characters. In *The Hare Story*, an antelope is one of the important characters in the fable which determines the narrative flow and conveys one of the moral lessons for the children. The problem lies on the fact that antelope is not familiar in Indonesia and thus the translators adapted it into *kijang* or deer. This decision was not only backgrounded by domesticating ideology but also religious reason. *Kijang* is one of the animals appearing on *hadith*. The narration has positive attributes for *kijang* as an animal which bear witnesses that there is no God except Allah and Muhammad peace be upon him is His messenger, an animal which is true to its word, and an animal which is not afraid of death. Replacing antelope with *kijang* discloses an opportunity for the TPQ teachers to embed the *hadith* in the storytelling phase in the class. However this localization of antelope into *kijang* indicates the presence of *topos*, an amplification over good and evil deed narratives (Kennedy, 2003). This bleaching generates a problem over narrative synchronization between the source and target texts – implying that meaning losses are imminent. In the source text, the attributes shared by the antelope and the *kijang* are different – the antelope is described as a fearful animal which is afraid of death.

Drifting as the Impact of Fable and Parable Transformation

We call narrative deviation, the possible impact of transadaptation strategies, as ‘drift’ to indicate how far a transadapted text is out of the track in regard to the source text. To indicate whether the drift might cause a transadapted text out of its supposed narrative track, an assessment is the issue we need to address. The principle of translation ecosystem is applied here. The ecosystem of children’s literature transadaptation is constructed by purification, proairetic decoding, and narrative connectedness as laid out by Christman (2004). Klingberg (1986), and Nikolajeva (2010) Departing from these three

elements, drifting level assessment is constructed (see table 1).

As seen from the assessment rubric, the parameters employed to assess the drifting level are purification, proairetic decoding, and narrative connectedness. Purification parameter focuses on bleaching. Bleaching employed on the narration is assumed not to significantly influence the narrative since it does not deal with characterization unless the narration is told by the characters. On the other hand, bleaching employed on the conversations of the characters might significantly influence the presence of shift on character equivalence. The second parameter, proairetic decoding, covers textual, visual, and medial elements of the text since the principles of being easy to read and digestive in proairetic decoding have to encompass these three elements. The focus of proairetic decoding is on the complementary symbiosis between texts and images and also child friendly principle of medial modification. The last parameter, narrative connectedness, focuses on whether the core moral values, plots, and plot structures suffer a shift or not.

We propose three levels of drifting namely on the track, slipped, and out of the track. These onomastic choices are constructed to secure a linear semantic synchronization with ‘drift’ and to indicate that purification, proairetic decoding, and narrative connectedness function like a track on which the translators have to ‘drive’ the transadaptation ‘cars’ cautiously. The following example might illustrate these drifting levels:

ST : (none)

TT : *Kisah Kelinci yang menipu Dubuk dan Kijang ini mirip dengan kisah setan yang menipu sahabat Abu Hurairah RA.*

BT : This story about a Hare which deceived Hyena and Antelope was similar to the story of the devil who deceived the Prophet’s companion Abu Hurayrah *may Allah be pleased with him.*

The additional line is paratextually attached in the end of the story and that makes it an off-tracking paratextualization. The purpose of this paratextualization type is to allow the readers to learn concluding commentaries about the story and to guide TPQ teachers to orally conclude the story in the perspective of the target religious values. The drifting level of this paratextualization is on the track. First, the bleaching is applied on the narration not on the characters. Second, the proairetic decoding is preserved through comparison. Third, narrative connectedness still keeps the core moral values. This off-tracking paratextualization might fall into slipped or out of the track drifting level if the religious commentaries or notes are filled with religious jargons. The TPQ teachers are required to address these jargon issues in paratextualization by referring

to the mosque chairperson or *ta'mir* regarding the selection of notes and commentaries.

Different from paratextualization which might not always be bound to keeping the narrative flow, bleaching and insertion, due to its necessity in preserving this natural flow, might pose a slipped or out of the track drifting level. The bleaching of *Water! Water! Water!* into *Praise be to Allah! Praise be to Allah! Praise be to Allah!* erodes the narrative flow since no Islamic images are attributed to the characters. That the Kingdom of Kitasha was not transadapted into a sultanate or other types of Islamic related governmental systems disrupts the narrative flow regarding with the characters. This case of insertion causes the transadapted text falls into a

slipped drifting level since the plot and plot structure deviate but the core values remain intact. Similar problem is also found from insertion, which might pose a problem in keeping the narrative flow of the story due to its additive characteristics. The case of adding comment like paragraph about divine punishment erodes the narrative flow since the narration from the beginning is not clearly delivered by a narrator. If the readers happen to get a hand on the source text and find that the religious comments are not existent, an assumption that a shift on the narrator from a storyteller to an *adib* has taken place. As implied by Toorawa (2005) an *adib* refers to a storyteller who delivers a religious story.

Table 1

Drifting Level Assessment for Children's Literature Transadaptation

Drifting Level	Purification	Proairetic Decoding	Narrative Connectedness
On the track	Bleaching is applied on the narration	The transadaptation still preserves a complementary symbiosis between the textual and visual elements	The core moral values are not shifted when transadaptation is applied
		The transadaptation adheres to the target reading level as seen from the implementation of grade based syntactical, semantic, and pragmatic elements	The plot and the plot structure remains the same as the source text
		Medial modification adheres to the child friendly concepts and principles with simple user interface as the main focus	Insertion and bleaching are still in a narrative unity with the preceeding and succeeding plots
Slipped	Bleaching is applied on the conversations of the characters or on the characters which act as the narrator	The transadaptation still preserves a complementary symbiosis between the textual and visual elements	The core moral values are not shifted when transadaptation is applied
		The transadaptation tends to show inconsistency in the implementation of particular grade based syntactical, semantic, and pragmatic elements	The plot structure suffers a change but the plot remains the same as the source text
		Medial modification poses complexity in accessibility by the children	Insertion and bleaching cause a narrative disunity in regard to the preceeding and succeeding plots
Out of the track	Bleaching is applied both on the narrator's voice and the conversations of the characters	The transadaptation tends to generate verbosity of the textual elements which creates a distortion on the complementary symbiosis between the textual and visual elements	The core moral values are shifted when transadaptation is applied
		The transadaptation tends to show inconsistency in the implementation of particular grade based syntactical, semantic, and pragmatic elements	The plot and the plot structure suffers a shift
		Medial modification poses complexity in accessibility by the children	Insertion and bleaching cause a narrative disunity in regard to the preceeding and succeeding plots

Purification, Narrative Connectedness, and Proairetic Decoding in Transadaptation

Purification tends to have a domestication ideology. Due to this ideology, adhering and addressing the norms of the target young readers are the primary concerns of translating children's literature. Problems arise when the translators have to also consider narrative connectedness and proairetic decoding. The translators have to carefully purify improper values while at the same time ensuring that the purification does not disrupt the narrative connectedness and proairetic decoding of the literary work.

The transadaptation strategies that we propose are strongly linked to employing purification as a strategy since the aim of the transadaptation is to transform a fable into a parable. Transforming a story with a general moral value into a story with a specific moral value – religion based moral value, the translators are required to 'purify' the contents through textual and medial approaches. The three strategies could significantly perform this 'purification rite' but they are unable to truly transadapt fables into parables. This inability is seen from the fact that the parables are still characterized by nonhuman agents whilst parables should be those of human agents. Since the proposed strategies are intended as a functional skill for the TPQ teachers not for a publisher which has more access and authority for visual modifications, the inability to truly adapt fables into parables in the perspectives of translation studies is considered as a part of untranslatability. The untranslatability in this case of fable to parable falls into the category of referential untranslatability, in which distinctive features of the source texts find no equivalence in the target texts (Ping, 1999). The distinctive feature of a parable is the presence of human agents whereas fables are of nonhuman agents. Thus, the translatable parts of the source text are on the textual elements only.

Exercising a transadaptation, a translator should heed three elements of narrative connectedness. These elements are causal, teleological, and thematic connectivities (Christman, 2004). Among these three elements of narrative connectedness, teleological, which is *skopos* in nature, might determine how thematic and causal connectivities flow in the transadapted works. Purification strategy poses a chance for disruption over the teleological connectivity since this ideology might bleach any expressions vulnerable for transadaptation. The result of this bleaching is the chance of distortion on what Petrucci (2012) calls as character equivalence – the identity of a literary work. Purification strategy might also distort proairetic decoding since paratextualization and insertion, through their additive force, tend to make the transadapted text verbose. Purnomo et al. (2020), through their study of amplification in children picturebook translation, argue that verbosity is the primary issue when it

comes to addressing the cultures and the norms of the target text. Thus, they devise a verbosity assessment to reveal whether a translated children picturebook falls into the category of verbose or laconic. This type of assessment is also required to address the issues of verbosity occurring due to the implementation of purification strategy to unveil whether the selected transadaptation strategies still adhere to the principle of proairetic decoding or not.

Barthesian proairetic decoding as suggested by Nikolajeva (2010) refers not only to the micro level of syntactical and semantic aspects but also to the macro level of genre. The fact that the fable is not wholly transadapted into a parable, as seen from this study, indicates that a bias on whether fable still has its characteristics or not comes into view. Stories of animals in religious perspectives are not just stories for enjoyment but also for religious learning. In the perspectives of Barthesian proairetic decoding, this might lead to confusion. The confusion occurs due to the fact that the transadapted version is still a fable but the shared values are those of religion – values identical to parable. Tlili (2012) implies that animals in the Holy Qur'an are as complex as humans in traits. These complex traits are to align with humans and thus, serviceability performed by the animals actually signify animals as a partner for humans not objects. That five out of a hundred and fourteen *surahs* is named after an animal – *al baqarah* (cow), *an nahl* (bee), *an naml* (ant), *al ankabut* (spider), and *al fil* (elephant) - signifies the presence of a parable, from which religious lessons could be learnt. Selecting fables which are transformed into parables in TPQ context points out that the ecosystem of animal stories with religious teachings, as seen from the verses of the Holy Qur'an, is aligned and preserved. This alignment concurs to what Gengshen (2003) implies that adaptation requires a selection to preserve the ecosystem of the translation. To decode the structural bricks of a fable and a parable might not be for younger readers to do since what they need is to comprehend the story and embrace the religious values the story conveys. Yet confusion like the case of antelope to *kijang* transadaptation might put the line demarcating fable and parable in a blurry state. This blurriness might lead to perplexity whether a fable can be religiously tied to a particular religious teaching or not.

CONCLUSION

Children's literature transadaptation is required when the target market demands an incorporation and integration of target values especially religious values into the translated text. This case is found in the TPQ context among the Indonesian Muslim children where translated stories are required to adhere to Islamic values. In concern with this necessity, transadaptation strategies are required to

be formulated due to different religious and cultural issues between source and target users.

The transadaptation strategies namely paratextualization, insertion, and bleaching, though might be able to bridge the necessity of incorporating religious values, are posed to the problems of proairetic decoding and narrative connectedness. The former refers to delivering verbal messages which are unbiased, not ambiguous, and not redundant while the latter to the connections of causal, teleological, and thematic aspects of the narratives. These two major problems might drive a drift when the strategies are applied. To indicate whether a strategy causes a 'drift' over these proairetic decoding and narrative connectedness, a drifting level assessment is required. Thus, through this drifting level assessment, translators could check what narrative impacts they might experience if they apply certain strategies.

In the context of fable-to-parable transadaptation, the problems indicate more complexities regarding the differences in agents. Fable tends to have nonhuman agents while parable with human agents. Rendering fables into parables through the implementation of the aforementioned strategies would not solve the problems since the strategies primarily focus on the addition of religious values with Islamic values as the core focus. The strategies leave the status of the character for being anthropomorphic intact. The transadaptation of the characters circumnavigate around the alterations from an animal into another animal with similar physical traits but different religious significances. Future studies on fable-to-parable adaptation could address this issue.

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