THE REPRESENTATION OF SUNDANESE FOLKLORE *NYI MAS SANGHYANG DEWI SRI* IN THREE LANGUAGES

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ABSTRACT. Folklore about Dewi Sri, the goddess of fertility in Indonesian culture has various versions. The version of the folklore used in this article is the Sundanese version "Nyi Mas Sanghyang Dewi Sri" collected in a research done by lecturers of Faculty of Cultural Sciences, Universitas Padjadjaran. The folklore is represented in a written text in Sundanese language as the source language text and from the text, it is represented in Indonesian language as the first target language text, then in English language as the second target language text. How the folklore is represented in three languages and what methods of translation are used in target language texts are the objectives of this research. The research method used is descriptive-comparative method. The results show that the folklore is represented in different ways; some additional information are added particularly in the English target text and the method of translation used in the two target languages is mostly communicative translation but in the second target language text, free translation is also found. Despite these differences, the message that needs to be conveyed about Nyi Mas Sanghyang Dewi Sri as the goddess of fertility remains the same in all texts.

Key words: Sundanese folklore; Nyi Mas Sanghyang Dewi Sri; method of translation

REPRESENTASI FOLKLOR SUNDA *NYI MAS SANGHYANG DEWI SRI* DALAM TIGA BAHASA

ABSTRAK. Folklor tentang Dewi Sri, dewi kesuburan dalam budaya Indonesia memiliki berbagai versi. Versi folklor yang digunakan pada artikel penelitian ini yaitu versi Sunda "Nyi Mas Sanghyang Dewi Sri" yang dikumpulkan melalui penelitian yang dilakukan oleh para dosen Fakultas Ilmu Budaya Universitas Padjadjaran. Folklor ini direpresentasikan ke dalam teks tulis dalam bahasa Sunda sebagai teks bahasa sumber dan dari teks tulis ini direpresentasikan ke dalam bahasa Indonesia sebagai teks bahasa sasaran pertama, lalu direpresentasikan ke dalam bahasa Inggris sebagai teks bahasa sasaran ke dua. Bagaimana folklor ini direpresentasikan ke dalam tiga bahasa dan metode penerjemahan apa yang digunakan merupakan tujuan yang hendak dicapai. Penelitian ini menggunakan metode deskriptif komparatif. Hasil penelitian menunjukkan bahwa folklor ini direpresentasikan dengan menggunakan cara-cara yang berbeda; beberapa penambahan informasi ditambahkan khususnya pada teks bahasa Inggris dan metode penerjemahan yang digunakan pada dua teks bahasa sasaran umumnya adalah metode komunikatif namun pada teks bahasa sasaran kedua juga ditemukan metode penerjemahan bebas. Meskipun ada perbedaan-perbedaan tersebut, pesan yang hendak disampaikan terkait Nyi Mas Sanghyang Dewi Sri sebagai dewi kesuburan tetap sama pada semua teks.

Kata kunci: folklor Sunda; Nyi Mas Sanghyang Dewi Sri; metode penerjemahan

INTRODUCTION

This research is based on some backgrounds: (1) the Folklore about *Dewi Sri* known as the Goddess of Fertility as well as the Goddess of Rice exists not only in Indonesia but also in some Asian countries; (2) the Sundanese folklore Nyi Mas Sanghyang Dewi Sri written in 3 languages in one single book has never been found before. In Indonesian culture itself this folklore has some versions, among others are the version of *Dewi Sri*, the Goddess of Fertility in Balinese culture (Allen, 2019) and the version of *Dewi Sri* as the Goddess of Fertility which is popular among people in Central Java (ceritarakyatnusantara. com, n.d.). As in Asian countries, the folklore about *Dewi Sri* as the Goddess of Fertility found in Cambodia and Thailand (Davis, 2011). What makes

it interesting is that although there are some details in those versions which are different, the issue about *Dewi Sri* as the Goddess of Fertility remains the same. This research will not discuss the different versions of the folklore of different cultures but it focuses only on the version of *Dewi Sri* in Sundanese culture, known as *Nyi Mas Sanghyang Dewi Sri* represented in three languages; Sundanese language, Indonesian language, and English language as written in a book entitled *The Most Popular Sundanese Folklore: Myth, Legend, and Tales* (Suganda et al., 2011). The research using the same book has been carried out; it deals with the preservation of culture through the documentation of folklores (Mahmud et al., 2018). What is discussed in the research is the overall presentation of the folklores in the book as an act of documenting as well as preserving culture.

The specific folklore like the folklore of *Nyi Mas Sanghyang Dewi Sri* as the representation of the Goddess of Fertility is not discussed.

The term representation in this research deals with 2 major things: the language used and the topic discussed in the folklore. The language used involves (1) the change from oral form of folklore in Sundanese language into the written form; (2) the translation from Sundanese into Indonesian, and (3) the translation from Sundanese into English. The detail parts of the representation cover the characters in the folklore; Nyi Mas Sanghyang Dewi Sri herself, Aki Antaboga and Nini Antaboga as Nyi Mas Sanghyang Dewi Sri's parents. how Nyi Mas Sanghyang Dewi Sri is related to Aki and Nini Antaboga, how Aki and Nini Antaboga express their love to Nyi Mas Sanghyang Dewi Sri, how they grieve when Nyi Mas Sanghyang Dewi Sri passes away, and what happen in Nyi Mas Sanghyang Dewi Sri's grave which is related to her existence as the Goddess of Fertility. This research is limited to only the part that explores Nyi Mas Sanghyang Dewi Sri as the Goddess of Fertility. How the folklore is represented in the written text in Sundanese language as the source language text (SL), how it is represented through translation process into Indonesian language as the first target language text (TL1) as well as into English as the second target language text (TL2), and what method of translation is used in representing the folklore in the two target language texts are the identification of problems leading to the objectives of this research.

Before coming to the part on how the Sundanese folklore *Nyi Mas Sanghyang Dewi Sri* is represented through translation process, it needs to be clarified what folklore is. The term folklore can be seen from various perspectives: as an identity of a certain group (Hasibuan, 2018)a good translator should understand the relevant techniques to translate a text especially a text which has many cultural terms and connotations. In this respect, the aims of this study were to find out translation techniques applied by the translator while translating Mandailing Folklore Anak Na Dangol Ni Andung into English and to elaborate on the quality of the translation. To this end, a descriptive approach to assess qualitative data from relevant documents was employed. The findings of the study revealed that the translator used different techniques for translating cultural terms such as- literal translation (34.8%; as culture heritage descended from generation to generation (Sukmawan & Setyowati, 2017); as geo-culture or geo-mythology dealing with culture, myth, legend, and with natural phenomenon (Sukmawan & Setyowati, 2017). This geo culture or geo-mythology can be found in the Sundanese folklore, *Nyi Mas Sanghyang Dewi Sri*. In general, scholars agree that folklore is a part of oral culture which is recently known as verbal art covering oral expressive culture extensively (Bendix & Hasan-Rokem, 2012). Folklores represent the culture of a certain community where it has tradtional wisdom consists of cultural values, among others is the nature of human relations with their natural surroundings (Mulyaningsih et al., 2021)lack of agricultural land, job mobility, marriage with other than Semende tribe, which impacts the rights fulfilling and obligations of tunggu tubang. However, this shift has been responded to by innovations so that this traditional wisdom persisted. This research is to describe innovations in maintaining the traditional wisdom. This research uses descriptive quantitative method with 40 randomly chosen respondents. Data were taken from interviews using a questionnaire, and interviews with key informants. The data were analyzed quantitatively with frequency tables, given the meaning with the structural functional approach of Talcott Parson, that traditional wisdom still functions when able to adapt, goal attainment, integration, latent maintenance. The results showed: 92.5% tunggu tubang to get rights to houses, gardens, fields and carrying out their obligations, but 7.5% without these rights (tepang bangkang. This traditional wisdom known as local wisdom in any form is a collection of knowledge which is carried out dinamically in developed way, and this will be generated to a certain population integrated with their perception about nature and their surrounding culture (Sofyan et al., 2021). Folklore is a part of cultural heritage and this heritage includes ideas, values, and objects which are preserved from generation to generation (Sofianto et al., 2021)

The kind of folklore discussed in this research is the oral one which is then documented into a written text. It is a part of Sundanese folktales in the space of oral tradition exist in communities among the Sundanese speaking people (Yulianty et al., 2007). In Cultural Anthropology, those who are categorised as the Sundanese are those who are from generation to generation use Sundanese dialect and language as their mother tongue in their daily communication; they live in West Java and Banten which is historically known as Tanah Pasundan or Tatar Sunda (Indrawardana, 2012). The existence of Sundanese folklore in general has been discussed in some research articles and one of them was published in the middle of the 20th C and in the article, Sundanese folklore is compared to Japanese folklore (Danandjaja, 1995).

As the representation written in three languages covering three cultures which is observed through the process of translation, it is the duty of translators to bridge the culture of the source language (Sundanese language) to the culture of the target languages (Indonesian language and English language). Therefore a translator has a function not only to transfer the message in the source language text to the target language text but also to have the knowledge of cultures (Aisyah, 2013). The translation instrument used to identify the representation of the Sundanese Goddess of Fertility, Nyi Mas Sanghyang Dewi Sri in this research is Newmark's methods of translation.

Newmark's methods of translation are divided into two major classifications; source language (SL) emphasis which focuses on the source language and target language (TL) emphasis which focuses on the target language where each emphasis consists of 4 methods of translation (Newmark, 1988). It should be noted that this research does not involve all methods; only some which are found in the data source. Therefore, what is elaborately described here only those which are related to the data found. The methods of translation by Newmark (1988) has been discussed and reviewed in several scientific publications like journals (Owji, 2013); (Ordudari, 2007); (Molina & Hurtado Albir, 2002) and books (Erlina, 2016); (Suryawinata, Zuchridin & Hariyanto, 2016). According to Newmark (1988) the SL Emphasis covers (1) Word-for-Word Translation, (2) Literal Translation; it can be used when the source language and the target language belong to the same language family or having formal correspondences. Literal translation is found in Indonesian target text. The next method under this SL emphasis is (3) Faithful Translation and the last one is (4) Semantic Translation. While the TL Emphasis includes (1) Adaptation, (2) Free Translation; it is a method of translation which produces a target language text without following the style, the form, or the content of the source language text in general but of course the main message that is to convey remains the same. Free translation is found in English target text. The next method is (3) Idiomatic Translation and the fourth method is called (4) Communicative Translation. Communicative translation method is considered to be the ideal one as it has the effort to transfer the contextual meaning as close as possible from the source language text into the target language text so that both the content and the language can be easily comprehended by the readers of the target language text. This method is found in both target language texts; Indonesian target text and English target text.

How the folklore is represented in the written text in Sundanese language as the source language text, how it is represented through translation process into Indonesian language as the first target language text as well as into English as the second target language text, and what method of translation is used in representing the folklore in the two target language texts are the identification of problems which lead to the objectives of this research.

METHOD

The method used in this research is descriptive-comparative method (Kothari, 2004). With the descriptive method the data are described the way they are based on the phenomenon found in the data source. With the comparative method, the source language text which is in Sundanese language is compared with its two target language texts. The three texts are studied using translation instrument namely method of translation by Newmark (1988).

In order to reveal the objectives of this research, there are four steps which are carried out. The comparative method is used to see the three representations of the Sundanese folklore and to identify the method of translation applied. The first step is to compare the expression of Aki and Nini Antaboga'love for Nyi Mas Sanghyang Dewi Sri through Aki and Nini Antaboga's behaviours towards the grave of their daughter. The second step is to compare the representation of sadness of Aki and Nini Antaboga toward the death of Nyi Mas Sanghyang Dewi Sri. The third step is to compare what happen on the grave of Nyi Mas Sanghyang Dewi Sri specifically on each part of her body buried. The last step is to compare the phenomenon regarding the application of methods of translation between the first target language text and the second target language text.

From the process of comparing the three texts of the folklore, it can be concluded how the folklore *Nyi Mas Sanghyang Dewi Sri* in the book is represented through the process of translation; what method of translation found. And it can also be concluded if the main message which is to be conveyed through the folklore remains the same in the two target language texts. And from the final process of comparing, it leads us to the application of descriptive method where all the phenomenon found through this research is described factually, just the way they are.

RESULTS AND DISCUSSION

The Sundanese folklore Nyi Mas Sanghyang Dewi Sri is represented in different ways: with addition, deletion, and paraphrase. There are 6 clusters

of representation which are put in tables. The data in the source language text (SL) and the data in the first target language text (TL1) are accompanied by its literal translated information in English language, written in a smaller font. The method of translation is seen from the whole sentence represented in the TL1 and TL2.

Table 1. The Representation of Aki and Nini Antaboga's Behaviours toward the Death of Nyi Mas Sanghyang Dewi Sri

SL	*Bakating ku cinta, deudeuh, jeung nyaah, kuburan nu geulis teh ku Nini jeung Aki Antaboga diurus, didama-dama.* 'Having been so much loved, adored, cherished, the grave of the beautiful is well taken care of, well treated by Aki and Nini Antaboga.'
TL1	*Saking sayangnya pada Dewi Sri, kuburannya pun oleh Aki dan Nini Antaboga dirawat dengan baik.* 'Because of so much love to Dewi Sri, her grave is then well taken care of by Aki and Nini Antaboga.'
TL2	Although she was now buried deep under-ground, their love for her did not fade. Day by day Aki and Nini Antaboga thoughtfully looked after Nyi Mas Sanghyang Dewi Sri's last resting place.

Table 1 shows the representation of what Aki and Nini Antaboga feel even after Nyi Mas Sanghyang Dewi Sri passed away and this is represented in their behaviours to her grave. There are three expressions in Sundanese language to show compassion; *cinta, deudeuh, nyaah* and all the three of them are used to describe how deep Aki and Nini Antaboga's feeling to Nyi Mas Sanghyang Dewi Sri and these are strengthened by the sweet name they call her *nu geulis* 'the Beautiful'. Their love remains the same even after Nyi Mas Sanghyang Dewi Sri passed away which is reflected in their behaviours toward her grave; *diurus* 'to be well taken care of', *didama-dama* 'to be well treated' in passive voice. In the TL1 the expression of Aki and Nini Antaboga's love to Nyi Mas Sanghyang Dewi Sri is represented in one word only "*sayang*". In the Tl2 the love is represented through a paraphrase in a clause "their love for her did not fade" with no other detail expression of love. While in taking care of Nyi Mas Sanghyang Dewi Sri's grave, in the TL1 it is represented in the phrase "*dirawat dengan baik*" in passive voice as in the SL but with no emphasis "*didama-dama*"; in the TL2 it is represented through a paraphrase again in an elaborate sentence "Day by day Aki and Nini Antaboga thoughtfully looked after Nyi Mas Sanghyang Dewi Sri's last resting place".

Based on each representation, it can be observed that the method of translation used in the TL1 is communicative translation. The deletion on the deep love expressed in three words which is generalized into one word and the deletion on how they treat her grave are assumed to be an effort to make the readers of the TL1 understood easily. While in the TL2 the method used is free translation and this can be identified from the style and the form which are different from the style and the form of the SL. The different style and form can be seen in the shift from one sentence in the SL into 2 sentences in the TL2 as well as the paraphrases in representing the deep love of Aki and Nini Antaboga to Nyi Mas Sanghyang Dewi Sri: "their love for her did not fade away" and "day by day" showing the ritual activity in taking care of the grave; "thoughtfully looked after" showing the intensity of taking care of the grave. At the end of the representation in TL2 the word "*kuburan*" is not translated into 'grave' but it is paraphrased into "last resting place" which indicate the use of ameliorative expression. All the shifts occur in the TL2 reflects the use of free translation method.

Tabel 2. The Representation of the Beginning of the Plants Growing on the Grave of Nyi Mas Sanghyang Dewi Sri

SL	*nepi ka dina hiji waktu, tina kuburananna aya bulu taneuh nu kaluar* 'Until one day, from the grave there are hairs of the ground that come out'
TL1	*Hingga pada suatu waktu, dari kuburan itu keluar banyak jenis tu*mbuhan. 'Until one time, from the grave come out plenty of plants.'
TL2	Until one day, something surprising they had never expected took place right before their own eyes, trees and edible plants came out of the ground where she was buried. Out of every part of her body grew various rich and useful plants and trees.

In table 2 the representation shows the starting time plants growing on the place where Nyi Mas Sanghyang Dewi Sri was buried. In the SL it is represented in a clause: *"nepi ka dina hiji waktu tina kuburananna aya bulu taneuh nu kaluar"* while in TL1, it is expressed in a complete sentence with the information of what happen in the grave: "*Hingga pada suatu waktu dari kuburan itu keluar banyak jenis tumbuhan*" where the idiomatic expression "*bulu taneuh*" which refers to various plants is represented not in idiomatic expression anymore '*banyak jenis tumbuhan*'. Unlike in the TL1, the representation in TL2 is expressed in elaborative way in 2 sentences into different form, different language or content: "Until one day, something surprising they had never expected took place right before their own eyes, trees and edible plants came out of the ground where she was buried. Out of every part of her body grew various rich and useful plants and trees*"*. Here not only the clause "something people had never expected took place" is explicitly stated but also the

phrase of what happen is witnessed by the people there or Aki and Nini Antaboga "right before their own eyes". What happen later is also explicitly stated in the clause "trees and edible plants came out of the ground" and the exact location of where the trees and edible plants came out; "of the ground where she was buried". And not only those expression, one more sentence is added "Out of every part of her body grew various rich and useful plants and trees" introducing what happens next.

From the representation in TL1 with the shift from idiomatic expression into not idiomatic expression, it can be identified that the method of translation used is communicative translation. This makes both the content and the language are easily understood by the readers of the target text. This shows the usage of communicative translation. While in the TL2, the use of paraphrases and additional information in one whole sentence shows the use of free translation method.

Table 3. The Representation of the Situation Where the Dead Body of Nyi Mas Sanghyang Dewi Sri was Buried: Head and Eyes

SL	*tina sirah kaluar kalapa, tina panon kenca kaluar pare bodas (nu disebut sriweda), tina panon katuhu kaluar pare beureum (nu disebut janur-weda)* 'from the head coconut came out, from the left eye white rice tree (which is known as "*sriweda*") came out, from the right eye red rice tree (which is known as "*janurwenda*") came out
TL1	*..dari tempat kepala keluar pohon kelapa, dari mata kiri keluar pohon padi putih (yang disebut sriweda), dari mata kanan keluar pohon padi merah (yang disebut janurwenda)* 'from the location of head, coconut tree came out, 'from the left eye white rice tree (which is known as "*sriweda*") came out, from the right eye red rice tree (which is known as "*janur-wenda*") came out'
TL2	On the ground where her head was buried grew a coconut tree. Her left eye gave nourishment to white rice tree and her right eye red rice tree.

In table 3 what came out from the ground (the plants) and where each of them grew is described in the SL "*tina sirah kaluar kalapa, tina panon kenca kaluar pare bodas (nu disebut sriweda), tina panon katuhu kaluar pare beureum (nu disebut janurwenda)*. This is then represented in the TL1 with the same syntactic structure but with explicit information that *kalapa* 'kelapa', *pare bodas* 'padi putih', and *pare beureum* 'padi merah' refer to plants or trees. In the TL2, the explicit information is not only given regarding the plants but also the location and the possesive (not any head but her head, "Nyi Mas Sanghyang Dewi Sri's head): "on the ground where her head was buried". Here the information (*nu disebut sriweda)* and (*nu disebut janurwenda*) is deleted. It is assumed that the translator would like to

reveal information in general. Although those words are deleted, the message of the whole representation remains the same.

Based on each representation in the TL1 and the TL2 it can be identified that both of them use communicative translation method where the explicit information given makes the message in the target texts easy to be comprehended. The deletion used in the TL2 regarding the cultural word *sriweda* and *janurwenda* makes the content even more easily understood. The two representations as in the TL1 and in the TL2 use communicative translation.

Table 4. The Representation of the Situation Where the Dead Body of Nyi Mas Sanghyang Dewi Sri was Buried: Body Hairs and Genital

SL	*tina bungbuluanana kaluar lalab-lalaban anu halal, tina larangannana jadi kawung,* 'from her body hairs came out leaves that are allowed to be eaten, 'from her genital became palm tree'
TL1	*dan dari bulu-bulunya keluar tanaman lalap-lalapan yang bisa dimakan dan halal adapun kemaluannya menjadi pohon aren.* 'and from her body hairs came out plants of which their leaves can be eaten and are allowed to be eaten. While her genital became palm tree'
TL2	Her body hairs manifested into edible leaves while palm tree grew out of her genital

In table 4 it is seen that the part of the body of Nyi Mas Sanghyang Dewi Sri where plants grow is the body hairs and the part of the body where tree grows is her genital. It is represented in SL as follow: "*tina bungbuluanana kaluar lalablalaban anu halal, tina laranganana jadi kawung*" that it is the leaves of the plants that are allowed to be eaten that came out from the body hairs of Nyi Mas Sanghyang Dewi Sri while it is palm tree that came out from the ground where her genital was buried. Similar to its equivalent in TL1 the structure of SL is kept: "*dan dari bulu-bulunya keluar tanaman lalap-lalapan yang bisa dimakan dan halal, adapun kemaluannya menjadi pohon aren*"; while in TL2 the representation is described in an active sentence as follow: "Her body hairs manifested into edible leaves while palm tree grew out of her genital". It can be seen that in SL it is made into explicit that the leaves of the plants that grow are allowed to be eaten "*halal*" without making it explicit that the leaves can be eaten or edible while in the TL1 the information which is made explicit is what came out from her body hairs are the leaves of the plants both can be eaten or edible and are allowed to be eaten. Slightly different with the representation in the TL2, what is described in the equivalent is the leaves of the plants that can be eaten or edible only; no equivalent for the word "*halal*" as mentioned in SL

as well as in the TL2 therefore in this representation there are some details shifted either by adding or deleting.

From the representation in the TL1 and the TL2 it can be identified that the method of translation used is communicative translation. The addition in the TL1: "*tanaman*", "*yang bisa dimakan*", "*pohon*" make the information from implicit to explicit so it becomes communicative for the readers of the target text while the addition "*adapun*" as conjunction shows the next part is the next information. The same method is identified in the TL2 where the information is given in an active voice making a confirmation that it is the subject "her body hairs" which change into edible leaves and what grew out from her genital is palm tree. The deletion on the expression "*halal*" which refers to a religious term in Islam is assumed not to give a certain effect to the readers of the TL2. It is acceptable to do that as it still preserves the same message.

Table 5. The Representation of the Situation Where the Dead Body of Nyi Mas Sanghyang Dewi Sri was Buried: Joint

SL	***Bubukuan**ana jadi tiwu,* 'Her joints became cane'
TL1	…**persendiannya** menjadi pohon tebu… 'Her joint became sugar cane'
TL2	*It did not stop there –* ***every joint of her body*** *fostered sugar cane.*

In table 5 the representation of other part of Nyi Mas Sanghyang Dewi Sri's body where a tree comes out from is the joint and the tree which comes out from the ground where this part of the body was buried is sugar cane. In the SL there is no description of which joint becomes sugar cane: "*Bubukuanana jadi tiwu*" but the subject "*bubukuanana*" in Sundanese language as the source language refers to the plural subject reflecting from the reduplication {*bu-*} in the word. This representation is the same as in the TL1 in the structure: "*persendiannya menjadi pohon tebu*" where there is no indication of which joint that becomes the sugar cane but unlike the representation mentioned in SL, the joint which is represented in TL1 is in singular form and the information about "*tiwu*" which can refer to a cane not as a tree in the SL is made explicit in TL1 into "*pohon tebu*" 'sugar cane' which only refers to a plant or tree. While in TL2 there are some details added in the representation: the information that what come out as plants or trees not only coconut tree, palm tree, sugar cane, rice, edible plants but also more plants and more trees and not only the parts of Nyi Mas Sanghyang Dewi Sri's body such as the head, the eyes, the body hairs, the joint, the genital which are

buried that are grown by plants and trees but there are more. This is represented by the clause "**It did not stop there**". The representation is then continued by the information regarding the part of Nyi Mas Sanghyang Dewi Sri's body, the joint, where sugar cane grows as represented also in the SL and in TL1. However, which joint that is represented in TL2 is clear unlike in the representation given in the SL and in the TL1: "**every joint of her body**". It refers to all joints in her body; this is exactly what the SL is represented that the joint is in plural form.

The representation in the TL1 and in the TL2 shows that the method of translation used is communicative translation. As found in the previous data, the representation in dat 5 shows the shift from implicit information to explicit information through some addition. These shifts show that the content and the language of the SL is represented clearer in the TL1 and TL2 therefore the method of translation is communicative translation.

Table 6. The Representation of the Situation Where the Dead Body of Nyi Mas Sanghyang Dewi Sri was Buried: Calf and Wrists

SL	*bitisna jadi awi tali, pigeulang nu katuhu jadi hanjuang beureum, pigeulang nu kenca jadi hanjuang bodas.* 'her calf became bamboo tali, her right wrist became red cordyline, her left wrist became the white cordyline'
TL1	*betisnya menjadi pohon bamboo tali, pergelangan kanannya menjadi pohon hanjuang[1] merah, pergelangan kiri menjadi pohon hanjuang putih.* 'her calf became bamboo tali tree' Her right wrist became the cordyline[1] red tree, her left wrist became the cordiline white tree.'
TL2	Her leg turned into solid bamboos, her right wrist into red cordyline whereas her left into white cordiline.'

The representations in table 6 are about what happen in the location where Nyi Mas Sanghyang Dewi Sri was buried; plants and trees come out; and they come out from specific areas of the grave that indicate the part of her body buried: her calf and her wrists. The representation in the SL is described as follow: "*bitisna jadi awi tali, pigeulang nu katuhu jadi hanjuang beureum, pigeulang nu kenca jadi hanjuang bodas*". In the TL1 it is represented by keeping the syntactic structure of the SL with some additions shifting the implicit information to explicit information: "*betisnya menjadi bambu tali pergelangan kanannya menjadi pohon hanjuang[1] merah, pergelangan kiri menjadi pohon hanjuang putih*". While in the TL2 there are two shifts occurred; "*Her leg turned into solid bamboos*" where the calf is shifted into the leg as superordinate of the calf and bamboo *tali* is shifted into solid bamboos which is known as *Dendrocalamus Strictus, i*t is

assumed that the translator of the TL2 would like to inform the readers of the TL2 the general idea or information. Regarding the word "*hanjuang*" which is mentioned in the SL in implicit information is then translated into "*pohon hanjuang*" '*hanjuang tree*' (cordyline). And in this representation the translator puts the small number, number 1 attached to the word "*hanjuang¹*" that indicate there is a footnote at the bottom of the page explaining what "*hanjuang*" is and number 1 indicates the order of the word explained in the footnote. [1 *Cordyline/Andong (bahasa Jawa) merupakan sekelompok tumbuhan monokotil berbatang yang sering dijumpai di taman sebagai tanaman hias* 'Cordyline/Andong (Javanese) is **a genus of woody monocotyledonous flowering plants often seen in the garden or park as decorative plants].** What needs to be underlined in the representation of TL1 is that the equivalent of "*pigeulang*" into "*pergelangan*" chosen by the translator is not made explicit. The word "*pigeulang*" in SL refers to the wrist, a part of hand, while the equivalent "*pergelangan*" in the TL1 can be for both hand and leg. In the TL2 the representation is as follow: "her right wrist into red cordyline whereas her left into white cordyline" where the word "*pigeulang*" in the SL is translated into "wrist" referring to a part of a hand. In this representation, the translator of the TL2 keeps the structure of the SL as well as the structure of the TL1.

Based on the representation of the TL1 and the TL2, the method of translation used is communicative translation where both content and the language can be easily comprehended due to the shifts made. The implicit information in the SL is made explicit in both target texts and the addition in footnotes supported the method.

CONCLUSION

From the discussion regarding the representation of Sundanese folklore Nyi Mas Sanghyang Dewi Sri and the methods of translation found in the representations it can be concluded that the representation of Sundanese folklore Nyi Mas Sanghyang Dewi Sri is straightforward and simple as represented in the source language text (SL) because it is documented from oral folklore obtained from the field research and it is re-documented in a written text just the way it is. Meanwhile in the TL1, mostly keeping the syntactic structure of the SL but with some addition and deletion, shifting implicit information to explicit the representation is clearly comprehended. The method of translation found is communicative translation. In the TL2, the method found is not only communicative translation

but also free translation. The two methods make the information easily comprehended with more detail information. Although the representation of Sundanese folklore Nyi Mas Sanghyang Dewi Sri is described in specific characteristic of representation in three texts in three languages, the main message of the folklore remains the same in all texts that Nyi Mas Sanghyang Dewi Sri is the Goddes of Fertility.

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