

# Morphological Analysis and Deforming Tendencies in the Bilingual Book of *Keong Mas*

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## Abstract

Keong Mas is a well-known folktale in Indonesia. One of its modern adaptations is *Keong Mas: The Golden Snail*, a bilingual book by Dian K., designed to support children in learning both Indonesian and English. As a children's book, the translation requires careful handling to ensure clarity and meaning are preserved. This research engages an interpretative qualitative approach supported by library research. Vladimir Propp's narrative theory is used to analyze the story's structure, identifying 31 narrative functions. Subsequently, the translation is examined using Antoine Berman's theory of deforming tendencies. The analysis reveals a tendency toward foreignization in the translator's approach. Generally, the bilingual adaptation retains the core message and cultural values of the original folktale, emphasizing respect for nature and animals as part of the natural world.

**Keywords:** Children's Literature; Narrative Structure; Deforming Tendencies; Folktale

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## Introduction

Folktales are a form of oral literature with origins that are often unknown. They serve multiple purposes, such as legitimizing power, explaining natural phenomena, providing spiritual reasoning, and imparting moral lessons (Taum, 2011). Folktales also act as a reflection of the cultural context in which they originate, making them an essential form of cultural expression. One of their primary functions is education, particularly for children and young adults (Chala, 2018). In Indonesia, folktales—commonly referred to as *dongeng* or fairy tales—play a significant role in introducing cultural values and ensuring their preservation through generations.

Indonesia is home to hundreds of folktales from various regions, one of the most well-known being *Keong Mas* (The Golden Snail). This fairy tale has been adapted into various forms and media, making it widely recognized. One such adaptation is a bilingual children's book titled *Keong Mas: The Golden Snail*, published by Bhuana Ilmu Populer and written by Dian K. This book presents the story in both Indonesian and

English, serving as a tool to introduce children to a second language. Bilingual books are particularly valuable in international classrooms, where children from diverse linguistic backgrounds can engage with stories in multiple languages (Creese & Blackledge, 2010).

This study aims to analyze *Keong Mas: The Golden Snail* using Vladimir Propp's narrative structure theory, which focuses on the functions of characters rather than the characters themselves. By examining the narrative structure in both the Indonesian and English versions, the study will explore how the translation maintains the original structure and cultural expressions. Additionally, translation techniques will be analyzed to determine which techniques effectively preserve the original meaning of the text. Since *Keong Mas* originates from East Java, it is crucial for the translation to retain the cultural essence of the story.

*Keong Mas* is also a folktale to introduce children to love nature, since it is a story centered on the main character becoming a golden snail. This image of golden and snail can spark the imagination about nature. The portrayed of the lady who takes care of the golden snail can inspire the children to help injured animals. The old lady also gets help by Candra Kirana, who is the golden snail, because she helped the injured golden snail. This value of the story, that if we help animals something good will come to us, is really good to teach children.

Translating children's literature presents unique challenges, especially when conveying cultural expressions that may not have direct equivalents in the target language (Coillie & Verschueren, 2014). This study will contribute to an understanding of the value of bilingual books in language education and how translation techniques can ensure the faithful transmission of cultural meaning.

## Methodology

This study employs a qualitative interpretative approach in conjunction with library research to examine narrative structure and character behavior within literary texts. The qualitative interpretative method is appropriate because the research focuses on understanding meaning, interpreting textual nuances, and analyzing characters' actions and motivations rather than quantifying data (Thorne, 2016). Interpretation lies at the heart of this method, allowing the researcher to explore the deeper significance embedded in narratives.

In addition, this study is supported by library research, which provides access to a wide range of theoretical frameworks, prior scholarly works, and primary texts. Library research is essential for grounding literary analysis in established scholarship and for drawing meaningful and critical conclusions (Connaway & Radford, 2021). To further enrich the qualitative interpretation, this study incorporates the structural narrative theory of Vladimir Propp. As Taum (2011, p. 122) points out, Propp was the first structuralist scholar to conduct a serious study of narrative structure, offering a new perspective on the dichotomy between fabula (story) and sjuzhet (plot).

After identifying the narrative structure through Propp's functions, the researcher will analyze the translation techniques used in the bilingual book *Keong Mas: The Golden Snail*. The focus will be on the spoken words or utterances exchanged between characters, as these often reflect the narrative functions Propp describes. Since utterances can signal key actions or roles within the story, they serve as a bridge between character interaction and narrative structure. This approach allows for an alignment between Propp's theory and the analysis of translation, as it becomes possible to observe how specific functions are conveyed across languages. By examining how each utterance is translated from Indonesian to English, the study will identify the deforming tendencies in the book and assess their impact on the preservation of narrative structure. Through this comparison, the research will highlight which translation techniques best maintain the integrity of the original narrative. Given that *Keong Mas: The Golden Snail* is a bilingual text, a careful and accurate translation is essential to ensure that meaning, structure, and cultural context are preserved across both language versions.

Propp's theory, rooted in Russian formalism, focuses not on who the characters are, but on what they do—emphasizing narrative functions over character identity. He developed an analytical model based on the idea that a story is driven by a sequence of specific actions, or “functions,” which serve as the core building blocks of the narrative. According to Propp, these functions follow a consistent order and are limited in number. Through his analysis of one hundred Russian folktales, Propp (as cited in Ria Lestari, 2016) concluded that: (1) the stable elements in folktales are the functions, not the characters; (2) the number of functions is finite; (3) the sequence of functions is predictable; and (4) structurally, all tales represent a single underlying narrative pattern. Although not all 31 functions appear in every story, their presence forms the essential structure of the narrative (Mariah & Hadiansyah, 2025). This theoretical framework offers a valuable lens for conducting a qualitative interpretation of literary texts, particularly in identifying how meaning is constructed through narrative action and structure.

**Table. 1 Propp Narratology Function (Hasan, 2017)**

No.	Function Name	Symbol	Description
1	Absentation	$\alpha$	A family member leaves the home.
2	Interdiction	$\beta$	A command or prohibition is given to the hero.
3	Violation	$\gamma$	The interdiction is violated.
4	Reconnaissance	$\delta$	The villain seeks information about the victim.
5	Delivery	$\epsilon$	The villain receives information.
6	Trickery	$\zeta$	The villain attempts to deceive the victim.
7	Complicity	$\eta$	The victim is deceived and unwittingly helps the villain.
8	Villainy or Lack	A / a	A = villainy (harm); a = lack (need or desire emerges).
9	Mediation	B	The misfortune or lack is made known.
10	Beginning Counteraction	C	The hero decides to act.

No.	Function Name	Symbol	Description
11	Departure	↑	The hero leaves home.
12	First Function of the Donor	D	The hero is tested by a donor (a magical agent giver).
13	Hero's Reaction	E	The hero responds to the test.
14	Receipt of Magical Agent	F	The hero gains a magical item/helper.
15	Guidance	G	The hero is guided to the object of the quest.
16	Struggle	H	The hero and villain engage in combat.
17	Branding	I	The hero is marked (scar, token, ring, etc.).
18	Victory	J	The villain is defeated.
19	Liquidation	K	The initial lack or misfortune is resolved.
20	Return	↓	The hero returns home.
21	Pursuit	Pr	The hero is chased.
22	Rescue	Rs	The hero is rescued or escapes.
23	Unrecognized Arrival	O	The hero arrives home unrecognized.
24	Unfounded Claims	L	A false hero makes a claim.
25	Difficult Task	M	A difficult task is set for the hero.
26	Solution	N	The task is resolved.
27	Recognition	Q	The true hero is recognized.
28	Exposure	Ex	The false hero or villain is exposed.
29	Transfiguration	T	The hero is transformed (e.g., gains a new appearance).
30	Punishment	U	The villain is punished.
31	Wedding or Reward	W	The hero marries or receives a reward.

Taum argues that symbolic elements are not the primary focus in Propp's theory. When Propp introduced his structuralist approach, his aim was to demonstrate that literature and the humanities could be analyzed using a systematic, scientific framework. According to Taum (2011), the significance lies not in the symbols themselves but in the functions—the core actions that drive the narrative. These functions are central to understanding the structure of a story within Propp's vision of narratology. Propp identified thirty-one narrative functions, which he later organized into four major "spheres" or stages of adventure (Taum, 2011, pp. 126–132). The first sphere is the Introduction, where the initial situation and the hero's background are established. The second is the Content, which includes the main sequence of actions and conflicts. The third is the Donor Chain, involving encounters with figures who test or assist the hero. The fourth and final sphere is The Return of the Hero, which marks the resolution and closure of the narrative. These spheres provide a structured lens through which the narrative flow can be examined, emphasizing the importance of functional roles over symbolic meaning in literary analysis.

Antoine Berman responds to Lawrence Venuti's ideas in his book *L'épreuve de l'étranger: Culture et traduction dans l'Allemagne romantique* (1984), which was later translated into English as *The Experience of the Foreign: Culture and Translation in*

Romantic Germany (1992). Berman critiques the common tendency in translation to eliminate foreign elements through a strategy of "naturalization"—a practice later termed "domestication" by Venuti. According to Berman (*ibid.*: 241), "the proper ethical aim of the translating act is receiving the Foreign as Foreign." This view significantly influenced Venuti's foreignizing strategy. However, Berman also acknowledges the presence of an inherent textual deformation system in the target language that often obstructs the appearance of foreign words or concepts. His analysis of these forms of deformation is what he refers to as the "negative analytic".

"The negative analytic is primarily concerned with ethnocentric, annexationist translations and hypertextual translations (pastiche, imitation, adaptation, freewriting), where the play of deforming forces is freely exercised." (Berman, 1984, p. 242). Berman, known for translating Latin American fiction and German philosophy, believes that every translator is inherently and inevitably exposed to ethnocentric forces in the translation process (Munday et al., 2022). These forces not only shape the desire to translate but also influence the final form of the target text. According to Berman, the only way to neutralize these deforming tendencies is through a psychoanalytic approach to the translator's own work, alongside fostering the translator's awareness of the ideological and cultural forces that shape their decisions during the translation process.

"The principal problem of translating the novel is to respect its shapeless polylogic and avoid an arbitrary homogenization." (Berman, 1984, p. 243). With this statement, Berman refers to the linguistic diversity and creative complexity inherent in novels, and how the practice of translation often reduces or simplifies that richness. He argues that translation frequently results in a loss of the distinctive language and style of the source text. To illustrate this, Berman identifies twelve common deforming tendencies that typically appear in translated texts.

**Table. 2 Deforming Tendencies (Neno, 2025)**

No.	Deforming Tendency	Description	Example
1.	Rationalization	Rearranging syntax to align with the target language often involves generalization	ST: She left without bring any money, clothes, and food TT: dia tidak membawa apa-apa saat pergi
2.	Clarification	Clarify ambiguity by making implicit meanings explicit	ST: Let him cook TT: Biarkan dia menunjukkan kemampuanya
3.	Expansion	Expanding the TT, it is often unnecessary	ST: It good TT: Ini bagus sekali
4.	Ennoblement	The target text is altered to achieve a more elegant expression.	ST: He is cool man TT: dia sangat berkarisma
5.	Qualitative impoverishment	Losing the uniqueness of a word or expression	ST: Thank you, bro TT: Terimakasih, teman

No.	Deforming Tendency	Description	Example
6	Quantitative impoverishment	A reduction in lexical diversity or the elimination of wordplay	ST: She and he eat an apple TT: Dia dan dia makan apel
7.	The destruction of rhythms	Disruption of the rhythmic quality of the original expression	ST: This is night knight TT: Ini adalah kesatria malam
8.	The destruction of underlying networks of signification	The effect of a network of words within a larger context—translating them differently can impact the overall meaning	ST: I love the light, I need the light, I feel the light TT: Aku suka cahaya, Aku butuh sinar, Aku merasakan lampu
9.	The destruction of linguistic patternings	The use of varied translation techniques may lead to the distortion or loss of the original text's integrity	ST: She sells seashells by the seashore TT: Dia menjual kerang di tepi pantai
10.	The destruction of vernacular networks or their exoticization	The removal of vernacular cultural elements in the TT	ST: Ain't no man (AAVE) TT: Tidak ada seorang pun
11.	The destruction of expressions and idioms	Equivalence can be interpreted as a form of ethnocentrism.	ST: Hit the sack TT: Pergi ke dunia mimpi
12.	The effacement of the superimposition of languages	Translation often tends to eliminate the distinct linguistic varieties present within the ST	ST: Go away, Adios! TT: Pergi, selamat tinggal!

The twelve tendencies identified by Antoine Berman, known as deforming tendencies, are common phenomena in translation practice. This concept serves as a critique of translators who often alter the text based on personal preferences, resulting in the loss of distinctive features and the unique character of the source text.

## Results and Discussion

The bilingual book *Keong Mas: The Golden Snail* by Indra K. is an adaptation of the traditional East Javanese fairy tale *Keong Mas*. The story centers on Candra Kirana, who is destined to marry Prince Inu Kertapati of the Kahuripan Kingdom. However, her jealous sister, Dewi Galuh, envies her fate and conspires against her. With the help of a wicked witch, Dewi Galuh curses Candra Kirana, transforming her into a golden snail and casting her into the sea. Fortunately, the golden snail is discovered by a kind old woman. Meanwhile, Prince Inu Kertapati embarks on a journey to find his beloved. When he eventually encounters the golden snail, he is initially unable to believe that it is Candra Kirana. Once the curse is lifted, the golden snail transforms back into Candra Kirana, and the two are joyfully reunited. The story concludes with their marriage and a happily ever after.

## 1. The First Sphere: Introduction

The first function until seven is the phase of introduction, however not all functions can be found in every folktale, it varied from one folktale to another folktale. In Keong Mas: The Golden Snail, all the functions can be identified, it serves as a good example of how a fairy tale can be analyzed through Propp narratology. The first sphere is the phase when the story starts, we will get introduced to the plot.

1. Absentation: Candra Kirana is removed from her rightful place when transformed into a snail and thrown into the sea.
2. Interdiction: The marriage between Candra Kirana and Inu Kertapati is a social expectation that should not be broken.
3. Violation: Dewi Galuh violates the norm by sabotaging the wedding through a witch.
4. Reconnaissance: The witch seeks out Candra Kirana to cast a spell on her.
5. Delivery: Dewi Galuh gives the witch a request to stop the wedding.
6. Trickery: The witch tricks and curses Candra Kirana in the garden.
7. Complicity: Candra Kirana becomes the victim of the curse.

## 2. The Second sphere: The Content

From function 8 until 11, which is when the hero or the main character will start the journey. This sphere starts when Candra Kirana got cursed and Inu Kertapati needs to take on a journey.

8. Villainy: Candra Kirana is transformed and removed from the kingdom.
9. Lack: Inu Kertapati lacks his bride; the kingdom lacks justice.
10. Mediation: Inu Kertapati realizes something is wrong and begins a search.
11. Beginning Counteraction: Inu Kertapati sets out on a quest to find her.

## 3. The third sphere: Donor Chain

This is when the main character gets help from the donor or the magical helper. Not all donors have magic. The function of the donor is to help the hero. In Keong Mas, the old man is the donor, he doesn't have magic but serves the purpose to lead our hero. His existence as the donor is the magic itself. Inu Kertapati would not know the way if he was not told by the old man.

12. Departure: He leaves the kingdom to begin his journey.
13. First Function Of The Donor: The disguised witch tests Inu Kertapati by misleading him; the old man tests his kindness.
14. Hero's Reaction: Inu Kertapati shows generosity to the old man.
15. Receipt Of A Magical Agent: The old man tells him the location of Candra Kirana.
16. Guidance: The old man leads Inu Kertapati toward the village.
17. Struggle: The old man defeats the crow (witch), removing the obstacle.

- 18. Branding: Inu Kertapati's noble act marks him as a worthy hero.
- 19. Victory: The witch is destroyed.

#### 4. The Fourth Sphere: The Return of Hero

This is the final journey of the hero, this is when the hero gets the goal of his or her journey. This is the epilogue and conclusion of the story. Inu Kertapati, after facing many problems in his journey, finally can meet Candra Kirana and break the curse.

- 20. Liquidation: The curse is broken when the lovers reunite.
- 21. Return: They return to the kingdom together.
- 22. Pursuit: The crow interferes earlier, symbolizing pursuit.
- 23. Rescue: The old man protects Inu Kertapati.
- 24. Unrecognized Arrival: Inu Kertapati arrives without knowing Candra Kirana is a snail.
- 25. Difficult Task: Not directly applicable.
- 26. Solution: The curse is lifted.
- 27. Recognition: Inu Kertapati recognizes Candra Kirana.
- 28. Exposure: Dewi Galuh's evil is revealed.
- 29. Transfiguration: Candra Kirana becomes her true self again.
- 30. Punishment: Dewi Galuh admits her guilt.
- 31. Wedding: Candra Kirana and Inu Kertapati marry and live happily ever after.

In *Keong Mas: The Golden Snail*, the story can be analyzed through all of Propp's functions. This proves how Propp proposes that this fairy tale has a complete structural pattern, from Absentation to Wedding, which is rare since not all fairy tales have a full sequence of functions like Propp describes. Through these functions, we can see how the plot progresses. It is a good plot to teach children because the hero, Inu Kertapati, solves the problem with the help of a donor. It teaches children that they can receive help from others, and that the donor serves an important role by helping the hero. It also teaches that jealousy can lead to bad things, as shown in the Villainy function when Candra Kirana is turned into a golden snail. However, the story provides the function of Solution, where the curse is broken. With the function of Punishment, we see Dewi Galuh's evil plan exposed, but the story also teaches children about forgiveness by showing that even those who have wronged us can be forgiven. Through these functions, we understand how this fairy tale offers good moral lessons about forgiveness.

The functions also portray the golden snail as an important part of the story, which implies the significance of animals. The portrayal of the old woman helping the golden snail suggests that children should also help animals when they are in need. This teaches children to love nature, especially animals. Even though snails are often seen as pests, the story shows that they can have a big purpose. Through the functions, children can raise their awareness about the importance of nature around them. It

teaches that children should pay attention to all animals in their surroundings, even if the animals seem unpleasant, because they still impact the environment. In the story, the snail is portrayed as golden. This positions the animal not as a pest but as a beautiful creature, since Candra Kirana—a princess—is turned into a snail. It is a good opposition binary, between a beautiful princess and a snail often considered a pest. This teaches children that even an animal not typically seen as a pet or a beautiful creature can be important. It encourages children to love all animals and nature itself.

## 5. Identity of character

After finding the 31 functions in the fairy tale, we can find the identity of the character. With Propp, not only do we know the narrative structure but also the identity of the character. In *Keong Mas: The Golden Snail* there are:

### 1. Candra Kirana – Victim

Candra Kirana is also a central figure. She is wronged, cursed, and endures hardship. In many folktales, the "hero" can also be the passive sufferer of injustice. Candra Kirana is the central of the story however she is the "victim" and she is the hero who got suffered by villain. Also represents the Princess character type (the sought-after).

### 2. Inu Kertapati – The Hero

The active hero who embarks on a journey to rescue and reunite with his beloved. He shows bravery, kindness, and persistence, fulfilling the heroic quest function.

### 3. The Witch – The Villain

The magical antagonist who curses Candra Kirana and tries to prevent the reunion by misleading Inu Kertapati.

### 4. Dewi Galuh – Villain

She sets the evil plan in motion out of jealousy. While she does not act directly, she causes the harm through the witch, making her a secondary villain.

### 5. The Old Woman – The Helper / Donor

Saves the golden snail, offers kindness, and provides shelter. She becomes a key part in Candra Kirana's survival and partial return.

### 6. The Old Man – The Helper / Donor

Tests Inu Kertapati's kindness and rewards him with knowledge about where to find Candra Kirana. Also defeats the crow/witch.

### 7. The Crow (Witch in disguise) – Continuing Villain

Continuously tries to bothered the hero's progress by misleading him on his journey.

## 6. Deforming Tendencies

The phenomenon of translation often involves a tendency by the translator to shift the original meaning. *Keong Mas: The Golden Snail* is a bilingual book that serves both English and Indonesian audiences. This research identifies several deformation tendencies: rationalization, clarification, qualitative impoverishment, destruction of expressions and idioms, and expansion. Some data are identified as N/A or show no

change, as the translation is word-for-word or literal. This means there is no tendency to alter the meaning, since the words are translated directly without distorting their original sense.

**Table. 3 Rationalization**

No of data	Indonesian ST	No of data	English TT	Deforming Tendencies
ST/6/1	Oh. itu hanya masalah kecil. Aku akan melakukan sesuatu hihlhhl	TT/6/1	Oh. that's a piece of cake. I will do It for <b>you</b> . Hihhi ...	Clarification

The sentence "*Padahal, aku lebih cantik*" follows the structure: *Padahal* [Conjunction] + *aku* [Subject] + *lebih cantik* [Predicate] in Indonesian. In English, it becomes: I [Subject] + am [Linking Verb] + more beautiful [Comparative Adjective] + than her [Comparison Phrase]. There is a tendency of structural change in translation. "*Padahal*" which functions as a conjunction in Indonesian, serves to introduce a contrast or comparison. In the TT, the comparative phrase is moved to the end of the sentence to follow English syntax rules, since we cannot place the comparison marker at the beginning of a sentence in English.

**Table. 4 Clarification**

This tendency is usually found when the translator tries to make the hidden meaning or context more explicit. For example, the sentence "Aku akan melakukan sesuatu hihlhhl" would, if translated literally, become "I will do something." This is already a good translation, especially since it is spoken by a character. There's no need to make the context explicit because it's easy to understand—if the character is talking to another character, readers can infer who is involved. However, if the sentence is translated as "I will do it for you," the phrase "for you" makes the action unnecessarily explicit, suggesting that the character is doing something for someone else. This addition is unnecessary, as the reader would understand the context by reading the full scene. This example is taken from a character's utterance, so no change is needed. is better than unnecessary addition

No of data	Indonesian ST	No of data	English TT	Deforming Tendencies
ST/5/4	<b>Padahal</b> , aku lebih cantik.	TT/5/5	I am more beautiful <b>than her</b> .	Rationalization

**Table. 5 Qualitative impoverishment**

Qualitative impoverishment occurs when the target text (TT) loses its uniqueness because the translator cannot fully transfer the original meaning. This is a common translator tendency. For example, the phrase “kasihan sekali” carries a deeper meaning—suggesting not just pity, but an extreme or heartbreaking situation. When a character says this, it is intended to express how truly bad the condition of the old woman is. It reflects more than just a standard feeling of pity; it is a reaction to something far worse. However, when it is translated simply as “poor,” the emotional weight and nuance are lost. This translation fails to convey the intended intensity of the situation, resulting in a loss of uniqueness in the TT. A better option would be “so pitiful” or “poor thing,” as these better reflect the deeper emotional reaction and help maintain the original meaning beyond the standard expression of sympathy.

No of data	Indonesian ST	No of data	English TT	Deforming Tendencies
ST/11/4	<b>Kasihan sekali</b> nenek itu. dia tak punya slapa-slapa.	TT/11/4	<b>Poor</b> old woman. she doesn't have anyone to <b>take care of her</b>	Qualitative impoverishment, Clarification

**Table. 6 Destruction of expressions and idioms**

No of data	Indonesian ST	No of data	English TT	Deforming Tendencies
ST/12/3	<b>Oooh</b> , kutukannya hilang!	TT/12/3	<b>Oh</b> . the curse's gone!	The destruction of expressions and idioms

Translators sometimes have the tendency to destruct expressions. In the example above, this may seem minor at first glance, as it involves translating “Oooh” in Indonesian into “Oh” in English. However, if we look at the larger context, the change is more significant. The data is taken from a character's utterance, which means every spoken word represents an expression. The word “Oooh” expresses surprise—but in this context, it's not just ordinary surprise. It reflects a moment of emotional relief after realizing the curse is gone. The repetition of the “o” sound in “Oooh” indicates a long and deep vocal expression, revealing mixed feelings—surprise, relief, and even disbelief. However, translating it into just “Oh” reduces this complexity. “Oh” is a much shorter and more neutral expression, commonly used to show mild surprise or acknowledgment. It lacks the emotional depth and intensity found in the original. As a result, the translated expression fails to convey the character's emotional realization and relief, and the original dramatic impact is lost.

No of data	Indonesian ST	No of data	English TT	Deforming Tendencies
ST/16/5	Kamu salah. seharusnya kamu <b>ke sana</b>	TT/16/5	you're wrong. you should take <b>this way instead</b>	Expansion

**Table. 7 Expansion**

Expansion is a tendency where the translator adds more words in the TT than found in the ST. This often results in unnecessary additions. For example, the phrase “ke sana” can be translated as “go there,” which is a good translation because it maintains the same meaning and consists of two words, just like the original. However, when it is translated as “this way instead,” although the meaning still points out the correct direction, the phrase becomes three words. This is too much for a simple utterance meant only to indicate a direction. It is an unnecessary expansion because the original phrase does not carry any hidden or implicit meaning. Expanding simple literal phrases like this can lead to overtranslation, where the translator adds more than what is needed, potentially distracting or confusing the reader.

The tendencies found in the book are the result of syntactic adaptation into English, clarification of hidden meaning, unnecessary expansion, and the destruction of expression. The adaptation of syntax into English is understandable, as the text is translated from Indonesian and needs to follow English grammar rules. This is acceptable because it does not destroy the meaning; it simply helps the translation fit the target language system. Since *Keong Mas: The Golden Snail* is a bilingual book,

this kind of adaptation is beneficial—it helps children recognize the differences between Indonesian and English, and supports their English language learning.

Clarification, however, often leads to unnecessary additions and sometimes results in the loss of literary subtlety or “magic,” as hidden meanings become overly explicit. While this book is a work of children’s literature and aims to help young readers understand the context more easily, the translator should remain aware of the target audience and avoid over-explaining when not necessary. Expansion refers to the addition of words or phrases that do not support meaning transfer. Instead of helping the reader understand better, such expansions often function as fillers that do not contribute to the context or the narrative.

A more serious concern is the destruction of expression. This is not a simple or harmless error—it can affect how the target text (TT) reader interprets and emotionally connects to the story. Since the book is bilingual, this kind of loss becomes even more noticeable. When reading the Indonesian version, readers may feel the intended emotion and cultural tone. But when they read the English version, the emotional experience may be weaker or different, resulting in a loss of feeling and nuance.

Despite some expressions being lost, the English version retains the original character and place names from the Indonesian version. This shows the translator’s intention to bring the reader closer to the original text, rather than domesticating it. This approach aligns with the strategy of foreignization, where the translator preserves cultural elements so the reader learns something new, rather than adapting everything to their own culture. This is a good decision, especially for a bilingual book, as its purpose is to introduce the folktale of Keong Mas through the English language.

## Conclusion

This study has demonstrated that *Keong Mas: The Golden Snail*, as a bilingual adaptation of a traditional Indonesian folktale, successfully preserves the narrative structure and moral essence of the original story. Through Vladimir Propp’s narratology, all 31 narrative functions were identified in the text, affirming that the story aligns with a complete and classic folktale structure. This makes it a valuable tool for both cultural transmission and moral education, especially for children.

In examining the translation through Antoine Berman’s theory of deforming tendencies, several tendencies were found, including rationalization, clarification, qualitative impoverishment, expansion, and the destruction of expressions and idioms. While some of these tendencies are expected due to syntactic differences between Indonesian and English, others—particularly clarification and expansion—risk reducing the literary subtlety of the original. However, the translator’s choice to retain original names and cultural references demonstrates a clear preference for a foreignization strategy, allowing the target audience to engage more directly with Indonesian culture.

The narrative embeds environmental values through the symbolism of the golden snail and the characters' interactions with nature. The story promotes compassion toward animals and fosters an appreciation for nature, which aligns with the goals of children's literature as a tool for eco-pedagogy. In this way, the tale does not only entertain but also instills ecological awareness and moral responsibility.

This study underscores the importance of careful translation in bilingual children's literature. It highlights how narrative structure, translation choices, and cultural values intersect to shape the reader's experience. The bilingual format of *Keong Mas: The Golden Snail* is not only pedagogically effective for language learning but also culturally significant in preserving Indonesian folklore within a global context.

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## Appendices

No of data	Indonesian ST	No of data	English TT	Deforming Tendencies
ST/5/4	<b>Padahal</b> , aku lebih cantik.	TT/5/5	I am more beautiful <b>than her</b> .	Rationalization
ST/6/1	Oh. itu hanya masalah kecil. Aku akan melakukan sesuatu hihhlhl	TT/6/1	Oh. that's a piece of cake. I will do It for <b>you</b> . Hihhi ...	Clarification
ST/6/2	Kamu pulang saja. <b>Yang penting</b> . adikmu tak akan menikah dengan Inu Kertapati.	TT/6/2	Go home now. Your sister won't marry Inu Kertapati	Qualitative impoverishment
ST/7/3	PRIKITI PRIKITI PRU PRU BLAAR!"	TT/7/3	PRIKITI PRIKITI PRU PRU BLAAR!"	N/A, no change
ST/8/2	Mengapa kamu melakukan ini? <b>Padahal</b> . aku akan menikah besok ....	TT/8/2	Why did you do this to me? <b>Don't you know</b> I'm getting married Tomorrow?"	Expansion
ST/9/3	Kutukanku ini akan hilang. jika Inu Kertapati bisa menemukanmu ... hahahaha ... tapi itu <b>mustahil!</b>	TT/9/3	My curse would dissolve if Inu Kertapati could find you ... hahaha ... but <b>you know it's impossible!</b>	Expansion
ST/11/4	<b>Kasihannya sekali</b> nenek itu. dia tak punya slapa-slapa.	TT/11/4	<b>Poor</b> old woman. she doesn't have anyone to <b>take care of her</b>	Qualitative impoverishment, Clarification
ST/12/3	<b>Oooh</b> , kutukannya hilang!	TT/12/3	<b>Oh</b> . the curse's gone!	The destruction of expressions and idioms
ST/13/1	Siapa kamu?	TT/13/1	Who are your	N/A, no change
ST/13/3	<b>Aku, Keong Mas</b> . Nek. Yang tadi Nenek selamatkan.	TT/13/3	<b>I was the golden snail</b> . Ma'am. The one you saved.	Clarification
ST/14/2	Huhu. <b>jadi apa yang harus kulakukan?</b>	TT/14/2	Huhu. <b>what must I do?</b>	Rationalization
ST/14/3	Kamu harus kembali ke Kerajaan Daha. Namun. aku tak tahu jalannya.	TT/14/3	You must return to Daha Kingdom. But. I don't know the way there.	N/A, no change

No of data	Indonesian ST	No of data	English TT	Deforming Tendencies
	Di sini terlalu jauh. dan terpencil. Mustahil kita bisa keluar dari sini		This place is too far. too secluded. It's impossible for us to leave this place.	
ST/15/1	Jangan khawatir. Nak. Jika Inu Kertapati memang jodohmu. dia pasti akan menemukanmu. bagaimanapun caranya. Kita yakin saja pada Tuhan	TT/15/1	Don't worry. Child. Should Inu Kertapati was meant for you. he would surely find you. no matter how. We just need to put trust on God.	N/A, no change
ST/16/5	Kamu salah. seharusnya kamu <b>ke sana</b>	TT/16/5	you're wrong. you should take <b>this way instead</b>	Expansion
ST/17/2	Nak. bolehkah aku minta makanan? Aku lapar	TT/17/2	Child. may I have some of your food? I am starving.	N/A, no change
ST/18/3	Aku akan membantumu	TT/18/3	I will help you	N/A, no change
ST/18/4	Candra Kirana <b>ada</b> di sebuah desa. bernama Desa Dadapan	TT/18/4	Candra Kirana is now <b>living</b> in a village called Dadapan	Clarification
ST/19/2	<b>Aku harus segera menjemputnya</b> , Kek!	TT/19/2	<b>I will go there now</b> , Sir!	The destruction of expressions and idioms
ST/19/3	Aku akan menemanimu. Aku tahu di mana Desa Dadapan	TT/19/3	I will accompany you. I know where Dadapan is.	N/A, no change
ST/20/3	Hei, <b>kalian salah...</b> Desa Dadapan bukan ke arah sini. Tapi ke sana,	TT/20/3	Hey, <b>you took the wrong way...</b> Dadapan is this way. Not that way.	Expansion
ST/20/5	Pergi kamu!	TT/20/5	Get lost!	N/A, no change
ST/21/3	Hmm... kamu <b>benar-benar</b> menjengkelkan	TT/21/3	Well, you <b>have become such</b> an annoyance	The destruction of expressions and idioms
ST/22/2	Terima kasih, Kek. Kini kita bisa menuju Desa	TT/22/2	Thank you. Sir. We can now go to	Quantitative impoverishment

No of data	Indonesian ST	No of data	English TT	Deforming Tendencies
	Dadapan <b>dengan tenang</b> .		Dadapan village <b>safely</b> .	
ST/22/3	Kalau begitu, aku tak perlu menemanimu lagi. Desa Dadapan sudah dekat. Kamu tinggal terus berjalan ke utara selama satu hari satu malam,	TT/22/3	Well, I don't think I need to accompany you anymore. Dadapan is not very far from here. It's only one day and one night away walking to the North,	N/A, no change
ST/24/3	Permisi, apakah ada Candra Kirana di sini?	TT/24/3	Excuse me, do you know Candra Kirana?	N/A, no change
ST/24/5	Dia di mana, ya? Apa aku salah?	TT/24/5	Where might she be? Am I wrong?	N/A, no change
ST/26/4	Aku mencari Candra Kirana	T/26/4	I am looking for Candra Kirana	N/A, no change
ST/26/5	Ya, Candra Kirana ada di sini!	TT/26/5	Yes, Candra Kirana is here!	N/A, no change
ST/27/1	Benarkah? Bolehkah aku bertemu dengannya?	TT/27/1	Seriously? Can I meet her?	Clarification
ST/27/3	<b>Ini...</b>	TT/27/3	<b>Here it is...</b>	Expansion
ST/27/4	Ini kan keong mas. bukan Candra Kirana. Nenek, <b>jangan becanda</b> .	TT/27/4	It is a golden snail, not Candra Kirana. Ma'am, <b>don't fool me. Please.</b>	Expansion
ST/28/3	Inu Kertapati, ini aku	TT/28/3	Inu Kertapati, here I am	N/A, no change
ST/28/5	<b>Kamu benar-benar Candra Kirana!</b>	TT/28/5	<b>It was really you, Candra Kirana!</b>	The destruction of expressions and idioms
ST/29/2	Ooh, pantas saja Nenek Sihir itu menyamar jadi burung gagak dan mengganggu perjalananku	ST/29/2	Ooh, that explains why the witch disguised herself as a crow and disturbed my journey to find you	N/A, no change
ST/30/4	Kakak	TT/30/4	Sister	Clarification
ST/30/7	Maafkan aku, <b>ya</b> ,	TT/30/7	I am so sorry	The destruction of expressions and idioms



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