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King Size or All Size: Proposing a Typology of Amplification Translation Technique for Children's Picturebook Translation

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Abstract

The necessity for a children's picturebook to generate a proairetic decoding by the children influences translators to deliver the messages of the source text as explicit as possible. This condition leads the translators to implement amplifications aimed at detailing particular information. Though a proairetic reading is achieved through amplification, negative impacts follow the implementation. This qualitative experiential study involves nine children picturebook translators. Exchanging insights and translated texts in a focused group discussion (FGD) comprising of English to Indonesian and English to Javanese children picturebook translators, we found that a typology of amplification technique constructed specifically for children picturebook translation is required to provide a guideline for the translators when forced to apply amplification. The result of the translation data, supported by FGD, indicates that amplification is classifiable into three function-based types namely naturalizing, synchronizing, and stylizing amplifications. These amplifications, when applied, generate four impacts namely congruity losses, effect rendering, reading level deviation, and deviation on the purposes of the children's

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picturebooks. These impacts deal with verbosity and thus requiring a further concern on verbosity level acceptance.

Keywords: Children's picturebook translation, amplification, translation technique, children literature.

1. INTRODUCTION

Translating children's picturebooks leaves challenges regarding the concerns on the relationship between verbal text and image. That image, as stated by [Oittinen \(2003\)](#), tends to elaborate, complement, and amplify the verbal text. This evokes challenges on translating the verbal text concerning whether the translators have to refer only to the verbal text or to the verbal text with consideration to the image. Since the literature type is called picture books, the most logical decision would be the latter, which raises problems when selected. The problems result from the various types of image and verbal text portioning with some giving a larger portion for the image, for the text, and an equal portion for both. A larger portion or equal portion of the text might provide more opportunities for translators in their translation and thus, a translation that concerns the image might be exercised. When this action is taken, a detailed translation occurs. The presence of details indicates that the translators amplify the source text. In the context of translation technique, this is usually known as amplification.

The translation of children's picturebook tends to adopt amplification techniques. [López \(2000\)](#) indicates this tendency through her study on Blyton's works. This adoption of the amplification technique, as she claims, aims at targeting audiences younger than the source readers. A similar claim is also made by [Ben-Ari \(1992\)](#). Amplification tends to be unavoidable in children's literature translation since the translation has to convey specific norms for children. This norm issue is also discussed by [Asscher \(2010\)](#), implying that amplification tends to be taken into practice to ensure that the senses of humor are in line with the norms. Another norm that has to be taken into consideration is proairetic reading, in which the translation should be performed as such to make the children easily comprehend what they are reading. [O'Sullivan \(2003\)](#) touches this case in the German translation of *Alice in Wonderland*. This adoption of amplification points out that either the image or the verbal text requires additional elaborative explanations to meet the readers' reading levels. Besides the reading level, concerns on cultural elements are also taken when amplification is implemented. One of those cultural elements is how the story is presented. [Shavit \(1981\)](#) implies that translators are sometimes forced to add more information to the target text to adjust the storytelling culture of the target readers. Since the storytelling model aims at fantasy building through stylistic means, amplification is applied to a structural detail to reveal what particular events attempt to say, as implied by [O'Sullivan \(2003, 2011\)](#), might guide the children to establish their imagination through narrative style in line with the style of the target culture. This purpose to guide the imagination building by children signifies the roles of verbal texts and their relation with the image. If the verbal expressions conform to the culture of the target culture, it is assumed that the reading might ease the children in comprehending it. One of the verbal expressions' translators have to tackle is register and cultural terms related expressions. Adding more information than what the source text conveys, as suggested

by Di Giovanni (2010) and Garavini (2018), might serve this purpose. The necessity to provide this additional information to ease the reading of the translated text indicates that amplification might affect the narrative. One of the effects is the disruption of image and verbal text interaction (Chakir & Samir, 2018). The changes in this image and verbal text interaction are only a part of some changes. Kaniklidou and House (2018) formulate a typology of information addition generated changes, which ranges from changes of emotion to aesthetics. However, this typology is not designed specifically for children's picturebook translation but children's translation in general.

The gap left from those studies is a typology of functionality-based amplification types and the impacts target texts might suffer when amplification is applied. Functionality is taken as the approach in formulating this typology since translation with all its derivative aspects is functional in nature. Thus, amplification typology established from the foundation of functionality is expected to generate an immediate practical impact for the translators when they translate children's picturebooks. Departing from this gap, we propose two questions:

1. What types of amplification for children's picturebook translation are classifiable from the perspectives of functionality?
2. What impacts might occur from the implementation of amplification in translating children's picturebooks?

Though this study is an experience sharing based on English to Indonesian and English to Javanese translators of children's picturebooks, a theoretical guideline was applied to avoid any subjectivity. Functionalism in translation studies by Nord (1997) and children's picturebook translation theory by Oittinen (2003) are applied as a guideline in formulating the amplification typology.

2. LITERATURE REVIEW

Four central elements of picture books namely written text, narrative perspective, layout, and image, as stated by Lathey (2003), are carefully fused to warrant that a counterpoint emerges. These four elements which are primarily classified into word or verbal text and image influence each other to assist children to perform a proairetic decoding. This type of text decoding refers to non-referential decoding in which what is read and seen is what is meant (Nikolajeva, 2010). The influence, as implied by Zöhrer (2017), might take the forms of reduction or amplification. Visuals might amplify the meaning the verbal texts convey, implying the reduction of the verbal text roles in transferring the narrative messages. On the other hand, visuals might be 'amplified' to adjust the target culture as seen from the case of Little Mermaid's dress code discussion by Chakir and Samir (2018). In the context of children's picturebook translation, reduction and amplification also play significant roles in transferring the source messages to the target readers.

Since picturebooks have a counterpoint evoked from these four elements, when the picturebooks are translated, this counterpoint might suffer a shift. The shift on the counterpoint might be the result of a reduction or amplification. Texts to which amplification translation techniques are applied, based on Even-Zohar (1981), are considered to be an adaptation since the translators attempt to adjust the text to the target culture. It suggests that amplification plays a significant role in easing the reading by target children. The easiness evokes from their unnecessary extratextual

endeavors to digest an intercultural communication. It further suggests that extra information amplification generates is made possible due to spatial residue the source picturebooks provide. Spatial residue refers to the blank space a page leaves, to which extra information is possible to be added. The knowledge of using blank spaces in the process of children's picturebook translation, as implied by [Oittinen \(2008\)](#), is a part of translation strategy and translator's comprehension upon visual language. As a result of benefiting these blank spaces through the implementation of amplification, counterpoint shifts might occur. The shifts might circumnavigate around the narrative of the picturebooks, which is the amalgamation of the aforementioned four elements of picturebooks. If the shifts occur, the spirit the original book attempts to convey and transfer might deteriorate. Thus, maintaining the narrative rhythm through a careful translation treatment on the picturebook's visual and verbal elements is an important task a children's picturebook translator has to execute ([Oittinen et al., 2018](#)). This necessity to maintain the narrative rhythm or flow points out that identity might emerge as a key issue in children's picturebook translation.

Identity in children's picturebook translation context might suffer a shift due to the presence of power, ideology, and textual manipulation, resulting from what [Borodo \(2011\)](#) calls as 'regime of the adult'. Since children's picturebooks tend to be written and translated by adults, manipulations occur to adjust their regime with the regime of the children. [Kaniklidou and House \(2018\)](#) refer to this manipulation specifically as social identity manipulation, which concerns how politeness becomes an issue of the manipulation to adjust the source politeness to the target culture. The process of adjustment to target culture through manipulation might take amplification as the technique. [Ben-Ari \(1992\)](#) proposes that amplifying a text indicates the process of adding one of four elements namely elements of amplification e.g. attributives, rectification e.g. missing words or phrases, explication e.g. enigmatic expressions, and model-dependent elements e.g. fillers. What Ben-Ari attempts to convey is that applying amplification generates less importance and triggers minimum effect. The problem with this consideration is that these less important expressions play a significant role in constructing the identity of the work through literary elements of the work. The significance perceived from [Petrucci \(2012\)](#) is called character equivalence, in which translated lingual expressions might shift the narrative identity of both the film characters and the film itself.

3. METHODS

This qualitative study was executed in an experiential context, meaning that this study was the result of an experience sharing discussion in FGDs or Focus Group Discussions, which involved nine translators. The translators were required to have had translation experience in English to Indonesian and Javanese or vice versa, experience in children's picturebook translation, having published articles discussing children literature or children literature translation and having experiences in children literature related community services or programs. The data of the research were the amplifications found from their translations of children's picturebook from English to Javanese and English to Indonesian. The data were supported by the statements obtained from the FGDs.

The data were analyzed by employing domain, taxonomy, and componential analysis techniques (Spradley, 2016). In the domain analysis, what befalls into amplification is separated from what does not. To do this categorization, we applied the theory of translation techniques by Molina and Albir (2004) with the focus on amplification. To fall into the category of amplification, a written expression has to fulfill at least one of the three requirements. First, the written expression has to indicate that it presents details not found on the source text. Second, the addition of linguistic elements is present. Third, the written expressions of the target text use signifiers to fill syntactic or lexical gaps. When a written expression fulfills the requirement to be called amplification, the written expression moves to the next analysis, which is taxonomy. In this analysis, data are classified based on their specific functions regarding the picturebook interface in comparison to the illustrated book as proposed by Bird and Yokota (2017). The result of this taxonomic classification was expected to indicate the presence of amplification functions that correspond to the interface of the picturebook. After amplification functions are analyzable, componential analysis comes next. In this analysis, types of amplification are constructed and the impacts each amplification type generates are revealed.

4. RESULTS AND DISCUSSION

This section discusses the types of amplification and the impacts of its usage. To ensure a comprehensive flow in reading this section, the discussion of the types and impacts are blended in one section. The formulation of these amplification types is based on the gap left by previous studies and that gap is the functionality of amplification. We propose three types of amplification namely naturalizing, synchronizing, and stylizing amplifications. On the other hand, the impacts of amplification use are discussed to reveal how the amplification triggers various impacts. We formulate four impacts of amplification use namely congruity losses, effect rendering, reading level deviation, and deviation on the purposes of the children's picturebooks. To ease the reading, we use abbreviations in our examples with ST referring to Source Text, TT to Target Text, and BT to Back Translation. Source text refers to the original excerpt taken from the source children's picturebook. Target text refers to the translated version of the original excerpt. Back translation refers to the translation of the target text, aimed at providing clues on what parts of the translation suffer from a shift.

4.1 Types of Amplification

Fundamentally, amplifications are textual and this textuality is articulated through linguistic features. Though amplifications are related to linguistic features, they have different functionalities. Departing from the findings, three functions of amplifications are classified. These three functions are strengthening the natural flow of the narrative, reinforcing the relationship between image and text, and augmenting the translation styles. Each of these functions is embodied within a type of amplification.

4.1.1 Naturalizing amplification

The first type of amplification is naturalizing amplification. This amplification amplifies the text or text parts to instigate and preserve the natural flow of the narrative. The purpose of this amplification is to generate comprehensible chronological and pedagogical sequencing, from which an uninterrupted reading by the target children might be taking place. Chronological sequencing refers to the time-bound and causal order of the story. On the other hand, pedagogical sequencing refers to the concerns on how child readers digest the themes, messages, or values the picturebooks attempt to convey with regard to the reading leveling and the purposes behind the design of particular children's picturebooks. The following example, collected from 'Luvi's New Look' by Samarakoon (2016) with the English version by Cooper, illustrates naturalizing amplification for chronological sequencing purpose:

- (1) ST : As Luvi limped away a pesky mouse laughed at his new look. "You are not scary," squeaked the mouse.
 TT (Javanese) : *Luvi kelaran merga dicakar kancane dewe. Ndeleng kahanane Luvi sing kelaran, ana tikus sing ngece dekne. "Rupamu marai ngguyu. Aku dadi ra wedi." tikuse ngece.*
 BT : Luvi was in pain due to the attack from his friends. Looking at Luvi who is in pain, a mouse mocks him. "Your face makes me laugh. I am scared no more," mocked the mouse.

Luvi the cat makes over himself and thus making his friends unable to recognize him. Thinking that Luvi might be an enemy, they attack Luvi. This results in the limp Luvi suffers. The translator attempts to convey this chronology in the translation and thereby, amplification is applied.

Concerning this preservation of narrative flow through chronological sequencing, Sternberg (1990) states that to have a chronological order in storytelling means to have an ordered sequence of items, structures, and effects. The above example corresponds to this proposition. Table 1 illustrates this statement:

Table 1. Amplification and ordered sequence.

Source Items	Target Items	Source Structures	Target Structures	Source Effects	Target Effects
Luvi	Luvi	Causality (involving Luvi and the mouse)	Causality (involving Luvi, Luvi's friends, and the mouse)	Pity	Pity
The mouse Luvi's look	The mouse Luvi's look Luvi's face Luvi's friends				

As seen in Table 1, the amplification focuses on adding what happens to Luvi on the previous page. This is seen from the presence of Luvi's friends who mistakenly take him as an enemy. The presence of Luvi's friends, which is not textually and visually existent on the source page telling about Luvi's limp, signifies the concerns

the translator has over the chronology of the story. This concern points out that the translator employs a detailed ordered sequence to explicate the causality of the story.

The second subfunction of naturalizing amplification is to naturalize and strengthen the pedological sequence of the story. In some stories, the story presentation is designed as such to indicate a formulaic story flow, from which the readers are expected to learn something. In fables, for instance, we commonly find storytelling about the origin of particular animals and how the animals have evolved into the animals we see today. This type of formula is sometimes left implicitly for the child readers. The reasons why the story implies this message are reading level related purposes. When translated, these purposes collide with the *skopos* or the purposes of the translators or even the translation styles. The translators might take an initiative that being explicit in delivering the message would work well for the target child readers in digesting the overall story. These concerns over children's ability in digesting the stories are what pedological sequencing is all about. The following example from 'The Hare's Story' by Kimaryo (2013) with the English version by Berger illustrates what it means by pedological sequencing:

- | | | |
|-----------------|---|--|
| (2) ST | : | They also punished the Hyena by deciding that from that day onwards, he would only survive on the remains of food. |
| TT (Indonesian) | : | <i>Mereka juga menghukum Dubuk karena melalaikan tugasnya. Dia dihukum hanya boleh makan makanan sisa. Karena hukuman itulah, sampai sekarang Dubuk hanya makan bangkai.</i> |
| BT | : | They also punished the Hyena for abandoning his duty. He was punished to only eat leftovers. Due to the punishment, now Hyena only ate carcass. |

This story tells about the genesis of Hyena, Antelope, and Rabbit. Why hyenas only consume leftovers or carcass, why antelopes always appear to be frightened by almost everything, and why rabbits have a short tail are told in this story. The Hyena was tasked to guard a well against Hare the water thief. The Hare tricked the Hyena which made him abandon his guarding duty. Due to this irresponsible act, the Hyena was punished by the other animals. In telling the Hyena's part, the source text employs 'remains of food' without specifically referring to carcass while the target text makes this explicit into a carcass in the amplification context. The amplification genetically indicates that the leftovers they eat are carcass and this carcass eating is the result of the punishment for abandoning the assigned duty.

The decision to explicate leftovers with carcass and the detailed sequence of why hyenas only consume carcass is related to the fact that hyenas are scavengers and they are stereotypically and anthropomorphically portrayed as a wicked and untrustworthy animal in children's literature. The stereotype of being untrustworthy is amplified by the image of a hyena as depicted on the picturebook and thus implying that the pedological sequence the source text attempts to convey is on the negative character of the hyena not on the result of having a negative character. On the other hand, the target text emphasizes the character and also the impact of having the character. This case indicates that though proairetic decoding is ensured through the use of amplification, the congruity between verbal text and image evokes a different pedological sequence. Taking the case of 'Luvi's New Look' and 'The Hare's Story', the following table might illustrate how the amplification applied on the above cases

influences the relationship between the text and the visual or the verbal text and the image:

Table 2. Amplification and the loss and gain of verbal text and image relationship.

Source Items		Target Items		Source Items		Target Items	
Verbal Text	Image	Verbal Text	Image	Verbal Text	Image	Verbal Text	Image
Luvi	✓	Luvi	✓	Hyena	✓	Hyena	✓
The mouse	✓	The mouse	✓	They (the animals)	×	They (the animals)	×
Luvi's look	✓	Luvi's look	✓	Food remains	×	Food remains	×
		Luvi's face	✓			Carcass	×
		Luvi's friends	×				

Table 2 shows that Luvi's friends are the only item not appearing on their visual form on the target page showing Luvi's limp and the mouse while the rest of the items appears both textually and visually. This visual absence disrupts the harmony of the text and image relationship. The source page maintains the harmony of verbal text and image but the target text has a distortion over this harmony. This impact is what we call as congruity losses, in which the verbal text and image relationship of the source text suffers from distortion. The losses incongruity might take losses on visual, textual, or both. To check whether the target text suffers from a loss on congruity or not, one should refer to how the source text employs the relationship between verbal text and image. In the case of 'The Hare's Story', congruity losses, as discussed before, appear due to the focus on the character of hyena not on the result or impact of the character. Thus, the verbal texts dominate the picture in delivering the message. Furthermore, the story of the hyena is intended for level 4 reading, two levels higher than that of Luvi's story, and thus, an emphasis on textual congruency is emphasized more than the congruency between verbal text and image.

Congruity losses might also occur with the amplified verbal text completely having no image or referential image. The following example from the translation of 'Magozwe' by Koyi (2015) illustrates this loss:

- (3) ST : Magozwe started school and it was difficult. He had a lot to catch up.
 TT (Indonesian) : *Magozwe mulai pergi ke sekolah. Dia merasa sangat berat, dan Ia tertinggal sangat jauh dari anak seusianya.*
 BT : Magozwe started school. He felt it was so difficult, and he was left behind by the other children at the same age as his.

This story is about Magozwe, a homeless kid, who wanted to change his life through education. Since Magozwe was illiterate, he had to work harder to catch up with his friends at his age. This message is what the translator attempts to deliver by amplifying 'he had a lot to catch up' with a comparison between the literacy state of Magozwe and his friends. This naturalizing amplification implementation strengthens the logical plausibility of Magozwe and his state of being a homeless, an illiterate, and a child who struggles to change his life through education since the amplification manages to depict a chronological flow Magozwe has to face to attain what he dreams.

The problem arising from this amplification is that neither on the page where the above lines take place nor the other pages have an image indicating a comparison between literate and illiterate children. The only referential image is the image of Magozwe's fellow homeless. This congruity loss indicates that the translator emphasizes more on the chronological flow of the story, which might evoke an emotional feeling, than the congruency between verbal text and image.

In some cases, these losses do not appear in the target text. Instead, they strengthen the verbal text and image congruity. The following example from 'Frog's Bright Idea' by Kaur (2016) illustrates this case:

- (4) ST : Behind the leaves, he saw a lot of insects flying around. "Today, I'll eat until I'm full!" he thought.
 TT (Javanese) : *Ing sawalike wit-witan, deweke ndelengake akeh bangsa kewan gegremetan sing padha iber-iberan. "Dina iki aku arep mangan nganti wareg!" pikire Kodok.*
 BT : Behind the trees, he carefully examined a lot of flying animals close to each other. "Today I'll eat until I'm full!" thought the Frog.

Javanese is absent from having the equivalence for *insect* at the word level. Javanese has *bangsa iber-iberan* (lit. flying small animals with wings) to refer to insects. The translator amplifies this equivalence with *gegremetan* which generally refers to the act of being close to the level of touching each other's body in a motion that might arouse goosebumps. This decision to apply this amplification is triggered by the necessity to avoid any congruity losses. The picture indicates a lot of insects from various types flying around in a close distance to each other. This amplification points out that the target verbal text and image are more congruent than the source. The above example is discussed in detail on the following type of amplification, synchronizing amplification.

4.1.2 Synchronizing amplification

Synchronizing amplification aims at strengthening the relationship between verbal text and image or congruity. The above example from the translation of Kaur's 'Frog Bright Idea' shows how the translation could show a more congruency of verbal text and image than the source through amplification. Adding a tactile sensory word as seen in *gegremetan*, the target text attempts to evoke a sensorial experience from the congruency to the target children. These goosebumps, arousing sensorial experience through *gegremetan*, which is not present on the target text, indicates that a shift in emotive effect occurs. The source text is emotive effect free or neutral but the target text specifies the effect which results from the amplification of visual role through the word *gegremetan*. This neutral to specific emotive effect shift is the impact emerging from the implementation of synchronizing amplification. Another example of this effect shift is seen from 'Squirrel Goes to School' by Dõ (2012) with an English version by Berger:

- (5) ST : But Squirrel decides to go, because Trang asked him to.
The next day, before dawn, the two little ones start their journey.
- TT (Indonesian) : *Tapi Tupai memberanikan diri untuk menemani Trang karena tidak ingin mengecewakannya. Esok harinya sebelum fajar menyingsing, kedua sahabat itu memulai perjalanan mereka.*
- BT : But the Squirrel encouraged himself to accompany Trang since he did not want to disappoint her. The next day, before the dawn rose, those two best friends started their journey.

The amplification lies in ‘encouraged himself to accompany Trang’ and ‘he did not want to disappoint her’. This example might be categorized into both naturalizing and synchronizing amplifications. This is a naturalizing amplification since on the previous page, it is narrated that the squirrel is afraid of leaving the village. He imagined those wild beasts would come for him. To naturalize the narrative flow, the translator amplifies the decision taken by the squirrel by stating that he encouraged himself to grant Trang’s request so that he would not disappoint his best friend Trang. The example might also fall into the category of synchronizing amplification due to the depiction of the squirrel hiding in Trang’s bag in a fear suppressing expression. Regarding the effect, these amplifications render the effect the source text attempts to evoke. The use of emotive words namely ‘encouragement’ and ‘disappointment’ on the source text evokes emotion more than the source text, which delivers the emotion in neutral words. This emotion is further emphasized on the target text by employing the word *menyingsing* (lit. rise) or ‘dawn’. *Menyingsing* derives from *singsing* which refers not only to the rise of the sun but also the action of rolling up one’s sleeve. This sleeve roll signifies the act of bravery by both Trang and the squirrel.

These emotive words, if consistently appearing on the target text, indicate that the translator attempts to deliver a particular style, distinctive from that of the source text, and assumed to fit the target children. One of the styles commonly found is whether the translator adopts the ideology of foreignization or domestication. The implementation of amplification might also contribute to the emergence of this ideology which further might indicate the translator style. In the translation of ‘The Village of Five Poles’ by Malviya (2014) with the English version by Khoobchandani, for instance, the translator implements synchronizing amplification aimed at domesticating the message as follows:

- (6) ST (English) : The next evening, the villagers hung lanterns from all five poles. Every day, lanterns were taken down, refueled, and hung back up again. The villagers made game of it and had lots of fun.
- TT (Indonesian) : *Senja keesokan harinya, warga desa menggantung lentera di ujung setiap tiang. Setiap hari lentera diambil, diisi ulang dengan minyak, dinyalakan, dan digantung ke ujung tiang. Warga desa pun menjadikan kegiatan memasang lentera ini sebuah permainan seperti permainan panjat pinang. Semuanya bergembira ria.*
- BT : The next evening, the villagers hung lanterns on the top of each pole. Every day the lanterns were taken down, refueled with some oil, lit, and hung on the top of the poles. The villagers made the lantern hanging activities a game like that of *panjat pinang*. Everyone was happy.

The source text does not mention the game the villagers make in regard to the lantern hanging routine but the target text specifies the game by domesticating it into *panjat pinang*. This game refers to the traditional Indonesian pole climbing game held in the villages to celebrate Indonesian Independence Day. In this collaborative team-based game, the participants in a competitive fashion have to assist their mates to reach the top from which prizes are hung. The specification of the game name could indicate an alignment to the spirit of togetherness the children picturebook attempts to convey, which conforms to the target culture. Concerning style, the implementation of naturalizing and synchronizing amplifications aimed at domesticating the text on this children's picturebook translation indicates that the translator employs a particular style on the translation. This attempt to establish this style is what the next amplification attempts to accomplish, stylizing amplification.

4.1.3 Stylizing amplification

The style in translation context refers to translator and translation styles (Saldanha, 2011). The styles translators possess derive from the distinctive methods and strategies the translators implement when translating particular texts. This distinctiveness implies that consistency and formula are the keys to determine the style of the translators. On the other hand, translation style, as studied by (Boase-Beier, 2006), refers to the style of the text to which the source style might be preserved or changed. This study on amplification addresses styles in the fashion of translation style while addressing styles of translator under the scope of voice, which is discussed on voicing amplification.

The above example from the translation of Malviya's (2014) 'The Village of Five Poles' hints how amplification might indicate a particular translation style. In working on stylizing amplification, ones have to search the dominant use of amplification whether it is naturalizing or synchronizing amplifications. Departing from this dominance or frequency of appearance, a translation style about amplification is analyzable. Thus, it is implied that stylizing amplification appears as a sum or conclusion on the frequent or dominant use of naturalizing or synchronizing amplifications. Either naturalizing or synchronizing applied as the most frequent amplification used in the translation, both amplifications might generate a positive impact in the form of what Nikolajeva (2010) calls as a degree of narrativity and proairetic decoding.

Amplifications enable target readers to performatively exercise proairetic decoding more since the temporality and causality of the events are brought more explicitly. Regarding translation style, this enhancement on narrativity degree through proairetic decoding might be distinctively exercised through different interpretative codes. Nikolajeva (2010), referring her work to Barthes (1974), indicates that these interpretative codes are presented through what Barthes calls as readerly and writerly texts. In readerly texts, codes presented are commonly and conventionally shared by the readers and the authors while writerly texts tend to deconstruct the conventions. The former might lead to singular interpretation over a work while the latter to plural interpretation. Readerly texts also point out that the texts are reader-oriented while writerly texts are writer-oriented. Children's picturebooks, as stated by Nikolajeva (2010), tend to be a readerly text since children are the readers not adults. Though children's picturebooks tend to be readerly, their forms of readerliness might be

different. Taking Malviya's (2014) 'The Village of Five Poles', Table 3 may help illustrate how amplification contributes and influences the readerliness or writerliness of a children's picturebook text:

Table 3. The relation between amplifications and readerliness.

Naturalizing Amplification			Synchronizing Amplification		
Source Text	Target Text	Back Trans.	Source Text	Target Text	Back Trans.
Every day, the villagers would wait for them to come back and finish their work	<i>Setiap hari warga desa menunggu mereka kembali untuk menyelesaikan pekerjaan mereka agar desa mereka segera teraliri listrik</i>	Every day, the villagers would wait for them to come back and finish their work so that their village might be electrified soon	The villagers began climbing up the poles	<i>Tiang-tiang listrik tanpa kabel itu pun mulai menarik perhatian anak-anak untuk bermain panjat-panjatan</i>	Those wireless poles started to attract the kids to play a climbing game
Every day, lanterns were taken down, refueled , and hung back up again.	<i>Setiap hari lentera diambil, diisi ulang dengan minyak, dinyalakan, dan digantung ke ujung tiang.</i>	Every day, lanterns were taken down, refueled with some oil, lit , and hung back up again.	One evening, a little child took a lantern from her house	<i>Di suatu senja, seorang anak kecil mengambil lentera dari rumahnya dan membawanya ke tempat tiang-tiang listrik dipancangkan</i>	One evening, a little child took a lantern from her house and brought it to the place where the poles stood
The villagers made a game of it and had lots of fun.	<i>Warga desa pun menjadikan kegiatan memasang lentera ini sebuah permainan seperti permainan panjat pinang. Semua bergembira ria.</i>	The villagers made a panjat pinang game out of the lantern hanging activities . Everyone is happy .			
Then, even without electricity, the nearby villages could spot this little village from afar at night	<i>Walau tanpa listrik sekalipun, warga dari desa-desa sekitar yang berniat berpergian di malam hari ke desa tanpa listrik itu dapat menggunakan cahaya dari lentera yang terpancang di ujung tiang sebagai panduan</i>	Even without any electricity , villagers from the neighbor villages could travel by night to the village using the lantern light hung on the top of the pole as a guide			

As seen in Table 3, the translator implements naturalizing amplification more frequently than synchronizing amplification. This finding implies that the readerliness the translator attempts to convey is chronological and causal event readerliness. Concerning the domestication and the amplifications the translator applied, this narrative readerliness preference over the synchronization of verbal text and image indicates that naturalizing amplifications function as a support to maintain the style of translation, from which translation ideology might be preserved. Though the style is preserved, the impacts of verbosity are visible. Verbose expressions as seen from the table inflict the level of readability. This problem of readability further indicates that the attempt to preserve readerliness might influence the readability of the text. In the context of children's picturebooks, this difference in readability level points out that deviation over reading level might occur. Deviations might also occur on the purposes of the children's picturebooks. Some children's picturebooks are intended for reading aloud, some for language learning, some for playful activities, and others for pedagogy and entertainment purposes. Each purpose has a different textual, visual, and operative presentations. Thus, an amplification on textual elements, for instance, is feared to trigger a deviation on the purpose. In Stokes and Chakraborty's (2018) 'Lost in the Internet', for instance, with semantic density over internet registers, the translator faithfully follows this density when translating it into Indonesian since the purpose of the picturebook is to teach its readers about internet in a storial context. The purpose the picturebook has inquires the translator to find registers equivalent to the source registers and thus no amplification is needed. Furthermore, each register like transmission control protocol, packet, encryption, and other internet related terms has been 'amplified' in a storial context and thereby no amplification is required to explain in detail each register.

In the context of children's picturebook translation, if lexicalization is taken as a primary concern, the translators have to refer first to what children picturebooks the translators work. The case of 'Lost in Internet' indicates that lexicalization might work well since the purpose of the work is to make the children comprehend what the Internet is. Yet, lexicalization might not work well when the translators attempt to synchronize between the verbal text and the image. Thus, a question arises in the relation between amplification and verbosity and that is to what extent an amplification is called verbose. The question is what we call as amplicity, the degree of being about the verbosity of the target text after amplification is implemented. We propose the following guideline to check the amplicity level:

Table 4. Amplicity level.

	Verbal Text-Image Relationship	Categories	Digression
Level VIII	Referring to both	Superordinate	Open
Level VII	Referring to both	Linear or subordinate	Open
Level VI	Referring to both	Superordinate	Closed
Level V	Referring to both	Linear or subordinate	Closed
Level IV	Referring to either verbal text or image	Superordinate	Open
Level III	Referring to either verbal text or image	Linear or subordinate	Open

Table 4 continued...

Level II	Referring to either verbal text or image	Superordinate	Closed
Level I	Referring to either verbal text or image	Linear or subordinate	Closed

Amplicity level is not designed based on lexical density, as commonly used in wordiness level assessment, since lexical density requires categorization on lexical items. This requirement, to some extent, violates the nature of the picturebook, which is not only textual but also visual. Thus, we emphasize on verbal text-image relationships, categories, and new information as the parameters to assess the amplicity level. First, the parameter is the verbal text and image relationship. This parameter involves whether the amplification implementation refers to both the text and the image or one of the elements. Implementing an amplification over a reference to both verbal text and image of the source text indicates the possibility to have a more verbose translation than referring to either verbal text and image since verbal text and image which have complemented each other requires a more explanation. Secondly, the parameter is the category. This parameter involves whether a rank shift from word to phrase to clause to sentence occurs or not. Third, the parameter is a digression. This parameter deals with whether the new information added opens more interpretation codes or not. If the new information opens more interpretation codes, proairetic decoding might be hindered and thus influencing the whole process of reading. These three parameters are assessed to reveal whether particular amplification generates level I-VIII amplicities. The use of numerical leveling is intended to avoid any bias on the status of being verbose or laconic. The following scaling is intended to indicate whether an expression tends to be laconic or verbose.

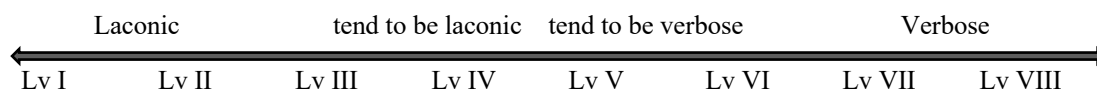


Figure 1. Amplicity level scaling.

The following example from the translation of Malviya's (2014) 'The Village of Five Poles' might illustrate how to assess an amplicity level:

- (7) ST (English) : The villagers made a game of it and had lots of fun.
 TT (Indonesian) : *Warga desa pun menjadikan kegiatan memasang lentera ini sebuah permainan seperti permainan panjat pinang. Semua bergembira ria.*
 BT : The villagers made a *panjat pinang* game out of the lantern hanging activities. Everyone is happy.

The above case indicates the presence of amplicity level VII. First, the amplification tends to refer to both verbal text and image. The image has shown and indicated the villagers seem to compete in installing the lanterns on the poles. This climbing game is clearly told through the image and verbal text but amplification is still applied to onomastically bring the game closer to the target culture. Second, that 'a game of it' is amplified into 'a panjat pinang game' indicates that the category is linear from phrase to phrase. Third, the threat of digression is open since the addition of 'panjat pinang' might generate a relationship between the story with the

Independence Day celebration. Based on the arrow scaling, amplicity level VII as seen from the example indicates that the amplified expressions tend to be verbose.

4.2 Discussion

The proposed typology, as discussed beforehand, complements the discussion of amplification as studied by Asscher (2010), Ben-Ari (1992), Kaniklidou, and House (2017), López (2000), O'Sullivan (2003), and Shavit (1981). Asscher, Ben-Ari, and Shavit focus on the implementation of amplification concerning norms, López on the target readers, O'Sullivan on easy reading, and Kaniklidou and House on information addition typology.

Our study focuses on what Nikolajeva (2010) terms as Barthesian proairetic decoding. Reading and translation fundamentally involve a decoding process. Thereby, a typology that addresses proairetic decoding is required to signify the proairetic attributes of both translations and reading in children's literature context. The -ing form we apply on the amplification names indicates the process of decoding naturalness, image and word synch, and translator's style in the children's picturebook domain. The process of decoding leaves a reading paradox in terms of whether lengthy expressions might assist the children in decoding the message or they disclose a new problem of verbosity.

This issue of verbosity as implied by Shlesinger (1992) is strongly linked to amateur translating skills. Shlesinger indicates this implication from the perspectives of lexicalization ability every translator should have. Lexicalization fits for children picturebook translation when the translation purpose is to introduce children to new terminologies and registers. Serving this purpose is without consequence since introducing new terminologies and registers for educational purposes requires translators to consider one of two concerns.

The first concern is borrowing and transliteration. The translators will be faced by dilemma of selecting borrowing over transliteration or vice versa in transferring the intended new terms and registers. Selecting the former indicates a foreignization while the latter points out a domestication. Either ideology has its impacts to the translation quality. The second concern is over the source children picturebook identity. If the source book is not intended for introducing terms and registers, translators are required to add explanations over the terms and registers when they decide to introduce them to the target readers. This decision to add explanations generates more spatial consumption and this extra space might contribute to verbosity.

In relation to proairetic reading, whichever the concerns are taken, they are required to conform to the principle of what is written is what it means. In children's picturebook, this principle works in tandem with the principle of what is visualized is what is written. Further, these two principles imply that to determine whether an expression is verbose or not, translators should refer themselves to how verbal and visual elements are intertwined. Amplicity level as discussed on the result section has touched these two principles but lacking a concern on spatial consumption issues. This is the weakness further researchers need to address.

Spatial consumption issues are commonly met in in visual based products whether they are audiovisual or non-audiovisual. Video subtitling, dubbing, opera surtitling, and audio description are the examples of how spatial consumption is an inseparable consideration in audiovisual translation. Meanwhile, comic and

picturebook are non-audiovisual products to which translators should address their spatial consumption. Considering the issues of spatial consumption in amplicity level analysis might assist translators in making a translation decision with the least quality impacting decision. Spatial consumption related decisions like page enlargement, book format alteration, and picture positioning might be objectively taken when amplicity level analysis adopts these issues of spatial consumption.

5. CONCLUSION

The typology of amplification techniques that we propose encompasses function-based types, implementation impacts, and verbosity concerns or what we call as amplicity. We propose three types of amplification techniques namely naturalizing, synchronizing, and stylizing amplifications. These types generate four impacts namely congruity losses, effect rendering, reading level deviation, and deviation on the purposes of the children's picturebooks.

These impacts generally circumnavigate around the issues of verbosity. We address these issues by proposing what we call as amplicity, concerns on to what extent amplification is considered verbose or laconic. To address this issue, we employ three parameters namely verbal text and image relationship, categories, and digression. Departing from these three parameters, eight levels are constructed, from which the status of being laconic or verbose is assessable.

In general, the amplification typology we proposed might augment the already existing translation technique typology as proposed by Molina and Albir (2004), for instance, and information addition related techniques by Kaniklidou and House (2018). In the specific translation domain of children's picturebook, this typology might assist scholars and practitioners in children's picturebook translation in considering the amplification types should be implemented for a proairetic reading and the impacts they trigger.

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