



Original Article

Translation Analysis in a Children's Storybook Entitled The Rainbow Fish

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Abstract:

This study analyzes the translation shifts and translation methods applied in the children's storybook "The Rainbow Fish" by Marcus Pfister. Using a descriptive qualitative approach with a comparative methodology, this study examines the English source text and the Indonesian target text "The Rainbow Fish". Based on Catford's (1965) and Newmark's (2014) theories, 66 shifts were analyzed. The results show that structural shift dominates with 24 cases (36.4%), followed by class shift with 15 cases (22.7%), unit shift with 12 cases (18.2%), level shift with 8 cases (12.1%), and intra-system shift with 7 cases (10.6%). The translation is oriented to the target text by using a consistent communicative method, which proves effective in conveying moral messages to Indonesian children without losing the essence of the original story.

Keywords: communicative method, children's literature, The Rainbow Fish, translation shifts

Introduction

Translation is the process of transferring communicative messages from the source text (Tsu) to the target text (Tsa), which plays a vital role in the distribution of knowledge across cultures and languages (Siregar, 2016). With the rapid development of information and communication technology, translation activities have become increasingly crucial as a medium for global information exchange. In the Indonesian context, the translation of children's literature from various foreign languages into Indonesian has become a common practice to enrich the country's collection of children's literature. Translated children's storybooks have a strategic function in introducing foreign cultures while instilling universal values in young readers. Children's literature not only serves as entertainment but also as a means of character formation (Achساني, 2018), aligning with Nurgiyantoro's (2024) view



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that children's literature can be used as an instrument for shaping children's personalities.

Translating children's storybooks is a complex task because translators are required to convey the messages and moral values contained in the stories while considering cultural dimensions, language variations, and the level of understanding of children as the target readers ([Puurtinen, 2002](#)). The process of translating children's literature involves transferring implicit moral messages, idiolect characteristics, cultural barriers, and the author's distinctive writing style ([Newmark, 2014](#)). Sandria & Rosyidah (2021) state that translating literary works presents unique challenges because it must consider aesthetic aspects, the author's distinctive style, and cultural context. The level of language complexity and ease of retelling are also crucial aspects, making the challenges in translating children's literature an interesting and challenging field of study.

In the translation process, there is an inevitable phenomenon of shift due to differences in the structure of the source and target languages. Catford (1965) defines shift as a departure from formal correspondence in the process of moving from the source language to the target language. Translation shift is divided into two main categories: level shift and category shift. Level shift occurs when an item at one linguistic level in the source language has an equivalent translation at a different linguistic level in the target language. Meanwhile, category shift includes structure shift, class shift, unit shift, and intra-system shift. Newmark (2014) also classified translation methods into eight types oriented toward the source language (word-for-word translation, literal translation, faithful translation, semantic translation) and oriented toward the target language (adaptation, free translation, idiomatic translation, communicative translation).

Several studies have been conducted on the translation of children's literature and the analysis of translation shifts. First, Buditama & Roman (2021) analyzed the translation methods of metaphors in J.M. Barrie's novel *Peter Pan*, showing that translators used various methods to preserve the meaning of metaphors in the target language. Second, Sandria & Rosyidah (2021) examined the collaborative translation model of the short story "Vertrauen" through online media, revealing the importance of collaboration in the translation process of literary works. Third, Mentari (2022) analyzed translation shifts in the bilingual children's book "Little Red Riding Hood, Si Kecil Berkerudung Merah," which showed the dominance of unit shifts in the translation of noun phrases and the importance of understanding shift patterns to improve the quality of children's literary translations. Fourth, Sasmito (2021) examines category shifts in the translation of the short story "The Call of Cthulhu," revealing that intra-system shifts are the most dominant, highlighting the importance of language system adaptation to achieve equivalence in translation. Fifth, García de Toro (2020) conducted a comprehensive review of key issues and new research directions in children's literature translation from the 1990s to the 2020s, emphasizing the importance of translation shift analysis and appropriate methods to achieve effective communication in cross-cultural children's literature translation.

One children's literary work that has gained popularity among children around the world is Marcus Pfister's "The Rainbow Fish." This picture book tells the story of a fish with sparkling rainbow scales who learns the value of sharing and friendship. The narrative is rich in moral values that are essential for character development in

children, such as generosity, humility, and friendship. Given the complexity of translating children's literature, which must consider linguistic, cultural, and ideological aspects, an analysis of this work is important to conduct. Based on this background, this research aims to examine the shifts in translation and the translation methods applied in the children's storybook "The Rainbow Fish" by Marcus Pfister. This study is important to understand how a children's literary work originating from Western culture can be translated into Indonesian without diminishing its aesthetic value and the moral message it seeks to convey.

Method

This research applies a descriptive qualitative approach. Qualitative research examines social dynamics through participants, making researchers significant research instruments in analyzing natural objects ([Sugiyono, 2019](#)). This research uses a comparative methodology to analyze the source text and target text by comparing linguistic structures, meanings, and translation methods applied.

The data sources in this research are a children's storybook titled "The Rainbow Fish" by Marcus Pfister, published in 1992, and its Indonesian translation titled "Si Ikan Pelangi," published by Penerbit Erlangga. The microdata in this study consists of words, phrases, clauses, and sentences that have undergone translation shifts in the book "The Rainbow Fish," while the macro data consists of the entire text or discourse in the book "The Rainbow Fish" and its translation. The source text (Tsu) in English consists of 834 words, while the target text (Tsa) in Indonesian consists of 792 words.

Data collection was conducted by reading and identifying words, phrases, clauses, and sentences that underwent translation shifts between the source text and the target text. The collected data was then classified based on the type of shift according to Catford's theory (1965) and the translation method according to Newmark (2014). Data analysis was carried out by describing the types of shifts that occurred and the translation methods used, then analyzing their impact on the meaning and moral message OF the story. The data analysis technique used the Miles and Huberman model, which includes data collection, data reduction, data presentation, and conclusion drawing ([Yusuf, 2016](#)).

Result and Discussion

Translation Shift

Based on Catford's theory (1965), translation shifts are divided into two main categories: level shifts and category shifts. Category shift is further divided into four subcategories: structure shift, class shift, unit shift, and intra-system shift ([Catford, 1965](#)). The results of identifying shifts in the translation of "The Rainbow Fish" are presented in Table 1 types of translation shifts.

Table 1. Types of Translation Shifts

Type of shift	Quantity (frequency)	Percentage
Structure Shift	24	36,4%

Class Shift	15	22,7%
Unit Shift	12	18,2%
Level Shift	8	12,1%
Intra-system Shift	7	10,6%
Total	66	100%

Based on the table above, it can be seen that of the 66 shifts identified, structural shifts dominate with 24 cases (36.4%), followed by class shifts with 15 cases (22.7%), unit shifts with 12 cases (18.2%), level shifts with 8 cases (12.1%), and intra-system shifts in 7 cases (10.6%). The dominance of structural shifts indicates significant grammatical system differences between English and Indonesian, as noted by Munday (2016) structural shifts are an unavoidable phenomenon in translation between languages with different linguistic systems.

1. Structure Shift

Structure shift is the most dominant type of shift with 24 cases (36.4%). This reflects fundamental differences in the grammatical systems of English and Indonesian, particularly in terms of word order and phrase structure. Nababan (2018) explains that a structure shift in translation from English to Indonesian is unavoidable due to fundamental differences in language typology.

Table 2. Example 1 Structure Shift

TSu	Structure TSu	TSa	Structure TSa
He was the most beautiful fish in the entire ocean.	M + Sup + Adj + N	Dia adalah ikan tercantik di seluruh lautan.	N + Sup + Adj

The English noun phrase “the most beautiful fish” follows the pattern modifier + superlative + adjective + noun, while its translation “ikan tercantik” follows the Indonesian pattern noun + superlative + adjective. This shift reflects an adaptation to Indonesian grammatical rules, which place the noun at the beginning of the phrase. According to Bassnett (2019), the dominant structural shift in children's literature translation reflects the translator's priority on readability and linguistic naturalness in the target language.

Table 3. Example 2 Structure Shift

TSu	Structure TSu	TSa	Structure TSa
Far below in the deep blue sea , there lived a fish.	Adj + Adj + N	Jauh di bawah lautan biru yang dalam , hiduplah	N + Adj + Rel + Adj

seekor ikan.

The construction “deep blue sea” with the pattern adjective + adjective + noun is changed to “lautan biru yang dalam” (deep blue sea), which follows the pattern noun + adjective + relative + adjective. The use of the conjunction “yang” reflects the need in Indonesian to explicitly state the relationship between elements in a phrase. This is consistent with Bell's (2019) findings, which state that structural shifts reflect adaptation to the syntactic system of the target language.

Table 4. Example 3 Structure Shift

TSu	Structure TSu	TSa	Structure TSa
Rainbow Fish, please give me one of your shining scales.	N + Adv + V + O	Ikan Pelangi, tolong berikan aku satu sisikmu yang berkilau.	N + Adv + V + O

Although the structural order generally remains the same, there is a shift in the choice of courtesy markers. The word “please” is translated as “tolong,” which is more appropriate for the register of politeness in Indonesian, especially in the context of children's communication. This finding supports Williams and Chesterman's (2020) argument that structural shifts in the translation of children's literature are a strategy to adjust the register and level of understanding of the target audience.

Table 5. Example 4 Structure Shift

TSu	Structure TSu	TSa	Structure TSa
Look at the fish's scales shimmering in the water.	Det + N's + N	Lihatlah sisik si ikan yang berkilau di air.	N + Part + N

The possessive construction “the fish's scales,” which uses ('s) to indicate possession, is changed to “sisik si ikan,” which uses the particle “si” as a marker. This shift reflects the difference in the possession marking systems between the two languages. This kind of structural shift indicates adaptation to the grammatical conventions of a fundamentally different target language (Robinson, 2020).

2. Class Shift

A Class shift occurred in 15 cases (22.7%), indicating a significant change in word class from the source text to the target text. This shift reflects the translator's flexibility in performing linguistic adaptation to achieve equivalence in meaning and

communicative function. Williams and Chesterman (2020) emphasize that class shift in children's literature translation is an effective strategy for adjusting the register and level of understanding of the target audience.

Table 6. Example 1 Class Shift

TSu	Class TSu	TSa	Class TSa
Everyone admired his beauty and wanted to be like him.	Noun	Semua orang mengagumi dia yang cantik dan ingin seperti dia.	Adjectives

The abstract noun “beauty” in English is translated into the adjective “cantik” in Indonesian. This shift is made to create a more natural construction in Indonesian, where the quality of beauty is more appropriately expressed through an adjective than a noun. This finding supports Van Doorslaer's (2021) argument that class shifting in children's literature translation serves as a bridge between different linguistic systems to achieve communicative effectiveness.

Table 7. Example 2 Class Shift

TSu	Class TSu	TSa	Class TSa
Rainbow Fish began to feel loneliness for the first time.	Noun	Si Ikan Pelangi mulai merasa keseharian untuk pertama kalinya.	Adjectives

The word “loneliness,” which is an abstract noun, is changed to the adjective “loneliness.” In the context of children's narratives, the use of adjectives is more effective in describing the emotional state of characters, making it easier for the target audience to understand and feel. This is in line with Lathey's (2019) research, which shows that class shifts in children's literature aim to create emotional closeness with readers.

Table 8. Example 3 Class Shift

TSu	Class TSu	TSa	Class TSa
You must share your gift and be careful with others.	Adjectives	Kamu harus berbagi karuniamu dan bersikap hati-hati terhadap yang lain.	Adverbs

The adjective “careful” is translated into the adverb “hati-hati.” This shift occurs because, in the context of the Indonesian sentence, the required function is an adverbial modifier to explain how an action is performed. According to Katan (2022), this type of class shift reflects adaptation to the grammatical and pragmatic needs of the target text.

Table 9. Example 4 Class Shift

TSu	Class TSu	TSa	Class TSa
The wise octopus began to glide through the water.	Infinitive Verb	Gurita bijaksana mulai bergerak dengan lincah melalui air.	Adverbial Phrase

The infinitive verb “to glide,” which describes the manner of movement, is translated into the adverbial phrase “with agility.” This shift allows the translator to explicitly convey the smooth and graceful quality of the movement in accordance with the nuances intended in the context of the story. This finding is consistent with Oittinen's (2018) research, which states that class shifts in children's literature translation enable the explanation of implied meanings to enhance readers' understanding.

3. Unit Shift

With 12 cases (18.2%), unit shift shows a change from one linguistic unit to another. This shift reflects the characteristic of Indonesian, which tends to be more explicit in describing qualities or characteristics than English. According to Pym (2018), unit shift in children's literature translation is a manifestation of the translator's attempt to make explicit the meaning that may be implied in the source text.

Table 10. Example 1 Unit Shift

TSu	Unit TSu	TSa	Unit TSa
The scales were glittering in the sunlight.	Word	Sisik - sisik itu yang berkilau di bawah sinar matahari.	Phrase

The word “glittering,” which is a present participle, is translated as the phrase “yang berkilau” (which sparkles). This shift from a single word to a phrase is done to provide a more explicit structure in Indonesian, where the conjunction “yang” is needed to form a natural relative construction. This is in line with Katan's (2022) findings, which show that shifting units in children's literature translation aims to improve readability and comprehension for the target audience.

Table 11. Example 2 Unit Shift

TSu	Unit TSu	TSa	Unit TSa
The little fish swam far out into the ocean.	Phrase	Ikan kecil berenang jauh di tengah lautan.	Phrase

Although both are phrases, there is an internal shift in structure. The phrase “far out” in English is translated as “jauh di” with the addition of a more explicit preposition in accordance with the grammatical requirements of Indonesian to indicate location. According to Venuti (2017), this kind of unit shift reflects adaptation to the different prepositional systems of the two languages.

Table 12. Example 3 Unit Shift

TSu	Unit TSu	TSa	Unit TSa
All the fish admired him with his rainbow scales.	Phrase	Semua ikan mengaguminya karena sisiknya berwarna pelangi.	Clause

The prepositional phrase “with his rainbow scales” is expanded into the clause “because his scales are rainbow-colored.” This shift reveals a causal relationship that was only implied in the original text, making it easier for Indonesian readers to understand why the character is special. This finding supports Nord's (2018) argument that unit shifts in children's literature translation serve to make logical relationships explicit that may not be clear to the target audience.

Table 13. Example 4 Unit Shift

TSu	Unit TSu	TSa	Unit TSa
Rainbow Fish felt at home with the other fish.	Idiomatic Phrases	Si Ikan Pelangi merasa nyaman dan diterima oleh ikan-ikan lain.	Long Phrases

The idiomatic phrase “at home,” which has a figurative meaning, is translated into the long phrase “feeling comfortable and accepted.” This explanation is necessary because the idiomatic meaning of “feeling at home” needs to be explained in more detail so that Indonesian children can understand the emotional concept intended. According to Toury (2021), shifting the unit from idiom to explanation is a common strategy in children's literature translation to ensure accurate understanding.

4. Level Shift

A level shift occurs when a linguistic item at one level in the source text is translated into an item at a different linguistic level in the target text (Catford, 1965). In this study, 8 cases of level shift (12.1%) were found. According to Baker (2018), level shift often occurs in literary translation because translators attempt to preserve the aesthetic effect and meaning contained in the source text through structural adaptation.

Table 134. Example 1 Level Shift

TSu	Level TSu	TSa	Level TSa
Rainbow Fish was the most dazzling creature in the entire ocean.	Word	Si Ikan Pelangi adalah makhluk yang mempesona di seluruh lautan.	Phrase

The adjective “dazzling” in English, which is a single word, is translated into the phrase “yang mempesona” in Indonesian. This shift is made to emphasize a more explicit and descriptive meaning in line with the characteristics of the Indonesian language, which tends to be more expansive in describing visual qualities. This aligns with the findings of Hatim and Munday (2019), who state that shifts in translation levels in children's literature aim to create visual and emotional effects equivalent to the original text.

Table 15. Example 2 Level Shift

TSu	Level TSu	TSa	Level TSa
His scales were glimmering in all the colors of the rainbow.	Word	Sisiknya yang berkilau-kilau dengan warna pelangi.	Phrase

The word “glimmering,” which is a gerund in English, is translated into the phrase “yang berkilau-kilau” (which sparkles). The translator uses reduplication of the word “kilau” to preserve the nuance of continuous flickering light contained in the original word. This strategy supports Newmark's (2014) argument that level shifting allows translators to adapt complex semantic meanings through structural expansion.

Table 16. Example 3 Level Shift

TSu	Level TSu	TSa	Level TSa
The light made his scales shimmering beautifully.	Word	Cahaya membuat sisiknya yang berkilauan	Phrase

indah.

The shift from the word “shimmering” to the phrase “beautifully sparkling” shows the translator's attempt to make the aesthetic quality of the moving light more explicit. The addition of the word “beautiful” adds an evaluative dimension that helps Indonesian children understand the visual beauty that the author wants to convey. This finding is consistent with Pym's (2018) research, which shows that shifts in the register in children's literature serve to make explicit meanings that may be implied in the source text.

5. Intra-system Shift

Intra-system shifts were found in 7 cases (10.6%), generally related to differences in reference systems and conventions in the two languages. Although the quantity was the smallest, these shifts had important implications for the cultural and pragmatic aspects of the text. Tymoczko (2019) explains that intra-system shifts reflect the translator's negotiation between preserving the characteristics of the source culture and adapting them to the target culture.

Table 17. Example 1 System Shift

TSu	System TSu	TSa	System TSa
Rainbow Fish was the most beautiful creature in the ocean.	Without Particles	Si Ikan Pelangi adalah makhluk tercantik di lautan.	With the Particle “Si”

The character name “Rainbow Fish” is translated as “Si Ikan Pelangi” with the addition of the particle “Si.” The addition of this article reflects the convention of character naming in Indonesian children's literature, which uses “Si” to create closeness and familiarity with readers, while also giving it a distinctive Indonesian flavor. This aligns with Nurgiyantoro's (2024) research, which states that the use of particles in Indonesian children's literature serves to create an emotional connection with readers.

Table 18. Example 2 System Shift

TSu	System TSu	TSa	System TSa
You should share your gift with others.	Formal Modal	Sebaiknya kamu berbagi karuniamu dengan yang lain.	Register Variations

The modal “you should” is translated with variations such as “you should” or “you must” depending on the context. This shift shows adaptation to the Indonesian modality system, which has different degrees of politeness and assertiveness according to the communicative situation in the story. According to Achسانی (2018), variations in the register in children's literature translation reflect the translator's sensitivity to communication norms in the target culture.

Table 19. Example 3 System Shift

TSu	System TSu	TSa	System TSa
Once upon a time , in the deep blue sea, there lived a fish.	British Convention	Dahulu kala , di lautan biru yang dalam, hiduplah seekor ikan.	Indonesia Convention

The opening formula “once upon a time” was adapted to “dahulu kala” (once upon a time), which is the conventional opening for fairy tales in Indonesian tradition. This shift is important for creating a storytelling atmosphere that is familiar to Indonesian children and in line with the expectations of the local children's literature genre. This finding is consistent with Puurtinen's (2002) research, which states that the adaptation of narrative conventions is an important aspect of children's literature translation to meet the expectations of the target audience.

Table 20. Example 4 System Shift

TSu	System TSu	TSa	System TSa
Come here and swim with us over there .	Deictic System	Datang ke sini dan berenang bersama kami di sana .	Deictic System

The English deictic system “here/there” is adapted into a more complex Indonesian deictic system with the options “here/there/to here/to there.” This shift reflects the difference in spatial reference systems, which require a more explicit specification of direction and location in Indonesian. According to Siregar (2016), the intra-system shift in the aspect of deictic indicates an adaptation to fundamentally different spatial reference conventions between the two language systems—Indonesian and Indonesian children's language and is consistent with the expectations of the local children's literature genre.

Translation Method

Based on an analysis of the entire text of “The Rainbow Fish” and its translation “Si Ikan Pelangi,” this translation is oriented toward the target text (TT).

This orientation can be seen in the translator's consistency in prioritizing readability and comprehension for Indonesian readers, especially children, over rigidly maintaining the linguistic structure of the source text. According to Venuti (2017), orientation toward the target text in children's literature translation is an appropriate strategy to ensure the effectiveness of communication and the achievement of educational goals.

This target text orientation is supported by the dominance of significant shifts at the micro level, as found in the previous analysis that category shifts accounted for 87.9% of total shifts. This indicates that micro-units (words, phrases, clauses) that undergo significant shifts influence the orientation of macro-units (the entire text) toward the target text. The dominant structural shifts (36.4%) indicate systematic adaptation to the grammatical patterns of the Indonesian language, which proves the translation orientation toward readability and linguistic appropriateness in the target language.

The orientation of the target text is evident from several consistent indicators throughout the text. First, the use of sentence structures adapted to natural Indonesian language patterns for child readers. Second, the selection of vocabulary that is familiar and easily understood by Indonesian children, such as the use of words like "beautiful," "shiny," and "happy," which are more familiar to the target audience. Third, the adaptation of Indonesian children's literature genre conventions with the use of the particle "Si" in character names and narrative formulas that align with Indonesian storytelling traditions. Fourth, the prioritization of conveying moral messages and educational values in a way that is understandable and internalizable by Indonesian children.

Based on the orientation toward the target text, the translation method used in "The Rainbow Fish" is the communicative translation method. According to Newmark (1988), the communicative method aims to produce the same effect on the target text readers as felt by the source text readers, prioritizing the delivery of messages and communicative functions over structural fidelity to the source text. Robinson (2020) emphasizes that the communicative method is the appropriate choice for translating children's literature because it prioritizes the delivery of messages and educational values to the target readers. To demonstrate the application of the communicative method, the following is presented in table 21 example 1 story opening.

Table 21. Example 1 Story Opening

TSu	TSa
<i>"A long way out in the deep blue sea there lived a fish. Not just an ordinary fish, but the most beautiful fish in the entire ocean. His scales shimmered in all the colors of the rainbow."</i>	<i>"Jauh di tengah lautan biru yang dalam, hiduplah seekor ikan. Bukan ikan biasa, melainkan ikan tercantik di seluruh lautan. Sisiknya berkilau-kilau dengan warna pelangi."</i>

In this opening paragraph, the communicative method is applied through the adaptation of a familiar narrative formula in the Indonesian fairy tale tradition. The

phrase “A long way out” is translated into “Far in the middle” which is more in line with Indonesian storytelling conventions. The use of the reduplication “shimmered” in place of “shimmered” shows an adaptation to the characteristics of the Indonesian language to provide a more expressive sense of continuity for Indonesian child readers.

Table 22. Example 2 Moral Advice

TSu	TSa
"Come with me,' said the octopus. 'I will show you the cave of the wise fish. Perhaps she can help you.' The octopus led Rainbow Fish to the deepest part of the coral reef."	"Ikutlah bersamaku,' kata gurita itu. 'Aku akan menunjukkan gua ikan bijaksana. Mungkin dia bisa membantumu.' Gurita itu membawa Si Ikan Pelangi ke bagian terdalam terumbu karang."

In this paragraph, the communicative method is seen in the adaptation of registers that are appropriate to the context of providing assistance in Indonesian culture. The use of “Come with me” provides a subtle nuance of invitation in accordance with Indonesian norms of politeness. The addition of the particle “Si” in “The Rainbow Fish” creates an emotional closeness typical of Indonesian children's literature, showing the translator's sensitivity to the pragmatic aspects of the target language.

This communicative method is evident from several characteristics consistent throughout the text. First, it prioritizes clarity of communication by using simple sentence structures that are easily understood by Indonesian children. Second, necessary cultural adaptation without changing the essence of the story's moral message about the importance of sharing and friendship. Third, the selection of registers that are appropriate for the target audience using language varieties that are natural for Indonesian children. Fourth, maintaining communicative effects by adapting expressions and language structures to have an equal emotional impact.

Overall, the consistent application of the communicative method shows that the translator has succeeded in creating a text that is not only easy to understand but also effective in conveying educational values to the target readers. This is in line with Puurtinen's (2002) view that the communicative method in translating children's literature should be applied consistently to achieve the desired communicative and pedagogical goals, while maintaining the aesthetic quality of the narrative.

Conclusion

Based on the findings of this study The Rainbow Fish into Indonesian, 66 shifts were found, consisting of: 24 cases of structural shifts (36.4%), 15 cases of class shifts (22.7%), 12 cases of unit shifts (18.2%), 8 cases of level shifts (12.1%), and 7 cases of intra-system shifts (10.6%). This translation is oriented toward the target text using a communicative method. Several suggestions can be made to various parties. For readers, this study can be used as a reference to understand the process of translating children's literature and the factors that influence the quality of translation, thereby increasing appreciation for translated children's literature. For translators, this study can serve as a reference in determining the orientation and translation methods in the

process of translating children's literature, particularly in using the communicative method to achieve the effectiveness of conveying moral messages and educational values to the target readers. For future researchers, aspects that have not been studied in this research can be explored, such as analyzing translation quality in terms of accuracy and acceptability, multimodal analysis examining the relationship between text and illustrations in picture books, and comparing translation methods in different genres of children's literature.

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