

TRANSLATION METHOD IN THE BILINGUAL CHILDREN'S PICTURE BOOK ENTITLED "MENGAPA AKU HARUS KERAMAS?"

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Abstract

This paper examines the translation methods applied in the bilingual children's picture book titled, Mengapa Aku Harus Keramas? (Why Do I Have to Shampoo?) by Citra Nidya and translated by Prisca Primasari. In correspondence to Peter Newmark's (1988) framework, this study identifies and analyzes the dominant translation method implemented throughout the book. Using a descriptive qualitative method, the study examines how each sentence in the source language (Indonesian) is rendered into the target language (English), with a particular focus on how these methods serve the cognitive and linguistic needs of young readers. This study finds communicative translation is consistently applied throughout the book, the method is chosen in order to ensure clarity, readability, and naturalness in the English version of the text. This approach also applies well to translating interjections, repetitive structures, and cultural expressions while maintaining the tone and emotional intent of the source text. The results present the importance of choosing a translation method that prioritizes the experience and comprehension level of children in bilingual literature, thus supporting language development and cultural accessibility.

Keywords: Bilingual Children's Literature, Communicative Translation, Cultural Adaptation, Readability, Translation Methods.

Abstract

Penelitian ini mempelajari tentang aplikasi metode penerjemahan pada buku anak dwibahasa bergambar berjudul, Mengapa Aku Harus Keramas? (Why Do I Have to Shampoo?) oleh Citra Nidya dan diterjemahkan oleh Prisca Primasari. Mengacu pada teori Peter Newmark (1988), penelitian ini mengidentifikasi dan menganalisa metode penerjemahan yang paling dominan di buku tersebut. Menggunakan metode penelitian deskriptif kualitatif, penelitian ini mempelajari bagaimana tiap kalimat pada bahasa sumber (Bahasa Indonesia) diterjemahkan ke dalam Bahasa Inggris. Studi ini menemukan bahwa metode penerjemahan komunikatif secara konsisten ditemukan dalam buku Mengapa Aku Harus Keramas?, metode ini dipilih karena memberikan kejelasan,

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kemudahan dalam membaca, dan hasil yang natural dalam teks terjemahan. Pendekatan metode ini juga bagus diterapkan dalam menerjemahkan interjeksi, pengulangan, dan ekspresi budaya sembari mempertahankan gaya Bahasa dan muatan emosional pada teks sumber. Hasil penelitian ini menunjukkan pentingnya pemilihan metode penerjemahan yang memprioritaskan pengalaman membaca dan komprehensi anak-anak dalam literatur dwibahasa anak yang nantinya akan mendukung perkembangan bahasa dan pengetahuan budaya mereka.

Kata kunci: Literatur Dwibahasa Anak, Penerjemahan Komunikatif, Adaptasi Budaya, Keterbacaan, Metode Penerjemahan.

INTRODUCTION

Translation has become an important tool in the world of literature, media, and communication. It bridges linguistic and cultural boundaries. Peter Newmark (1988) defines translation as the process of rendering the meaning of a text into another language, to reproduce the original author's intended message. Likewise, Larson (1984) defines translation as a change of form, the form of a language is the actual words, phrases, clauses, sentences, paragraphs, etc, which are spoken or written and replaced in the form of the target language while preserving the main message of text. These definitions of translation by experts shows that the ultimate goal of translation is to provide a natural and preserved presentation of the message in the target language.

One of the places where translation plays an important role is in bilingual children's book. A study by Baker (2000) found that bilingual books provide numerous benefits for young children; like early foreign language understanding, cognitive development, and cultural knowledge. Hence, many parents use bilingual books to increase their children's exposure to foreign languages at an early age. These books nowadays are widely available in bookstores, which encourages the conception of such studies that assess the quality of the translation that may influence children's learning experience of literacy in a foreign language.

Unlike monolingual translated books where the final translation in a single language is the only one presented. Bilingual children's books present two sets of parallel texts that narrate the same illustrations in both languages. This format enables readers to directly observe and compare the meanings across languages, making bilingual books not only valuable tools for language learning but also effective materials for analyzing translation methods more transparently.

A set of eight translation methods arranged in a V-shaped diagram was proposed by Newmark (1998), in which they are categorized into ones that emphasize the source language (SL) and those that prioritize the target language (TL). The source language (SL) oriented methods such as word-for-word, literal, faithful, and semantic have the goal of preserving the original structure and meaning. On the other hand, the target language (TL) oriented methods; adaptation, free, idiomatic, and communicative are more focused on creating natural translation although it may cost some fidelity to the original text. Among these, semantic and communicative translations are considered the most prominent ones. Semantic translation produces precise meaning and tone of the source text, with the result that may be slightly unnatural. Meanwhile, communicative

translation emphasizes the reader's feedback resulting in a smoother, more idiomatic translation that serves the target audience.

The writing and creation of bilingual books rely heavily on such methods; particularly ones that promote cross-cultural understanding. The semantic translation method can be applied for analyzing words and structure of the source text while communicative translation enhances readability, naturalness, and engagement encouraging young readers to enjoy the text. Through the combination of these methods, bilingual books can present a balance of accuracy and readability, which creates a broader and more entertaining experience.

Before the creation of this paper, previous studies on translation methods in bilingual children's literature were reviewed. A study conducted by Fitriani and Ifianti (2021), titled "Onomatopoeia in the Bilingual Children's Storybook Little Abid: Basic Knowledge Series (An Analysis of Translation Methods and Procedures)" in which they studied onomatopoeia through Newmark's framework found that semantic translation was the most dominant method applied which then followed by communication translation. The key procedures were functional equivalence and modulation, serving the translator's efforts to preserve meaning, cultural relevance, and accessibility for young children.

A relevant study conducted by Fajriani and Andriani (2023), titled "The Analysis of Translation Method on 'Kesombongan Jerapah (The Giraffe Arrogance)' Book: A Children Story," discovered that word-for-word and literal methods are the most applied method of translation found in the book. This might suggest that the translator targets simplicity and straightforwardness for the readers. A study conducted by Mardiyah, Engliana, and Supadi (2024) which analyzed the bilingual storybook *The Foos*, found semantic and communicative methods frequently struck a balance between improving comprehension while also preserving meaning. These studies revealed a notion that translators of children's book might have to tend to either faithfulness to the original text or readability, which comes to the target audience and the function of the text.

Wijaya and Manggarani (2024) explored the use of the communicative translation method in their analysis of *Gulliver's Travels*. Rather than adhering strictly to a literal translation, their focus was on ensuring the text conveyed clear meaning and was easily readable for the intended audience. Their findings underscore the significance of aligning translations with the cultural and linguistic context of the target language, ultimately producing a narrative that is both accessible and culturally appropriate.

Similarly, Sari and Dewi (2023), in their study of the Indonesian translation of Alice's *Adventures in Wonderland*, observed that literal and free translation methods were most commonly employed. Their research highlights the necessity of balancing fidelity to the source text with readability, particularly in the context of children's fantasy literature. Both studies emphasize the importance of translating in a way that maintains the essence of the original work while also engaging and resonating with the target readership.

Another one that supports the previous findings is the work of Ramadhan, Baharuddin, and Wardana (2021) in which they study the translation methods used by Gill Westaway in translating the Indonesian novel by Tere Liye titled, "*Bumi*" into the English version titled. "*Earth*". Using Newmark's theory, their analysis revealed that the book applied all the methods; word-for-word, literal, faithful, semantic, free, idiomatic, and communicative translation, and excluded one which is the adaptation method that might happened due to cultural differences. The study provides insight into how translation method choice can affect the tone, meaning, and readability in the

translation of literary works, which in this case, especially through the lens of linguistic and cultural differences.

Moreover, Pupitorini and Hamdani (2024) assessed the idiomatic translation method in the Indonesian version of *The Twilight Saga: Breaking Dawn* by Stephenie Meyer. Their analysis revealed that idiomatic expressions were applied to deliver the English version into a more natural and culturally acceptable Indonesian expression. The study also emphasized how idiomatic translation improves comprehension and readability through prioritizing meaning over literal accuracy which resulted in a version of the text that is truer to the target language.

These prior studies have collectively indicated that translation methods in children's literary media must be carefully examined in order to choose the most suitable method, which is one that will deliver the proper cognitive, cultural, and linguistic needs of the target audience. Translators may often shift between methods, depending on the source text and the target readership.

The purpose of this study is to analyze the translation methods used in the bilingual children's picture book *Mengapa Aku Harus Keramas ? (Why Do I Have to Shampoo?)* written and illustrated by Citra Nadya and translated by Prisca Primasari. By identifying and examining the translation methods applied, this study seeks to contribute to a deeper understanding of how these methods function in the context of bilingual children's literature.

METHODS

This study applies a descriptive qualitative method. Bogdan and Taylor (1975) explain that the qualitative method refers to research procedures that produce descriptive data, such as people's written or spoken words and observable behavior. A descriptive qualitative study has the purpose of identifying and explaining various situations, events, or social phenomena that occur in everyday life. To ensure the accuracy of the collected data, researchers must select appropriate research instruments (Muth'im, 2020).

The primary data for this study are the texts found in the children's bilingual picture book *Mengapa Aku Harus Mandi?* by Citra Nidya (2023). The book presents both versions of the text, the Indonesian text which serves as the source language (SL), and the English version, which serves as the target language (TL). To process the data, the author repeatedly conducts thorough readings of the book to understand and analyze its content. Then, each sentence from both the SL and TL versions was identified and examined. The translation of each sentence was classified based on the translation methods proposed by Newmark (1988).

Following the classification, each data was analyzed to determine the most appropriate translation method applied and to assess the equivalence between the source and target languages. The results were then presented descriptively as an analysis to explain the patterns and tendencies in the application of translation methods in the book. This method ensures every identified translation instance is categorized and interpreted according to Newmark's framework.

RESULTS AND DISCUSSION

The English version of the text in the bilingual children's book *Mengapa Aku Harus Keramas?* (Why Do I Have to Shampoo?), applied Newmark's (1988) target language lenient method of communicative translation. This method is the proper option for translating children's literature because it prioritizes clarity, relatability, and fluency in the target language, the method also facilitates accuracy in meaning while maintaining accessibility and appeal for young children.

The application of the communicative translation method in translating children's bilingual book is in the best interest of the work as it focuses on delivering the meaning of the source text

in a way that is easy to understand while culturally relatable for young readers. This method thrives on the importance of understanding both the context and culture of the audience, allowing the translator to adapt the message while preserving its intent.

Mengapa Aku Harus Keramas? (Why Do I Have to Shampoo?) follows the story of a young squirrel named Jojo as he navigates his routine of taking a shower and washing his hair. The text in the book itself is presented through the first-person point of view which is Jojo's point of view. The story begins when Jojo discovers that his hair smells and his nails are dirty. He then proceeds to prepare his shower routine like picking his change clothes, and choosing the shampoo. Jojo also narrates the way he washes his hair and how he finishes his routine by drying his towel. At the end, he describes how happy he is after his shower as he feels his body is clean and refreshed. Based on reading level classification by the Board of Educational Standards, Curriculum, and Assessment (BSKAP) the book itself is classified as B1 level. The B1 level is intended for early readers, with specific characteristics such as a large proportion of illustrations, a maximum word count of 7 words per sentence, and the usage of familiar daily words. Considering its target readers, in translating such book, it is crucial to consider the best possible way to deliver the text that favors the reader's interest which in this case bilingual book translator opts for communicative method of translation. The application of communicative translation method in "*Mengapa Aku Harus Keramas?*" is highly suitable, as it provides clarity and comprehensibility for young readers. As the book's intended readers are young children who rely heavily on familiar vocabulary, clear illustrations, and simple sentence structures, it is crucial to choose a method of translation that delivers the story in a conventional manner without losing its tone or intent. The communicative method of translation allows the translator to maintain the flow of the storyline and the expressional tone of Jojo's narration in a way that is easy to follow and appealing to young children. By refraining from overly complicated vocabulary, this method guarantees readability and relatability for young readers.

In this study, the author observes a bilingual children's book titled, "*Mengapa Aku Harus Keramas?*" as the main data collection to analyze the communicative method in the translation process. The final translation prioritizes adapting the target text to fit the context appropriately. Throughout the translation process, the translator encountered several challenges and chose to use the communicative method to select words that best suited the comprehension level of young readers, who are likely the primary audience of this bilingual children's book.

According to Newmark (1988), communicative translation emphasizes recreating the same effect on the target language (TL) that the source language (SL) has on the reader. We can find evidence of this throughout the book as the translator adapts Indonesian expressions into natural, idiomatic English phrases while maintaining the original tone. For example, the phrase "liih bau!" is translated as "Eww, it smells!", using "Eww" a common expression of disgust in the English language. Rather than translating every sentence literally, the translator prefers to retain the function and feeling behind the original words, presenting a clear application of the communicative method.

Likewise, "*Segaaaar*", an elongated expression of feeling relieved and refreshed, is translated into "*So refreshing!*". This choice of words communicates the emotional experience that Jojo feels after taking a shower and washing his hair, a choice of words that is familiar to children. The translator in this case, shows awareness of both the cognitive level and cultural background of the TL audience, which is important for children's literature, as noted by Baker (2000).

This study also observed the treatment of onomatopoeic and repetitive language, which is found abundant in the book. For example, the Indonesian "*Byur! Byur!*" which describes the sound

of splashing water is translated into *"Splash! Splash!"*, applying an English equivalent of the sound that is familiar in English children's book. Similarly, *"Gosok-gosok"* is simplified into *"Rub! Rub!"*, and *"Lap lap!"* is rendered as *"Wipe! Wipe!"*. The phrase *"Set, keset!"* which describes the movement of rubbing the foot into a towel mat, is translated into *"Dry, dry the feet! So, you won't slip"*. These translations present a balance between maintaining rhythm and adjusting for idiomatic application. Although some repetition is reduced, the tone, rhythm, and nuance of the source text are preserved, which is an important characteristic of the communicative method.

One of the strengths of communicative translation is cultural adaptation. The Indonesian line *"Mur, Jemur! Handuk dijemur supaya tidak berjamur"* is translated as *"Sun, sun drying! The towel is dried beneath the sun to avoid mold growth."* This version provides a clear explanation for a practice that may not be familiar to English-speaking readers, connecting the cultural gap through elaboration. Such details like this, show the translator's attentiveness to context and reader comprehension, both of which are important matter in communicative method of translation.

The translation work in this book also displays expertise in handling internal monologue and narrative flow. For instance, *"Ini punya Ayah. Ini punya Ibu. Nah, ini punya ku!"* is translated as *"This is Dad's. This is Mom's. Ah, here it is!"* This translation maintains Jojo's sense of discovery while delivering the monologue in a way that feels effortless and natural in English. Although the full sequence is slightly simplified, the emotional content and intent are fully preserved, showing how communicative translation allows small modifications that improve readability.

The author also discovers syntactic restructuring. In the line *"Aduh, malah semakin gatal!"*, the translator uses *"Ouch, it's getting itchier!"* to reflect a more natural response that would resonate with English speakers. The Indonesian phrase "Aduh" is translated into "Ouch" which serves a similar function in the target language. Likewise, *"Cuci, cuci..., cuci rambut. Cuci rambut...Namanya keramas."* is translated as *"Wash, wash..., wash the hair. Washing the hair is called shampooing."* Here, the repetitive nature is maintained while the informative function is emphasized which helps the readers to enjoy and learn from the text.

The translation choices in the children's bilingual book, *"Mengapa Aku Harus Keramas?"* are in line with the findings from similar previous studies regarding translation in children's literary works. Studies by Fitriani and Ifianti (2021), Mardiyah et al. (2024), and Wijaya and Manggarrani (2024) consistently show that communicative and semantic methods are suitable for translating bilingual children's literature. These prior studies revealed that translators most times prioritize naturalness, cultural tone, and emotional bond when adapting text for young readers. The English narratives in the bilingual children's book *Mengapa Aku Harus Keramas?* Show that communicative method of translation applies well when the goal is to make the story feel naturally written in the target language, while still maintaining the meaning and emotional tone of the source.

The translated English version of the text in *"Mengapa Aku Harus Keramas?"* evidently shows that communicative translation is the main method applied. The translator often chooses words and expressions that make the story easier to read, more understandable, and more engaging for children. This approach can be seen in how interjections, sound effects, repeated phrases, and cultural elements are translated. While the translation stays true to the original meaning, it also makes the English version feel smooth and fun to read. This aligns with Newmark's (1988) idea that communicative translation focuses on creating the same effect for target readers, even if it requires changing the original structure.

CONCLUSION AND RECOMMENDATION

The English-translated version of *Mengapa Aku Harus Keramas?* Displays a strong effort from the translator to fulfill the cognitive and linguistic needs of young readers. The translator came across some linguistic and cultural challenges in the translation process. So to deal with these issues, the translator applied communicative translation method to choose expressions that are suitable to the readers' comprehension level and cultural familiarity. This method supports the translated text to remain contextually fitting, engaging, and understandable, while also maintaining the original narrative tone and intent of the source text.

Future studies regarding this topic could broaden the analysis by comparing multiple bilingual children's books to assess how different translators apply communicative or other translation methods between texts and contexts. Furthermore, young reader's or target audience's responses to the translated work could also provide valuable insight into how the translated method affects the understanding and engagement of young readers.

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