

The Use of Communicative Method in Translating Illustrated Children's Book *Mini Num, the Tardigrade*

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ABSTRACT

This study aimed to determine the translation problems found in translating the children's picture book 'Mini Num, the Tardigrade' and the application of the communicative method that could be used to solve these problems. The writer further discussed the translation procedures applied in this study. The research method used was qualitative because in this paper, the writer involved more data and analyzed it based on theory by experts. The study resulted show that the writer used seven translation procedures: naturalization, translation using common words, contextual conditioning, modulation, paraphrase, cultural equivalent, and transposition. The translation results were simple but communicative and attractive according to the needs of children. It proved that the communicative method is more appropriate for translating children's books than the semantic method. This was because of the importance of communicative language for target readers of children, which the resulting text adjusted to children's reading abilities and the language culture that children use daily.

Keywords: children, communicative, attractive, communicative method, translation procedures

INTRODUCTION

Currently, bilingual illustrated children's books are very popular even abroad. This could be because bilingual schools are increasingly popular everywhere, especially in Indonesia, parents are increasingly using these books to help introduce language and culture to their children. However, parents choose books not only see by the titles or the pictures but also to see the translated sentences that are easy for kids to understand, communicative, and provide positive moral lessons. This idea is supported by the statement from Rahmat (2022, p. 1.1) that the most essential thing in translating fable children's story books is how the translator can find equivalent words that are appropriate for the world of children so that children can easily understand the translated text. Tarigan, as restated by Sari and Gusthini (2023, p. 50), confirmed that a children's storybook must contain intrinsic and extrinsic values, such as encouraging imagination, providing new experiences, increasing insight, introducing universal experiences, providing literary heritage, helping to develop language, social and character, as well as cognitive abilities in children.

Translators should not only focus on changing the language of the word but also consider whether the result already contains the correct message from the original writer. Among the various books, children's books are the most challenging translation process in children's books (Savitri et al., 2022). Children have a limited vocabulary due to their

lesser knowledge compared to adults. Thus, it is a challenge for translators to produce a simple but communicative and attractive translation that still conveys the meaning well in the target language.

Cultural adaptation from the source to the target language is also crucial in translation. This argument was also stated by Haque and Yousef (in Wulansari et al., 2023) that because literary works have an aesthetic purpose, the translator must have a deep understanding of the relevant socio-cultural background to convey the message from the source to the appropriate and adapted target language. Vinay and Darbelnet, as explained by Savitri et al. (2022, p. 37), mention that cultural adaptation is a common obstacle often encountered in the translation process. Therefore, it is also essential to pay attention to adapting the culture in the target language. This statement is supported by another writer, Wulan (2023, p. 8). She claimed that having appropriate counterparts in the target language was essential due to the numerous cultural differences she discovered while translating the children's novel *Seven Crows*.

With the background the writer explained above, the writer will translate children's storybooks (in this study, specifically the book *Mini Num, the Tradigrade*) using the communicative translation method, which is often used in children's storybooks. The communicative method is the translation method that does not focus on maintaining the original text's form or structure but focuses on making the translation result easier for the target reader to read and understand.

The goal that the writer hopes to achieve through this paper is to find the problems in the translation process and solve them using the communicative method by applying translation procedures. Writers focus on producing a translation that can build an adventurous tone, a world of children's imagination, and a great curiosity about the story on the next page. As a result, it can encourage readers, especially children, to look beyond their fictional experiences while reading the book and inspire people to apply the moral lesson from the children's storybook to their everyday lives. Furthermore, the writer also hopes this paper will enhance readers' understanding of translation techniques in children's books and serve as a reference for translators, educators, students, and other readers interested in children's illustrated book translation.

LITERATURE REVIEW

According to Newmark (in Savitri et al., 2022, p.5), translation transfers a message from the original language to another based on the message the author wants to convey in the original text. Many translation methods can be used. It refers to the statement of Dewantari (2019). However, in her study, the writer uses Newmark's communicative method because it is essential to make the translation communicative in different cultures. This statement is reinforced again by Karnedi (2014), who suggested using the communicative translation method in translating children's narrative texts to make them communicative and attractive. Additionally, Havid Ardi (2020) noted that the translator should use a translation method appropriate for the text by changing certain elements better suit the cultural context of the child readers. Lastly, Newmark (Hidayati, 2019) pointed out that Newmark categorizes translation methods into two: those focusing on the source language (word-for-word, literal, faithful, and semantic translation) and those focusing on the target language (communicative, idiomatic, free, and adaptation translation).

According to Newmark (in Budiman, 2016), translation methods are distinguished from translation procedures in which translation methods relate to the entire text, while

translation procedures are applied to smaller units, such as sentences and smaller units (clauses, phrases, and words). Based on Budiman et al. (2016), fourteen procedures can be used in translation. These are transference, direct translation, literal translation, calque, foreignization, naturalization, translation using a common language, contextual conditioning, cultural equivalent, cultural translation, modulation, recognized translation, transposition, and translation using common words. There is another theory about various translation procedures, Molina & Albir's theory, as quoted by Pratama (2019). Pratama stated that 18 types of translation procedures can be used: adaptation, amplification, linguistic compression, literal translation, reduction, and others. Pratama also used the theory of translation procedures in his paper. All procedures from both theories are applied to achieve the same goal: to create a communicative translation that readers, especially children, can easily accept and understand. In this paper, I choose using the translation procedure theory from *Teori dan Masalah Penerjemahan* by Budiman et al. to translate the picture children's storybook *Mini Num, the Tardigrade*.

RESEARCH METHOD

In this study, the writer uses a qualitative research method. Data collection, analysis, and description are steps used in this method. Therefore, it is appropriate for the writer to prepare the data in the form of words and then analyse it. In this research, the writer focuses on the communicative method by applying some procedures translation. The study was conducted by translating the text of the illustrated children's storybook *Mini Num, the Tardigrade*, from English to Indonesian according to the theories from experts that can be found by searching the book or the Internet. Before translating, the writer reads the storybook and the theories in depth while highlighting the relevant data: words, phrases, sentences, and dialog that need to be translated using the communicative translation technique. After determining the data to be analysed, the writer creates a translation draft and compares it with the source text to determine whether it has been translated well. The writer ensures that there are no misinterpretations and reduction-additions from the main message that the original writer wants to convey in the translation draft.

In this study, the writer focuses on how to make the resulting translation understandable to readers, especially children. As we know, children's insights are less than adults. Therefore, the language and context of the children's story must be a simplification. Then, with communicative method, the writer will create a translation text that is communicative (not stiff) and attractive as possible with an expressive writing style. It is hoped that the target reader can imagine taking part in the adventure into the story's atmosphere. Most importantly, the reader can easily receive the educational message contained in the story. In the final stage, the writer concluded the final text translation with annotations explaining the chosen terms.

RESULT AND DISCUSSION

The writer prioritizes communicative translation method in translating children's storybooks over others because the primary purpose of creating the children's book is to create a communicative and attractive text for children so that they can more easily understand the storybook. Furthermore, it will attract them to continue reading to the next page. In addition, adapting the target culture and the language they commonly use daily

can allow readers to be carried away by the atmosphere in the book. In the end, it can convey the positive moral message in the story well, which is expected to be applied to their daily lives. The primary purpose of children's storybooks, besides being entertaining, their leading role is to provide educational and moral lessons to children through attractive stories that share experiences.

In this research, the writer presents the translation results of the picture storybook *Mini Num, the Tardigrade*, in-depth translation techniques. The data that needs to be translated using communicative techniques in this research is the data that cannot be easily translated using literal techniques. It can be in the form of idioms; imaginative expressions in conversations; expressions of characters from stories; data that contains culture in the source language; sentences that do not seem relevant to the sentences before or after them, so the translator needs to add conjunctions or pronominals; and sentences in the source that are complex, ambiguous, and difficult to understand.

This book tells the story of a tardigrade, known as *tardigrada* or *beruang air* in the target language, who always feels sad and insecure because of his tiny size. However, through various adventures with his friend, Tiny, he learns to accept differences and appreciate uniqueness. This book teaches readers, especially children, that people must appreciate their weaknesses because they can also become strengths.

The following description represents the translation of the illustrated children's storybook *Mini Num, the Tardigrade*, using the communicative translation method with some translation procedures.

Naturalization

SL	TL
tardigrade	tardigrada

Tardigrade is translated as *tardigrada* by adjusting the phonology and morphology forms in the target language that are commonly used by target readers so that they can easier understand the text without eliminating the nuances of the original text. Actually, tardigrade can be called *beruang air* in Indonesian. However, the word *tardigrada* is more commonly used than *beruang air*. Therefore, the writer chooses the word *tardigrade* in the target text. The adjustment was made based on the culture and language commonly used in the target language. Thus, the resulting text is more natural and familiar to the target language.

Cultural Equivalent

SL	TL
mouth of the ocean	muara laut

The translation procedure with cultural equivalent is used to translate words that contain cultural elements, which SL cultural words are adjusted with ST cultural words. The phrase *mouth of the ocean* can't simply be translated as *mulut laut*, which would be very unnatural in the target language. Through the knowledge, the phrase *mouth of the sea* was translated to *muara laut*, conveying the intended meaning of a place where the sea and rivers meet. The adjustment term, using a commonly used phrase that the target readers usually use according to their culture, made the translation easier to understand. The writer adjusts terms in the source language with similar functions or meanings in the

target language culture. The cultural equivalent procedure is essential when the terms in the source language do not have direct natural equivalents in the target language. Hence, adjustments must be made to make the translation sound natural and communicative. By implementing this procedure, the writer ensures that the original message and function are maintained while making the text more acceptable and understandable to the target reader. This proves that the cultural equivalent procedure is not only about replacing words but also includes a deep understanding of the context and cultural habits of the reader.

Contextual conditioning

SL	TL
two-hundred-year-old Tiny asked him	Tiny, seekor beruang air lainnya yang berusia 200 tahun bertanya kepadanya
"Hippos can't live without air you see, and fish die as soon as they get out of the water. Alligators <u>can't</u> ."	" Kamu tahu , kuda nil tidak akan hidup tanpa udara, dan ikan akan mati ketika mereka keluar dari air. Bahkan buaya tidak akan.."

The writer adds the phrase *seekor tardigrada lainnya* in the target language to provide additional information that Tiny is also a tardigrade, like Mini Num. This addition is informed according to the picture in the storybook. Then, additions of phrase and emphatic conjunction, such as the phrase *kamu tahu* and the conjunction *bahkan* in the translation, enhance the writing style and meaning of the translation. These additions make the text more communicative and flow well in Indonesian. The phrase *kamu tahu* translates to feeling natural in the target language and creates a more interactive tone as if the narrator speak directly to the reader. Meanwhile, the addition of conjunction *bahkan* emphasizes the ideas in the text. The translation examples above show that contextual conditioning procedures are applied with consideration of the cultural context of the target reader, not only adding words or phrases. In translating children's story books, this procedure is very effective in bridging cultural gaps and increasing the appeal of the story without sacrificing the original message the author wants to convey.

Modulation

SL	TL
Tiny said, " <u>You'll</u> be astonished when we go to space, and to space they set off.	Tiny berkata, "Kamu akan tercengang ketika kita pergi ke ruang angkasa." Kemudian mereka pun berangkat menuju ke ruang angkasa.
Mini Num said, " <u>Please</u> take me with you I want to try.	Mini Num berkata, "Tolong ajak aku denganmu, aku ingin mencobanya.
They sure won't notice him at all.	Kemungkinan besar mereka sama sekali tidak akan menyadari kehadirannya.

A modulation procedure is a translation in which the translator changes the point of view of a term. This procedure is used because of cultural differences between the source and target languages, which create different views on something. It can be seen in the translation above. The conjunction *kemudian* is used to translate *and* in the sentence *and to space, off they went*. The word *and* cannot be translated to *dan* because the provided sentences do not indicate a connecting equal between them but a subsequent action. This sequence is accurately conveyed in the target language when the word *kemudian* is used in the text. Therefore, the writer uses a modulation procedure with a different point of view that the conjunction *and* in the source text above, it is more appropriate to translate it as *kemudian*, which shows the next action.

Then, the writer translates the word *take* as *ajak*. The sentence *please take me with you* in the text means Mini Num asks Tini to invite him to do an adventure together. In the context of this sentence, *take* is used to express a request for someone to be invited or asked to go together. It means, in another sentence, the text can be *Please invited me to go with you*. The writer can conclude that the word *take* in the sentence cannot be translated as *membawa* or *mengambil* because it is not relevant to the context of the sentence. The appropriate translation for the word *take* is *ajak*.

Next, the word *sure* is translated as *kemungkinan besar* to make the translation text more natural. Furthermore, the translation of the word *notice* as *menyadarinya* is easier to understand and more relevant to the context of the sentence than *memperhatikan*. The word *menyadarinya* increases the nuance in the target language, especially delivering the meaning of the impossibility of other animals noticing the existence of Mini Num according to the original meaning intended by the original writer. While the word *memperhatikan*, in the view of the target readers, refers to seeing something physically using the eyes, it is not appropriate for the original writer's message, which is that the creatures around Mini Num do not realize his existence because of the tiny size of Mini Num.

Translation using common words

SL	TL
"What would I have done with lots of muscles?"	"Apa gunanya punya banyak otot?"
" <u>We</u> are exceptional creatures"	"Kita merupakan makhluk yang luar biasa menakjubkan"

Sentence *What would I have done with lots of muscles* is an idiom referring to Mini Num's reflection on the inappropriateness or uselessness of having many muscles. So, the writer must find the equivalent to convey the sentence above, considering to the

language culture in the target language. This suggests that Mini Num realizes that his strength does not come from large muscles but from his small size. This phrase reinforces the message that an individual's uniqueness (Mini Num's size) can be a source of strength, even though they do not have great muscles. The writer chose the translation "*Apa gunanya punya banyak otot?*" because the translated sentence is relevant to the Indonesian cultural context because this phrase is easy to understand and naturally depicts the reflective idea as intended in the source text. In addition, this sentence reinforces the moral message that an individual's uniqueness that as Mini Num's have small size, it can be a source of strength, even if they do not have physical advantages usually associated with strength, such as big muscles. This message is essential in the context of children's storybooks because it teaches children to appreciate and be proud of their uniqueness. In translating the sentence above, the writer used the translation using common words procedure, which the idiom in the source language is adjusted to a more natural expression that commonly used in the target language without losing the meaning and moral message intended to be conveyed. This procedure effectively bridges cultural differences while ensuring that readers can understand and connect with the story emotionally.

Then, the phrase *exceptional creatures* is translated into *makhluk yang luar biasa menakjubkan* using the translation using common words procedure. This procedure is used to find an appropriate equivalent term that commonly used in the target language so that the idiom's meaning in the source text is still conveyed in familiar and relevant terms to the target language readers. The phrase *exceptional creatures* cannot translated literally to *makhluk pengecualian* because according to the context, this phrase means uniqueness. The phrase *makhluk yang luar biasa menakjubkan* not only maintains the core meaning of the source text but also adds an emotional element appropriate to the story's context, especially in the children's storybook genre. The both sentences above contain elements of idioms in the source language. To translate it, the writer uses a procedure of using common words that are usually used in the target language. This procedure makes the text more acceptable to the target reader.

Paraphrase

SL	TL
"Only because you are so different, you can live here peacefully"	"Perbedaanmu dengan merekalah yang membuatmu dapat hidup dengan nyaman di sini."

The writer translates the sentence *Only because you are so different, you can live here peacefully* as *Perbedaanmu dengan merekalah yang membuatmu dapat hidup dengan nyaman di sini*. The meaning of *only because you are so different, you can live here peacefully* refers to the differences that Mini Num has (in this case, Mini Num's size is very small compared to other creatures) that make him able to live comfortably in that place. In the translation that the writer conducted, *perbedaanmu dengan merekalah* is quite clear and can help maintain the nuance only because you are so different from the original text. While the writer translated the phrase *you can live here peacefully* as *dapat hidup dengan nyaman di sini*, the writer changed peacefully (*damai*) to comfortably (*nyaman*) because the word *nyaman* is more relevant to the context of the sentence than *damai*. The word *damai* is identical to conflict or dispute. Meanwhile, the context in the sentence refers more to a pleasant, harmonious, and stress-free life atmosphere, which is more appropriately conveyed through the word *nyaman*. The paraphrasing procedure in the

translation of the sentence above provides additional clarity regarding the cause-effect relationship, which means that because Mini Num is different, he can live in peace. The terms chosen by the writer help create a more natural and communicative text for the target reader.

Transposition

SL	TL
space suit	peralatan luar angkasa

Transposition procedures are tied to changing grammar or structure from the source to the target language. This procedure allows for structural changes in translation, including word order and pronouns, word classes, units, and intra-systems. In the phrase above, there is a shift in word order to adjust the English word structure (M-D) *space suit* to Indonesian (D-M) *peralatan luar angkasa*. Besides that, there is a word class shift from word *space* to phrase *luar angkasa*. Even though the structure of the target text has changed, the meaning of the context has not changed. This procedure adjusts the cultural structure from the source to the target language so that the translated text can be accepted in the target language.

CONCLUSION

Based on the translation results, it can be seen that in the sixteen pages of the book *Mini Num, the Tardigrade*, most of the text pages applied the communicative method in each paragraph by using seven translation procedures: naturalization, translation using common words, contextual translation, modulation, equivalent cultural, paraphrase, and transposition. The communicative method, which involves implementing several procedures, is the right solution for translators who find obstacles during the process of translating children's books. Moreover, if the translator has a broader insight into children's knowledge and psychology, it will be very helpful in finding accurate words to translate a source text. Using this method, the writer has succeeded in produced a simple but communicative and attractive translation text according to the needs of children and their ages. Hence, readers, especially for young ages, can easily capture the moral message and apply it in their daily lives. With this paper, the writer hopes that translators, especially children's book translators, can translate texts by considering both linguistic, cultural, and psychological aspects between the source and target to achieve a communicative translation for young readers. Therefore, translators who read this paper as a reference should increase their insight and knowledge about the world of children before translating illustrated children's story books.

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