
Translation of Children's Picture Book

Agus Darma Yoga Pratama

Magister of Linguistic, Postgraduate Program, Universitas Warmadewa, Bali-Indonesia

agusdarmayoga85@yahoo.com

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Abstract-Children's story books serve not only as a medium of verbal communication but also as that of non-verbal one. Messages conveyed through children's story books will not be attracting to children if not accompanied by their non-verbal forms, such as pictures and symbols. Therefore every story book should be able to influence the child psychologically through pictures or symbols. This in turn affects the process of translating children's storybook texts, including in determining translation techniques. This study examines the technique of translating Balinese children's story books from English into Indonesian. This study was conducted with a qualitative research design. The results of the study show that the translation of Balinese children's textbooks is mostly done literally using simple language. The writing children's story books emphasizes the presentation of non-verbal forms of communication to foster and maintain their interest in reading. The writing and translation of children's story texts is based on consideration of their psychological aspects so that the translator avoids the use of complicated words.

Keywords: Children; picture story book; psychological aspect; translation technique

I. INTRODUCTION

In terms of the form, communication can be divided into two, that is, verbal communication and non-verbal communication (Argile, 1976). Verbal communication occurs both verbally and in writing. Verbal communication is manifested in the use of sound symbols that are arranged into words that have meaning (Dinică, 2014). Non-verbal communication, by contrast, is a form of communication that functions to modify, explain and reinforce messages conveyed in verbal communication. The non-verbal form of communication is manifested in encoded symbols, signs or pictures (Calero, 2005).

One of the media that involves two forms of communication, verbal and non-verbal, is a children's picture book. The writing or compiling of children's story books is distinctive to writing of those whose target

readers are adults. This because the psychological aspects of children need to get the focus of attention and consideration. A child is usually more interested in visual media, such as pictures, rather than text that tells about the picture. Therefore every story book for children should display a little text but present more pictures. Every child pays attention to funny and interesting visual media.

In the last few decades, studies on translation have been developing from year to year. However, the study of the translation of illustrated children's story texts is still inadequate, especially the one aiming to reveal the importance of consideration and inclusion of children's psychological elements in the translation process, as well as what techniques are used in conveying the author's full message. Existing studies focus on more appropriate techniques, strategies, or procedures that are to be used in bridging messages of the source text (ST) writers to the

target text (TT) readers. In addition, dealing with the determination of meaning, writing style, and language structure based on the perspective, background and culture of ST writers and TT readers has also been the focus of previous studies on translation.

Beyond all the focuses of the previous studies, translation also needs necessarily to take notice only of the verbal aspects of a text but also of its non-verbal aspects. In the context of children's literature, most children when reading prefer and more easily understand the texts accompanied by visual media, such as symbols and images. Children's literature differs from other literature because of its cognitive and psychological characteristics (Chunhua, 2014). Text in children's story books or other books specifically designed for children should be entered by illustrations because psychologically the illustrations affect the interests and preferences of reading for children. In addition, the illustration style inserted must also be designed in such a way that it is visually appealing and can convey the message the writer intends to convey through writing. This is because the intended illustration style affects the children's reading preferences (Scharff, 2002). When children enter the world of stories, they identify events in books with their own experiences (G. Thomson-wohlgemuth, 1998), so the choice of illustration forms and writing styles needs to be taken into account.

Children, like preschoolers, are at the germination stage of imaginal thinking and intuitive thinking, they can use representational symbols to replace external things, and use representational systems to reflect their objective world (Jiang & Zhao, 2018). This stage is a golden stage for children's linguistic growth, intelligence and thinking habits, so that their picture books and digital publications receive more attention, and the operating characteristics of children in different age groups when using interactive modules and children's attractiveness to various interactive methods are still issues that need to be considered in the design of picture books to date.

In relation to translation, each of the children's storybook texts requires techniques that determine the translation process. This kind of text translation must be done with certain techniques because such kind of text of children constitutes an interpretation of visual media that illustrates the message conveyed in the story. Usually the text used in children's

story books tends to be shorter with simple language. It reflects that children are given more opportunities to understand the pictures or symbols provided than the text. However the text also conveys the message intended by the author. Therefore, the translation of the text in question also needs to be done in a systematic way to achieve the goal of delivering the message.

The choice of translation technique aims to create the same message at the level of phrases and sentences for TT readers. Translation technique is a way of translating results-oriented text (Molina & Albir, 2002). There are a number of translation techniques that have been accepted among scholars and experts in the field of translation and which have been widely applied by language translation researchers, one of which is a technique invented by (Molina & Albir, 2002). There are 18 types of techniques referred to this, each of which is applicable in the translation of texts at the level of sentences, clauses and, phrases.

The study on translation techniques conducted so far only seeks to uncover the application of the technique according to the style of writing the text, culture and background of the writers and readers of TT, as well as more emphasizing the meaning while setting aside and without considering the form of communication involved. As stated in the previous paragraphs, text is a form of verbal communication that the writer utilizes to convey messages to the readers. In addition, verbal communication, such as symbols and pictures, is also important to communicate something that is closely related to the message conveyed in verbal communication. However, highlighting the influence of cognitive and psychological elements of the reader is one function of the non-verbal form of communication.

This study examines the translation of a Balinese picture book text story specifically for children written in two languages, namely English and Indonesian. The book is one that tells a fictional story about a giant who was born by a husband and wife in a village. At a more specific level, with reference to (Molina & Albir, 2002) translation techniques, this study examines the types of techniques applied by translators and the reasons for using such techniques. In addition, this study reveals the importance of the inclusion of psychological elements of children in writing the book by giving illustrations in the form pictures

accompanying each text.

II. METHOD

This study is one conducted using a qualitative research design. Based on the type of data, this study belongs to a library research. The data of this study were collected from a children's picture book entitled "The Story of Giant Kebo Iwo" or "Kisah Raksasa Kebo Iwo" by Suroso and Suhartanto. Data were collected by finding the story book and then reading the entire text. After that the text is sorted according to clause or sentence. Each sentence was examined to find the translation technique. Identifying the translation technique for each sentence was done by comparing the ST sentence with the sentence TT. Not only that, to gain a deep understanding of the application of each technique found in illustrations or pictures used each sentence in ST and TT written under each picture intended is examined and compared to each other. After all the sentences had been analysed and the translation technique had been found, the calculation was done to determine the percentage and frequency of utilisation of each technique. By this way the most dominant technique applied could be known. The ultimate step taken was to uncover the reasons for the application of more dominant techniques that emerge from the perspective of text types, forms of verbal and non-verbal communication and target readers. The following section presents the results of data analysis and discussion. The data analysis results section includes details about the type of translation technique as a whole, the percentage of its application, and the dominant type of technique used.

III. RESULTS AND DISCUSSION

The following description represents the results obtained from a systematic procedure that refers to the approaches, methods, and data collection and analysis techniques specified in

the design part of the implementation of this study. The results of the translation are written in the same book with TT. The data analysis procedures presented below include results of sorting text into sentences, assigning serial numbers to each sentence, identifying translation techniques, classifying sentences with the same translation techniques, calculating the frequency of application of each translation technique, and determining the percentages. Sentences are numbered to make it easier to calculate the frequency and percentage of utilisation of each technique found. The following are the results of the analysis and discussion of the translation and use of translation techniques in the translation of children's story book texta reviewed in this paper.

Translation Techniques

The procedure of analyzing and classifying how a translation equivalence can work is a substance in translation techniques (Molina & Albir, 2002). Translation techniques affect the results of the translation as well as can be applied in translating the smallest linguistic units. In the context of the children's picture book "The Sory of Giant Kebo Iwo", translation techniques are applied even in transferring the meaning of a ST word into TT, which contextually has a literal similarity, both grammatically and lexically.

In terms of the dynamic and functional translation technique approach, the translation of the children's story text books studied in this study is carried out by applying 10 of 18 types of Molina and Albir (2002) translation techniques. These ten techniques are *adaptation, amplification, discursive creation, generalization, linguistic amplification, linguistic compression, literal translation, particularization, reduction, and transposition*. Table 1 shows the conditions for applying these translation techniques in the translation of the story textbooks examined in this analysis.

Table 1
Translation Techniques for Children's Story Book "The Sory of Giant Kebo Iwo"

No	Technique	Datum	Frequency	Percentage (%)
1	<i>Adaptation</i>	5	1	1,15
2	<i>Amplification</i>	4, 25, 41	3	3,45
3	<i>discusive creation</i>	21	1	1,15
4	<i>Generalization</i>	52, 64, 78	3	3,45
5	<i>linguistic amplification</i>	2, 12, 36	3	3,45
6	<i>linguistic compression</i>	3, 22, 23, 24, 27, 29, 31, 37, 40, 45, 46, 55, 83, 85, 88	15	17,24

7	<i>Literal</i>	6, 7, 8, 9, 10, 11, 13, 14, 15, 16, 17, 18, 20, 28, 30, 32, 35, 39, 42, 43, 44, 48, 49, 50, 54, 56, 57, 58, 59, 60, 61, 62, 63, 65, 66, 67, 68, 69, 70, 71, 73, 74, 75, 76, 77, 79, 80, 81, 82, 84, 87, 89, 90	53	60,92
8	<i>Particularization</i>	1, 53	2	2,30
9	<i>Reduction</i>	47	1	1,15
10	<i>Transposition</i>	19, 26, 38, 72, 86	5	5,75
		Total	87	100

As shown in table 1 there are 10 types of translation techniques found with a frequency of 87 times and a percentage of 99.92%. The translation technique that gets the highest frequency level is the *literal* one, which is 53 times (60.91%). Translation techniques that get the lowest frequency of application are *adaptation*, *discursive creation*, dan *reduction*. Each of these techniques is applied once with a frequency of 1.14%.

Adaptation

The technique of translating using a TT culture element instead of ST element is the *adaptation*. This technique is applied in translating the English word *God* in the text of the children's picture book "The Story of Giant Kebo Iwo" into *Yang Widhi*, as shown in sentence (1).

ST: Finally **God** fulfilled their request.

TT: *Akhirnya Hyang Widhi mengabulkan permohonan mereka.*

Sentence (1) is obtained from datum 5. The word *God* is a word that semantically refers to the highest human trusted entity, which in Indonesian is referred to as "Tuhan". Such TT equivalent is not written in TT sentence but is replaced by *Hyang Widhi*. For Hindus the word *Hyang Widhi* is a noble designation for the God of their beliefs. As revealed in the opening part of the story in the story book "The Story of Giant Kebo Iwo", the story took place in Bali. The majority of people in Bali are Hindu. The author of the story book addresses his audience to children. Then, why does it have to be *Hyang Widhi* if the local people of Bali are Indonesian people who nationally use Indonesian? Here the translator seeks to make the text understandable by children who read the intended storybook contextually. Thus the translator wants to expose children to cultural adaptation of Balinese people.

Amplification

Amplification is a technique that is done by adding information in a TT that is not mentioned in the ST. This process is also called 'applicative paraphrasing'. As shown in the

table this technique is applied three times in the translation of sentences in the text of children's story book reviewed in this paper. One of the three sentences in question is shown in (2). Sentence (2) is obtained from data processed by number 4, as shown in table 1.

ST : Everyday, they prayed requesting for a child.

TT : *Setiap hari mereka berdoa memohon agar dianugerahi seorang anak.*

Each ST word in (2) is translated literally but adjusted to TT canonical structural rules. But there are additional linguistic elements that give rise to new information. The phrase *agar dianugerahi* is a lexical element added to the TT. Literally the phrase is equivalent to *to be granted with* or *to be blessed with* in English. This constituent is reflected written in ST. Thus it gives a new element of additional reflection that confirms that their prayers are directed towards the Almighty God.

Discursive Creation

When translating it often happens that an ST element is translated freely in TT without having a semantic relationship. This kind of translation technique is called discursive creation (Molina & Albir, 2002). As can be seen in table 1 the discursive creation is applied one time. Further explained through the illustration in sentence (3).

ST: When Kebo Iwo **became** an adolescent, he needed fifty plates of rice everyday.

TT : *Ketika Kebo Iwo menginjak remaja, ia membutuhkan lima puluh piring nasi setiap hari.*

Sentence (3) is obtained from the processed data for this study, especially from datum 21. The word *became* in ST is obtained from the word which in TT means *menjadi*. However, the TT is translated as *menginjak*, which in TT does not mean *to step on*. It appears that the term used in ST is an ordinary term but the term used in TT is a figurative term. Thus from the semantic context the two terms are different. But in the social context the term *menginjak* is often used by TT speakers to describe a person's growth process as a person

to become adult. Thus the term is naturally acceptable at TT.

Generalization

Translation carried out using a TT general term instead of the ST particular term is called *generalization*. Table 1 shows that this technique is also applied in translating the texts examined in this paper. The technique is used three times. One of the sentences translated with the technique is shown in (4).

ST: This job needed a long time because Kebo Iwo dug the ground with **his bare hands**.

TT: Pekerjaan ini membutuhkan waktu lama karena Kebo Iwo menggali tanah dengan **kedua tangannya**.

Sentence (4) is datum 64 which was processed from the storybook text analysed in this paper. The phrase *his bare hands* is a possessive phrase referring to ownership of a single third person. In Indonesian the phrase can be translated into "*tangan kosongnya*". In the translation the word *empty* is deleted and replaced with the word *kedua* 'both'. Nevertheless the *tangan kosong* on the TT is naturally acceptable.

Linguistic Amplification

Another translation technique found in this analysis is *linguistic amplification*. This technique is applied by adding linguistic elements that are not reflected in the ST into the TT. However this technique is different from *amplification* which involves a paraphrasing process to add new information. In *linguistic amplification*, added linguistic elements can include functional words that only function to add style and expressive intonation. This technique has also been applied three times in the translation of texts examined in this paper. One of which is shown in (5).

ST: So, he slept all day long.

TT: Maka, sepanjang hari ia hanya tidur.

Sentence (5) is taken from datum 36 in the text examined in the study. Each of the ST words is translated literally but adjusted to the grammatical structure of the TT sentence. However, in TT there is an additional element, i.e. *hanya*. The element is an Indonesian word that functions as a determiner or article. In Indonesian, the word is equivalent to *only* or *just* in English. As seen in ST sentence the word is not mentioned but in TT is. Semantically the purpose of the translator of adding the element in the TT is to emphasize

the dearth of things to be done by the subject being discussed, which in this case is the Giant Kebo Iwo, throughout the day when the villagers do not need his help.

Linguistic Compression

Contrary to *linguistic amplification*, *linguistic compression* belongs to a technique that involves the process of translation by reducing the linguistic elements that are functional words. In this technique, repetition of subjects in *compound sentences* or *compound-complex sentences* in English texts is often omitted to achieve effectiveness. This technique is used fifteen times in the translation of texts examined in this study. sentence (6) shows one of the 15 sentences referred to.

ST: He grew very big, even **he** was bigger than his parents.

TT: Ia tumbuh sangat besar, bahkan lebih besar dari tubuh orang tuanya.

Sentence (6) is taken from datum 22 which is processed in this analysis. The pronoun *he* or referring to the third person (male) in ST is mentioned twice, but in TT is mentioned once. This shows the act of compressing the linguistic element from two into one but does not eliminate the whole message in the text. Without repeating the personal pronoun *he* in TT the reader would have a good grip that all the elements in the sentence describe about *he*. In addition, the translator seems to be willing to emphasize on the semantic aspect compared to that of syntax.

Literal Translation

There are at least three terms used with similar concept to that of literal translation technique, such as *calque* and *word-for-word translation* (Newmark, 1988) In the context of the concept of Molina and Albir (2002) literal translation includes the act of translating the ST element by transferring the meaning of ST word-for-word but adapted to the TT canonical structure. The linguistic elements referred to here include elements of syntactic categories, such as words and phrases. For example, auxiliary verbs that can be used to show aspects in English may not be reflected in TT, especially that in Indonesian. The word *is* in "He is eating" does not need to be translated because it is still an element that is a unit the verb *eating*. Literal translation technique occupies the highest position in the frequency of use of all 10 types of translation techniques used in the translation of texts analysed in this paper. This technique is used

53 times. Sentences (7) and (8) show two of all 53 sentences translated by this technique.

ST: One day the farmer's wife was pregnant.

TT: *Pada suatu hari istri petani itu hamil.*

ST: Therefore, the villagers must provide a lot of food for Kebo Iwo.

TT: *Oleh karena itu, penduduk desa harus menyediakan makanan sangat banyak untuk Kebo Iwo.*

Sentence (7) is taken from datum 6 and sentence (8) is taken from datum 34 which in the text processed in this study. There is no addition or subtraction in the translation of the two sentences on the TT. Each ST word is translated literally but adjusted to the grammatical structure of the TT sentence. The construction of English sentence and Indonesian sentence shares a common similarity of canonical structure rules, namely S - P - O/K. S stands for subject, P for predicate, O for object, and K for complement or adverb. The only difference between them is the structural rules for phrase construction. The English phrase follows an *modified-modifier* pattern, and vice versa Indonesian phrase is patterned *modifier-modified*. Instead in the nature of the literal translation technique the structure is not a barrier because it is allowed to adjust to the TT canonical structure.

Particularization

Particularization is a translation technique that is carried out by using a TT particular term as an equivalent to a ST general term. This technique was applied twice in the translation of the storybook texts examined in this study. One of the two sentences translated by the method is presented in (9).

ST: The water of the well is for irrigating the farm **lands** in the dry season," answered I Nyoman Suastika, the village head.

TT: *Air dari sumur itu untuk mengairi sawah-sawah pada musim kemarau," jawab I Nyoman Suastika, kepala desa.*

Sentence (9) is taken from datum 53 in the data processed in this study. The word *lands* in ST does not always refer to ricefields. However the word *sawah* certainly refers to land as its basis. In the translation the word *lands* is translated into *sawah-sawah* which in ST is equivalent to *ricefield*. In other words, from the general concept (*lands*) the translation is done using a particular term (*ricefields*).

Reduction

Reduction is a translating technique by

reducing the information mentioned in the ST in the TT. This technique is also called *deletion* by (Newmark, 1988). Not only the linguistic element which is a functional element is eliminated or reduced, but even the whole piece of information is also omitted in this technique. This technique is only applied once in the translation of the text analysed in this paper, as shown in (10).

ST: He raged **violently** since there was nobody giving him food.

TT: *Ia mengamuk karena tidak ada yang memberinya makanan.*

Sentence (10) is datum 47 taken from the text processed in this study. The word *violently* in ST is omitted in TT. Actually the word explains the way how the subject expressed with *his* rages. The word shows the intensity of the action that the agent was doing. When the word is deleted important information about how the agent rage becomes overruled.

Transposition

Translation that involves the process of changing the grammatical categories of ST elements into TT belongs a translation with a *transposition technique*. In this technique an element that is categorized as an adverb can be turned into an adjective categorized element in TT. This technique is applied five times in the translation of the texts examined in this paper. One of the five sentences translated by this technique is presented in (11).

ST: One day Kebo Iwo was **too full**.

TT: *Pada suatu hari Kebo Iwo kekenyangan.*

Sentence (11) is taken from datum 72 in the data analysed in this study. The phrase *too full* belongs to adverbial but is translate into *kekenyangan*, a word belonging to a noun in the TT. A change in grammatical category occur, that is, in word categorized as an adverb in ST into the one categorised as noun in TT. But the equivalent is semantically acceptable at TT.

Children's picture books are books specifically designed for children. The way of designing a writing of such a story book is different from the way of designing a book writing whose target audience is adults. Picture books are very or sometimes rely entirely on illustrations to realise the background function of the story presented in the text with pictures. For instance, long distance in historical stories or distant cultural settings can be brought to life through illustrations in ways that words cannot do (Fang, 1996). The existence of text

that describes the image is also very necessary. Dependence on illustrations in picture books as a means of understanding can provide the foothold that some children need to succeed in reading (Nicholas, 2007). Pictures contribute greatly to the telling of children's stories. Children explore images in such a way that they can optimally integrate narration and images (Takacs & Bus, 2018). But the written text does not need to be long, a paragraph should only consist of 3 to 5 sentences.

Picture books should highlight the use of illustrations in forms compared to that in text. This is caused by psychological factors other than the tendency of children to not like to read the text presented in each page of the book. In psychological and cognitive development, children understand a story through illustrations or images rather than text. However, adult involvement is needed to help them understand the message presented in the picture as a whole. Illustrations in the book help develop psychological and language acquisition skills of children along with socio-cultural aspects. Adults also relive their childhoods while engaging with children and children's books which are the roles of facilitators, caregivers, parents or educators (Vijaya, 2018).

Translation of children's literature must be based on preparation, which includes a holistic understanding of the psychological and cognitive aspects of the child. No matter how good the story is, if children cannot understand its meaning, it will give no sense for them. This requires simplifying the structure of the story in such a way that it can be understood by young readers but retains its essence (Gabriele Thomson-wohlgemuth, 1998). The use of language that is easy to understand has a significant effect on reading choices for children. Literal words have no special meaning but play an important role in transmitting and describing information. Translation of these words constitutes an instrument to convey meaning that is easily understandable (Yu, 2007). The results of the present study indicate that the translation of children's storybook text is more dominant using literal translation technique because the words used by the writer are ordinary words that are easily understood by children.

The results of this study imply that when translating, psychological and cognitive aspects, especially in this case are of children, need to be considered. This is different from the results of previous studies which only

highlight cultural involvement, social background, and gender of the audience.

Speaking of the characteristics of non-verbal communication in the story book "The Story of Giant Kebo Iwo". There are a number of characters that appear to have been used by the author and the setting is made according to the contents of the story as presented in Figures 1 and 2. The story book "The Story of Giant Kebo Iwo" is a picture story book designed specifically for children. The events in this story took place in a village in Bali. This book is designed with a variety of colors and character. The front cover of the book is designed with five colors, which are yellow, green, light brown, black, and white. Then, on the front cover there is a picture of a giant man who is inside a large cave, the so-called the "Giant Kebo Iwo", in which the cave itself was made with his bare hands. Giant Kebo Iwo, as the main character in the story, is depicted with a very big person with a dark complexion. When he was in his teens, Kebo Iwo wore a green collar with the word "BALI" written on the front side. In adulthood, Kebo Iwo wore Balinese traditional clothes with a long-sleeved purple shirt design; the headband was also purple and *kamen*, a clothing for the male lower body, was designed in a mixture of light green and light yellow, striped shape. In terms of character, Kebo Iwo is characterized as someone who is eager to and diligent in helping the villagers when he is full. When he is hungry, Kebo Iwo always goes berserk and his black skin turns into green. At the same time, he forces the villagers to give him food. Kebo Iwo's parents are portrayed as a couple who grows up like villagers who have a moderate life with thin bodies. The couple spends time in the fields and in a cottage, as did other village folk activities. Kebo Iwo's father wore Balinese traditional clothes with *kamen* was in white colors mixed with lines, yellow clothes with "*Barong*" painting on the chest, and yellow color. Kebo Iwo's mother Iwo also wore brown Balinese traditional clothes. All members of the village community in the story wore traditional Balinese attire.

The story in this book is in two divided place in each page, the upper part containing the image and the lower part containing the text. The text tells what is in the picture and the text consists of only one paragraph containing 3-5 sentences. The text is written in two versions, English and Indonesian. The design of the picture follows the contents of the text that describes it, according to the storyline. The

story starts from the birth of Kebo, the period before adolescence, time of being adult, until the moment getting himself sunk in the hole he is making to collect water for the growth of plants and rice in the rice fields of the community which must provide him with plenty of food every day. Each picture of a

human figure is painted in an animated form that looks funny so as to make children interested to see and read it. The page number of this book is written at the bottom in the middle. The page numbers are written in the round, purple-colored fish body, which has a yellow tail and fins.

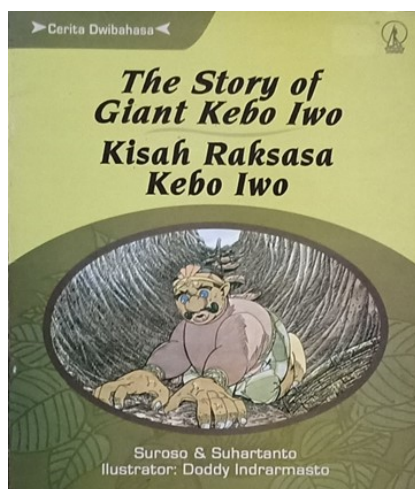


Figure 1

Outer Cover of Story Book "The Story of Giant Kebo Iwo"

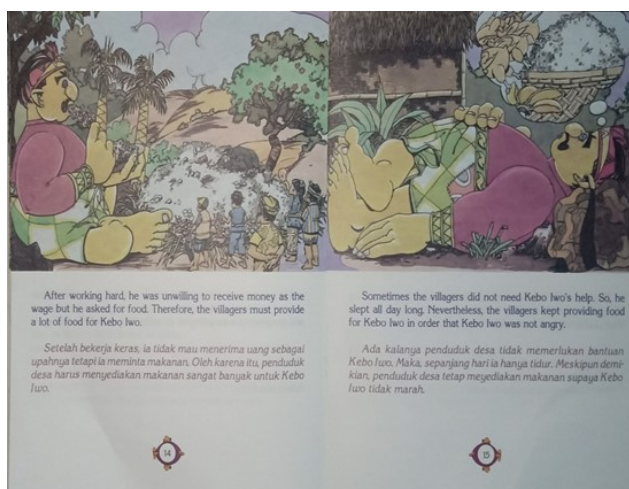


Figure 2

The Appearance of the Contents of the Story Book "The Story of Giant Kebo Iwo"

IV. CONCLUSION

This study reveals the technique of translating picture books for children, as well as revealing the nature and importance of considering the psychological aspects of the reader in translating texts that have not been mentioned in a large number of previous studies. Children's story books use forms of verbal and non-verbal communication. In practice, communication with nonverbal forms needs to be more dominant than verbal communication. Verbal forms of communication manifested in the text are made in simple forms and with simple meanings. In other words the verbal form is contained in stories in simple words (ordinary words). The translation of children's story text books examined in this study is more dominantly done using literal technique to avoid the difficulties of children in understanding meaning. Translation techniques are the solution for translators when faced with difficult situations where a lexical element of ST has no direct equivalent in TT. In addition, consideration of the psychological aspects of children is done by using more illustrations in the form of images. Children prefer visual media with colors that are not monotonous but varied. This study examines the translation of a children's picture book texts consisting of 90 sentences. Further studies are expected to

examine the translation of children's picture story texts that reach hundreds of images. Besides, the quality of the results of translation with consideration of psychological aspects of children is also a field of study that needs to be revealed in further researches.

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