

Translation of Children's Rhyme Bible Storybook on "The Creation" from English into Indonesian

Adolfina Krisifu^{1,2}, Mangatur Nababan¹, Riyadi Santosa¹, & Agus Hari Wibowo¹

¹ Descriptive Linguistics Program (Doctoral), Faculty of Cultural Studies, Universitas Sebelas Maret, Surakarta, Indonesia

² English Education Department, Faculty of Teaching Training and Education, Universitas Cenderawasih, Papua, Indonesia

Correspondence: Adolfina Krisifu, 1Descriptive Linguistics Program (Doctoral), Faculty of Cultural Studies, Universitas Sebelas Maret Surakarta, Indonesia. E-mail: adolfinakrisifu@student.uns.ac.id

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Abstract

Foreign children's literature has been translated in various target languages and the most translated stories are from the Bible. The uniqueness of this study is in the rhyming text translation. It is challenging translating rhyming text due to distinct features of orality, sociocultural context, lexical and grammatical issues. This paper aims to 1) explore rhyme types found both in the source text and in the target text; 2) investigate the use of translation techniques; 3) examine the translation shift; and 4) assess the translation quality of the rhyming translated text. This is a qualitative descriptive study that applied a content analysis design. The collection of data is through focus group discussion, note-taking and quality translation (QT) rating instruments. Then data are analyzed using domain, taxonomy, and componential analyses. The findings present nine rhyme types identified in the source text and 10 rhyme types in the target text. Additionally, there are 12 translation techniques frequently used. Furthermore, 34 poems illustrate that the translation shift exists in the translated text. Finally, the assessment of translation quality reveals three aspects of the parameter, namely accuracy (2.22), acceptability (3), and readability (3) in which its overall score is 2.61. The overall score of the translation quality reveals that the translation meaningfully succeeds.

Keywords: rhyme; translation techniques; shift; translation quality

1. Introduction

Foreign children's literature has been translated into many different target languages, and the most translated stories are Bible stories (Pelawi, 2009; 2014; Sujatmiko, 2010). The translated stories have been adapted to align with target readers and the style of the target culture. This is due to the fact that most research on translating children's literature focuses on five major issues, namely cultural context adaptation, ideological manipulation, dual readership, features of orality, and the relationship between text and image (Alvstad, 2010). Traditionally, Bible storybooks are written and translated primarily in narratives or prose. However, rhyme stories are those written in a rhymed style, such as nursery rhymes, lullabies, etc. Recently, Bible stories have been written in rhyme to enhance the reading and learning experience, often accompanied by colorful visuals to aid children, especially the younger children, in understanding a story. This approach is also applied to the translated version. There are several reasons for adapting rhymed Bible stories for spiritually didactic and literacy purposes (Sattgast & Cleyet-Merle, 2012).

Translating rhymed texts is challenging due to the style and scheme of words, such as using poetic and expressive devices. Poetic devices harmonize sound and location of words in verse and lines especially at the end of the lines. According to Oittinen (2000), translating a rhymed text does not only emphasize linguistic aspects when transferring a message but also maintains the expressive and aesthetic values from a source text to a target language. Conducted first by Lefevre (1975), there have been some subsequent studies on poem and rhyme translation or texts related to rhyme and poetic devices. Sacks (2021) compared two publications of a similar Polish poem, but they were published in different years – in 1939 and in 2013 - with different writers. He employed translation strategies proposed by Venuti and Newmark. His study revealed that the former publication used domestication-oriented style while the latter used foreignization-oriented style. Wu (2017) studied Cantonese poems translated into English in relation to functional texts, culture, rhyme consistency and anadiplosis rhetorical devices. Furthermore, Gamage and Bamunusinghe (2024), Pratama (2017), and Guntoro (2015) examined translation products by three translators with different levels of competencies on nursery rhymes from different languages. Those studies revealed that the ideology of the translation products were oriented on domestication due to all translators employing a communicative approach while the rates of translation quality varied from one translation to another depending on their competencies. The levels of competencies were based on their length of time working with translation and their educational background. Fitri et al. (2022) using song lyrics and Dobrotă (2019) using movie lyrics examined rhyme translation. These researchers suggested that rhyme translation is not easy to do by translators.

Aside from differences in target languages and research aims, the similarity across these studies was the focus on the characteristics of

data (poems), i.e. balancing/matching number of stanzas, verses, and lines between source texts and target texts. Moreover, the focus of rhyme is on the harmonized words at the end of lines. However, this study will examine how rhymes occur not only in sound but also in location, as the data sometimes have varying numbers of verses and lines. Therefore, this paper aims at 1) exploring types of rhymes (poetic devices) identified in the Bible storybook when translating from English into Indonesian, which are mostly different in numbers of verses and lines from one to another; 2) investigating the translation techniques used in the text; 3) examining the translation shift of the rhymed texts in the lines; and 4) assessing the translation quality of the text. To address the objectives of this study, the following research questions were formulated:

1. What types of rhymes are found in the text of the Creation both in English and Indonesian?
2. What types of translation techniques are used in the Indonesian version of the Creation and the English rhyme Bible story?
3. What sorts of rhyme translation shifts occurs from English into Indonesian?
4. How does the overall assessment of translation quality relate to the quality of the Indonesian translation of the Creation?

2. Literature Review

2.1 Poetic Device: Rhyme

Rhyme, or rime, is the similarity of sounds between lines in a verse or stanza, and it is one of the poetic devices that structure a poem. Rhyme has its own patterns, classified into four categories based on specific schemes, such as (a/a/a/a), (a/b/a/b), (a/a/b/b), and (a/b/b/a), as stated by Harun (2010). According to Kennedy (1982), "*rime occurs when two or more words or phrases contain an identical or similar vowel sound, usually accented, and the consonant sounds (if any) that follow the vowel sound are identical: hay and sleigh, prairie schooner and piano tuner.*" Thus, rhyme deals with harmonized sound in poetry, not with spelling (Harun, 2010; Waluyo, 1987; 2001). In addition to sound, rhyme is also classified based on its location within the same lines, at the beginning of the lines, in the middle of the lines, or at the end of the lines.

There are various ways to categorize rhyme, but only related terms are selected for representation in this paper. The determination of rhyme considers general characteristics of both source (English) and target (Indonesian) languages. The following explains the classification used based on Kennedy (1982), Perrine and Arp (1992), and dan Waluyo, (1987; 2001).

1. Sound
 - 1.1. Exact rhyme: sounds following the vowel sounds must be the same, e.g., red and bread, talk and walk.
 - 1.2. Slant rhyme/partial rhyme: words that have similar consonant sounds but different vowel sounds, e.g., bone – moon, rain – green.
 - 1.3. Alliteration: similar rhymed sounds occur on the first letter of words either in the same or different lines, e.g., *bukan beta bijak berperi*.
 - 1.4. Assonance: similar vowel sounds occur within a syllable of words in the same or different lines, e.g., *mulanya – semuanya*. Referring to the example, the assonance of the words '*mulannya* and *semuanya*' is found on the last syllable '-nya'.
2. Location
 - 2.1. Initial or beginning: rhyme of harmonized sound occurs at the first word of each line.
 - 2.2. Internal: rhyme of harmonized sound happens internally in a line.
 - 2.3. Middle: rhyme of harmonized sound takes place in the middle of lines.
 - 2.4. End: rhyme of harmonized sound falls at the end of lines. This rhyme has the most types of schemes in terms of the sound produced among lines in a verse or stanza, such as schemes [a-b-a-b], [a-a-b-b] and so forth.

Due to the numerous types of rhymes, only the most suitable ones have been selected, simplified to align with the characteristics of the poem in both source and target languages. Thus, the scope of this study focuses on the types of rhymes with respect to sound and location, as classified by Kennedy (1982) and Waluyo (1987; 2001), which have been applied by the author of the source text (SL) and the translator of the target language (TL). Since both languages (SL and TL) have a similar number of letters, vowels, and consonants, assonance and alliteration can be effectively explored. Assonance refers to the repetition of similar vowel sounds, while alliteration refers to the repetition of similar consonant sounds (Kennedy, 1982; Perrine, 1990; Waluyo, 1987; 2001).

2.2 Translation Techniques

Molina and Albir (2002), based on their thorough study of translation, distinguished overlapping terms and definitions related to translation methods, approaches, procedures, strategies, and techniques. By revisiting and reforming these terms, they identified eighteen translation techniques. They formulated these techniques based on five characteristics and purposes as follows: 1) the translation techniques affect the translation results; 2) they are used to compare source language (SL) and target language (TL); 3) they impact micro units, such as words, phrases, clauses, or sentences, in a text; 4) they are logical, natural, and contextual; and 5) they are functional. They assert that translation techniques represent the methods applied by a translator to transfer a message from the source text into the target text at the levels of words, phrases, clauses, and sentences (Molina & Albir, 2002). In addition, such techniques may also indicate the

quality of a translation. The following is the classification of the 18 translation techniques proposed by Molina and Albir (2002, p. 509-511), with examples provided in both English and Indonesian for each technique:

1. Adaptation is a change of cultural elements in the target language or text to the source language or text e.g., ‘baby shower’ translated into ‘*Tujuh bulanan*’.
2. Amplification is additional information of the target language phrases that are not explained in the source language e.g., ‘sandwich’ translated into ‘*roti lapis*’.
3. Borrowing is a loan word from the source language either pure borrowing, e.g., ‘pizza’ or natural borrowing ‘*komputer*’ accepted and commonly used in *bahasa* Indonesia (Indonesian).
4. Calque is a literal translation by following the form of the source language, e.g., ‘secretary general’ translated into ‘*sekretaris jenderal*’.
5. Compensation regards the stylistic effects and informational features, like rhyme. It cannot be translated from the source language into the target language in the same way in order to preserve the source language's artistic aspects, message, and style elements, e.g., ‘the world was once, as dark as night’ translated into ‘*pada mulanya, gelap semuanya.*’ The rhyme of the source text occurs internally – consonance rhyme of /w/ - while the target text happens at the end of syllable and assonance rhyme.
6. Description is defined as substituting an explanation of a word or phrase's form or function for the original phrase, e.g. ‘*ramadhan*’ is translated ‘month of fasting’.
7. Discursive creation refers to the translation of equivalent frequencies, which varies greatly depending on the context of the original language, and occasionally the meaning is not exact. Novel and movie titles frequently use this translation method. The translator purposefully added a stylistic aspect to the title to increase its intrigue. For instance, ‘The Christmas Pig’ (written by J.K. Rowling) translated into ‘*Petualangan Jack & Piggy Natal*’.
8. Established equivalence is a common equivalent of the source language text in the target language that is based on dictionaries or common use. The equivalent meaning is considered natural and acceptable, e.g., ‘house’ in English and ‘*rumah*’ in Indonesian.
9. Generalization is when describing something, a translator may occasionally switch their writing style by using more neutral or general terms—a practice known as ‘specific to general terms’, e.g., ‘pie’ translated into ‘*kue*’.
10. Linguistic amplification is one translation technique, which aims to clarify the intended words or phrases in the translated text by incorporating linguistic elements, e.g., ‘She reads Shakespeare’ translated into ‘*Dia membaca bukunya Shakespeare.*’
11. Linguistic compression reduces linguistic elements in order to shorten the length of the text, e.g. ‘Where are you going?’ translated into ‘*Mau ke mana?*’
12. Literal translation, which is different from word-for-word translation (interlinear translation), is a type of translation following the structure of the source text that requires translation of the source text in accordance to the grammatical patterns of the target text, e.g. ‘The man is reading’ translated into ‘*Pria itu sedang membaca*’.
13. Modulation is a translation technique which changes the focus of perspective, e.g., changing the voice of the text from active to passive, e.g ‘Yanto proposed Yanti’ translated into ‘*Yanti dilamar Yanto*’.
14. Particularization is a translation technique opposed to generalization, in which the translation of the source text uses specific terms in the target text, e.g., ‘Ali took a ‘public transport to the school’ translated into ‘*Ali naik bis ke sekolah*’.
15. Reduction is a translation technique used to omit partly excessive information from the source text into the translated version of the target text, e.g. ‘the world was once as dark as night’ translated into ‘*Pada mulanya gelap semuanya.*’ The word ‘world’ is omitted in target text, but the meaning is retained.
16. Substitution means to replace linguistic elements with paralinguistic elements, like gestures, intonation, and so forth or vice versa, e.g., ‘She crossed her fingers’ translated into ‘*Dia mengharapakan keberuntungan*’
17. Transposition is a translation technique used to change grammatical structures, like an adjective phrase of the source text becoming a noun phrase in the target text, e.g. ‘*a medical student*’ translated into ‘*mahasiswa kedokteran*’
18. Variation means to change a language style or a social dialect of a source text into a language variation of the target text for the target audience. For example, the use of the expression ‘you know what...’ may vary in use between teenagers and adults, e.g., ‘*tau gak sih...*’ commonly used among teenagers.

In addition, Molina and Albir (2012) assert that these translation techniques display the frequency of translation shifts and influence the translation quality (Baker, 2018; Nababan et al., 2012). Furthermore, Lefevere (1975) pointed out that there are seven strategies in translating poetry, namely phonemic translation, literal translation, metrical translation, verse to prose translation, rhymed translation, blank verse translation, and interpretation which comprises two types, version and imitation. Such strategies can serve as supplementary from the point of view of the translation process in supporting the translation product, which is the central focus of this study.

2.3 Translation Quality

Finding equivalents in the target language from the source text is challenging due to complexity of semantic and stylistic issues, different levels of translator competencies, issues of source text quality, lexical and grammatical issues, contextual or situational meaning, and textual meaning and sociocultural meaning (Nababan, 2016). As a result, a tool is required to assess the quality of the translated product. Some scholars argue that House's approach to assessing translation quality involves comparing the translated text with the original to evaluate the authenticity of the translation equivalent semantically and pragmatically, as well as the relationship between both texts.

Having the right tools is necessary to determine the quality of both the translation process and the translation product. There are numerous models and versions of translation quality assessment; however, the instrument developed by Nababan et al. (2012) has been selected to rate the level of the translation product and results. It utilizes three parameters to evaluate the translated text in comparison to the original: accuracy, acceptability, and readability. Accuracy means that the translated text should be precise in terms of content, and the message must closely match that of the original. Acceptability refers to the appropriateness of norms and culture in the target language. Readability denotes how well the text is understood by its target readers.

In addition to the parameters, scoring is employed to measure each parameter, starting from the highest score to the lowest, with scores of 3, 2, and 1, respectively. Based on the translation text quality parameters—accuracy, acceptability, and readability—these three criteria function as tools for translation assessment to calculate the scores for each indicator. The parameters of translation quality assessment provide the researcher with a comprehensive picture of the work and the translation shifts resulting from the implementation of translation techniques. All translation results have strengths and weaknesses, so they should be open to improvement.

3. Method

This study employs a qualitative descriptive methodology with a case study design to examine rhyme translation in a children's Bible story.

3.1 Source of Data

The data consisted of rhymes from a selected story in the *Rhyme Bible Storybook* entitled 'New World,' which talks about the creation in both English and Indonesian. This particular story was chosen due to its unique characteristics of having different numbers of lines between the source and target texts, while maintaining similar message content and number of rhymed words (35 in the source text and 34 in the target text).

3.2 Procedure

3.2.1 Data Collection

Purposive sampling was used to select the 'New World' – the creation story from the *Rhyme Bible Storybook* in both English and Indonesian versions. Data collection involved note-taking, focus group discussion, and questionnaires. The source and target texts of the *Rhyme Bible Storybook* served as the data to be compared for identifying the types of rhymes and the translation techniques applied to each word and phrase per line into subcategories. Following this step, the translation quality was assessed using the parameter instruments developed by Nababan et al. (2012). The involvement of raters and translation experts – academic human resources specializing in translation both teaching and research – assisted in identifying translation techniques, translation shift, and translation quality assessment.

3.2.2 Data Analysis

In this stage, all subcategories – types of rhymes, translation techniques, and translation quality – were analyzed by implementing domain, taxonomy, and componential analyses (Spradley, 1980). These analyses included the identification of rhyme shifts due to the implementation of translation techniques, as well as the assessment of translation quality in order to thoroughly spot patterns of cultural themes (Santosa, 2021).

4. Findings

Based on the analyses, four major findings were identified to answer the research questions dealing with types of rhymes, translation techniques, translation shifts on the rhymes, and the rate of translation quality. The four major findings are presented as follows:

4.1 Types of Rhymes

Although the number of lines in the source text (61 lines) exceeded that in the target text (43 lines), the number of rhymed words was fairly balanced. There were 35 instances in the source text and 34 in the target text. When examining the types and locations of rhymes within the lines, significant findings were identified in both texts, as shown in Table 1 below:

Table 1.

Rhyme Types in the Source Text and the Target Text

Types of Rhymes	Source Text: English	Target Text: Indonesian
	Number	Number
Assonance Initial	0	1
Assonance Internal	1	5
Assonance Middle	0	0
Assonance End	7	6
Exact Initial	6	1
Exact Internal	2	4
Exact Middle	2	2
Exact End	11	11
Consonance Initial	0	2
Consonance Internal	3	1
Consonance Middle	2	0
Consonance End	1	1

As can be seen in Table 1, there are significantly distinctive findings in rhyme translation—specifically in the features of orality—between the source text and the target text. In particular, assonance and exact end rhymes reach the highest numbers. Almost all types of rhymes exist in both texts, except for assonance middle, which is absent. Additionally, there are several types of rhymes that can be identified in the source text but not in the target text, and vice versa. For example, assonance initial and consonance initial occur only in the target text, while consonance middle is commonly found in the source text.

4.2 Translation Techniques

The frequencies of translation techniques used 104 poems comprising 12 types of translation techniques, namely established equivalent (35 %), compensation (12%), paraphrase (11%), particularization (10%), modulation (8%), implicitation (7%), reduction (7%), explicitation (5%), discursive creation (4%), generalization (2%), addition (1%), and transposition (1%). The examples illustrating the use of these representative techniques in the lines of rhymes are provided below:

- a. Established equivalence

ST : **Then** God **said**,
 TT : *Kemudian Allah berkata,*

The bolded words were translated using established equivalence. These words demonstrate that they are similar in denotative meaning.

- b. Compensation

ST: Then God made
 A ball of **light**:
 The yellow sun
 So big and **bright** ...
 TT: *Kemudian, Allah menciptakan matahari,*
 Bola cahaya yang besar sekali.
 Terang benderang cahayanya,
 Kuning warnanya.

In addition, compensation is applied in the target text to reproduce the stylistic effects of the source text, even though they do not appear in the same lines. For example, the first line of the target text is created by combining the first line and the word ‘sun’ from the third line of the source text. Similarly, the second line is merged with the phrase ‘so big.’ By doing so, the translation does not only sound beautiful but also conveys meaning effectively in the target language.

- c. Paraphrase

TT: Then God made
 The great big **sky**.
 He made it **wide**,
 He made it **high**.
 ST: *Kemudian, Allah menciptakan*
 Langit yang tinggi dan luas.

Paraphrase—a part of amplification—is another translation technique found in the translated text. This technique is used to compress several lines into a single line, as seen in the example above. Lines 2, 3, and 4 of the source text are condensed into just one line in the target text (see the bold-typed words/line). This approach is taken to avoid redundancy: ‘He made it ...’ in the lines of the target text.

d. Particularization

ST : But, then **God** made

TT : *Kemudian, **Allah** menciptakan*

The particularization is used to indicate something specific. For example, the word ‘God’ is rendered as ‘Allah’ in the target text (Indonesian). While in Indonesian, such words have several denotations like *Tuhan, dewa, ilah, batara*, and so forth depending on the religions it refers to.

e. Modulation

ST: **I’ll let them rule**

The land and sea.

TT: ***Mereka berkuasa atas daratan dan lautan.***

The above example (point e) illustrates the application of modulation, which alters the focus of perspective. In the source text, the subject of the sentence is ‘I’ referring to God giving authority to human beings (Adam and Eve) to rule the land and sea. In the target text, the subject is ‘*mereka*’ (they), referring to Adam and Eve (human beings) who are ruling the land and sea. Thus, while the focus of perspective in the source text differs from that in the translated version, the meaning remains similar.

f. Implication

ST: **It** shone so bright!

TT: *Bercahaya amat terang!*

Implication is also found in the translation, as seen in the example in point f. The word ‘It’ referring to the sun, is not translated in the target text. This is because the word ‘sun’ or ‘*matahari*’ (Indonesian) had already been stated in the previous lines (see point b).

g. Reduction

ST: **As dark as night.**

TT: *Gelap semuanya.*

The reduction is to omit part of the source text’s information in the target text. For example, the line ‘as dark as night’ of the source text (point g) is omitted in the target text but the word ‘dark’ was rendered as ‘*gelap*’.

h. Explication

ST: God made each

And every kind.

TT: *Semua Ia ciptakan,*

Betina dan jantan.

Explication is the reverse of implication, involving the explicit expression of something that is implicit in the source text. For example, the phrase ‘and every kind’ in the source text is translated as ‘*betina dan jantan*’ (female and male) in the target text.

i. Discursive Creation

ST: And dogs and **bats**

TT: *anjing dan **gajah***

Another translation technique used in this discourse is discursive creation, which involves adding elements not present in the source text. For example, the bold-typed word ‘bats’ in the source text is translated as ‘*gajah*’ (elephant) in the target text. This approach is employed to maintain the rhymes with the preceding and following lines.

j. Generalization

ST: **the land with cats.**

TT: ***hewan – hewan di daratan.***

This translation technique is the opposite of particularization. The generalization is identified in the translated text. The noun phrase ‘the land with cats’ from the source text is rendered as ‘*hewan-hewan di daratan*’ (animals in the land)’. Thus, ‘cats’ (a precise term) is translated as ‘animals’ (a more general term) in the target text.

k. Addition

ST: with puffy clouds

TT: *berhias awan-awan seperti kapas*

Besides the paraphrase, the addition is also a part of Molina and Albir’s (2002) amplification technique. It is used to add information in the target text. As can be seen in the example of point k, the phrase ‘with puffy clouds’ from the source text was rendered as ‘*berhias awan-awan seperti kapas*’ in the target text. The additional information added is ‘*seperti kapas*’ (like cotton). Thus, the clouds are assumed like cotton in the target text, and this is culturally acceptable.

1. Transposition

ST: **to shine** at night.

TT: ***Penerang malam hari.***

Transposition indicates a shift in word class or grammatical structure. For example, the verb phrase ‘to shine at night’ from the source text was translated as the noun phrase ‘*penerang malam hari*’ (illumination at night). This example demonstrates a shift in word class from a verb to a noun.

These are the translation techniques found in the poems. Given that the text is for children, there are some words repeated, especially in the source text, such as ‘God made,’ which has alternative expressions used in the text like ‘God filled’ and ‘God was through.’ Such expressions appear in almost every line. In contrast, in the target text, the expression ‘*Allah menciptakan*’ is commonly used at the beginning of every verse.

4.3 Translation Shift in Translating Rhymes

The categorization of translation shifts can be divided into three types: unchanged rhyme shift, changed rhyme shift, and disappeared—vanished or lost—rhyme shift. The following graphics illustrate the results of translation shifts in the rhymed words:

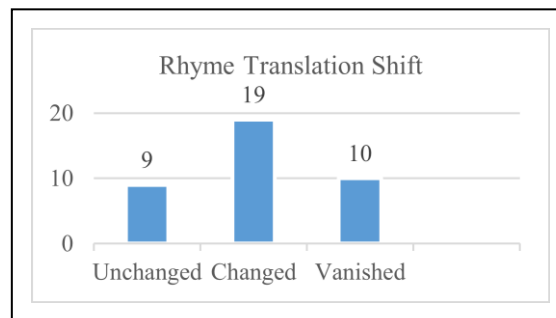


Figure 1. Rhyme Translation Shift

Figure 1 presents the occurrence of shifts in translating rhymed texts. Thirty-eight poems were identified to use translation shifts. The highest number of shifts is in the changing category (19 poems), followed by the vanished category (10 poems), and then the unchanged forms of rhymes (9 poems). Tables 2-4 display each classification of translation shifts and the associated translation techniques responsible for the shifting:

Table 2.

Unchanged Forms of Rhymes in Both Texts

No	Types of Rhymes in Both Texts	Number of Poems	Translation Techniques
1	Assonance end	1	Established equivalence
2	Exact internal	1	Compensation, modulation
3	Exact middle	1	Established equivalence
4	Exact end	6	Paraphrase, established equivalence, compensation, generalization

Table 2 shows there are four types of the rhymes maintained similarly in both English and Indonesian texts. The following example is the implementation of established equivalence to maintain the type of rhyme in the same lines of both source and target texts:

Example 1: Both texts have similar type of rhymes, using the exact end (sound and location) in the lines.

Source Text	Target Text	Translation Technique(s)
“Let there be light! ”	“ <i>Jadilah terang!</i> ”	Established equivalence
The light appeared;	<i>Terang itu jadi,</i>	
It shone so bright!	<i>Berahaya amat terang!</i>	

Table 3.

Changed Forms of Rhymes from the Source Text into the Target Text.

No	Types of Rhymes in ST changed in TT	Number of Poems	Translation Techniques
1	Consonance internal → Assonance internal	1	Compensation, modulation
2	Consonance end → Exact end	1	Particularization
3	Assonance end → Assonance initial	2	Established equivalence, particularization, paraphrase
4	Exact initial → Assonance internal	1	Paraphrase
5	Exact initial → Exact middle	1	Paraphrase
6	Exact end → Assonance end	4	Particularization, compensation, discursive creation, paraphrase,
7	Consonance internal → Exact end	1	Compensation
8	Assonance internal → Exact end	1	Established equivalence
9	Assonance end → Consonance internal	1	Paraphrase
10	Assonance end → Exact end	1	Modulation
11	Exact initial → Exact end	1	Discursive creation
12	Assonance end → Consonance end	1	Compensation, generalization
13	Assonance end → Consonance end	1	Paraphrase
14	Exact internal → Exact initial	1	Compensation
15	Assonance end → Exact initial	1	Paraphrase

Table 3 displays the variations of the translation shifts in rhymes from English to Indonesian. For instance, the rhyme type changing of the exact end in the source text becomes assonance end in the target text. The following poem #6 is an example:

Example 2: Exact end (**was-was; through-do**) in the source text (English) becomes assonance end (*tercipta-bekerja*) in the target text (Indonesian)

Source Text	Target Text	Translation Technique(s)
And so it was ,	<i>Demikianlah langit, bumi, dan isinya</i>	Particularization, compensation, discursive creation, paraphrase.
When God was through ,	<i>tercipta.</i>	
And there was	<i>Enam hari lamanya Allah bekerja.</i>	
Nothing left to do		

Table 4.

Vanishing Forms of Rhymes

No	Types of Rhymes in Both Texts	Number of Poems	Translation Techniques
1	Assonance end → X	2	Paraphrase
2	X → Exact initial	1	Explicitation
3	X → Consonance initial	2	Explicitation, paraphrase
4	Exact end → X	1	Reduction
5	Consonance middle → X	1	Reduction
6	Exact internal → X	1	Reduction
7	Consonance internal → X	1	Reduction
8	Exact initial → X	1	Paraphrase

Note: X = vanishing

Table 4 displays the translation shift but emphasizes the loss of rhymes in both texts. For instance, the exact initial (poem #8) of the source text is gone in the target text. The following is the example of poem #8:

Example 3: Exact initial (**I**) in the source text (English) disappeared in the target text (Indonesian).

Source Text	Target Text	Translation Technique(s)
Then God said,	<i>Kemudian Allah berkata,</i>	Paraphrase
I have a plan.	<i>Jadilah laki-laki dan perempuan!</i>	
I 'll make a woman	<i>Mereka berkuasa atas daratan dan</i>	
And a man.	<i>lautan.</i>	
I 'll let them rule		
The land and sea.		

Another example can be found with poem #2. There is no initial rhyme from the word 'day' in the source text, but there is a rhyme in the target text (*hari – hari*) - as can be seen in the example below:

Example 4:

Source Text	Target Text	Translation Technique(s)
God decided	<i>Hari ketujuh adalah hari istimewa,</i>	Explication
It was best	<i>Hari Allah berhenti bekerja.</i>	
To have special		
Day of rest.		

4.4 Translation Quality

To ensure the parameters of accuracy, acceptability, and readability of the translated text, it is necessary to use an instrument that measures all three parameters. Therefore, Table 5 presents the results of the translation quality for each parameter as shown in the columns below:

Table 5.

Rating Translation Quality of the Rhyme Translation

Accuracy				Acceptability				Readability			
3	2	1	Σ	3	2	1	Σ	3	2	1	Σ
2	7	0	9	9	0	0	9	27	0	0	9
6	14	0	20	27	0	0	27	27	0	0	27
Means: 2.22				3				3			

Graph 2. Translation Quality Assesment Formulation

$$\text{Translation Quality} = \frac{(2.22 \times 3) + (3 \times 2) + (3 \times 1)}{6} = \frac{6.66 + 6 + 3}{6} = \frac{15.66}{6} = 2.61$$

The accuracy of the translated text is rated 2.22, which is classified as medium. This rating resulted from the use of various translation techniques, such as compensation, modulation, paraphrase, reduction, and discursive creation. These techniques triggered the shifting of rhyme types in the translation, causing the types of rhymes in the target text to differ from those in the source text, and in some cases, causing the rhymes from the source text to disappear in the target text.

Furthermore, the acceptability and readability aspects are rated highly, with scores of 3 each. The use of translation techniques such as established equivalence, particularization, implicitation, and explication helped maintain the messages from the source text in the target text, regardless of the types of rhymes changed by the use of paraphrase, compensation, and modulation. Additionally, the translated text is comprehensible as indicated by its readability score. Overall, the translation quality score is 2.61, which indicates that the translation is successful.

5. Discussion

Generally, the challenge in translation lies in balancing the three aspects of accuracy, readability, and acceptability. Some experts tend to favor one aspect over the others, leading to varying opinions. If the translation leans too heavily towards accuracy, it may be considered faithful to the source language but could result in a translation that is rigid or even difficult for target language readers to understand. Conversely, if the translation overly emphasizes acceptability, cultural elements of the source language may be lost, as each language has

distinct or even opposing cultural elements. Last, if readability is overly prioritized, the translation may involve numerous adjustments to the target language, including localization. This can lead to the emergence of new or misleading meanings, as cultural and technical terms are often avoided or replaced with terms that aim solely for the target readers' comprehension of the intended meaning (Amalia & Munandar, 2024; Jamal & Simbuka, 2024). Therefore, according to Nababan et al. (2012), these three aspects must be carefully considered.

Translation of rhyme in the context of this research is particularly challenging due to the need for cultural adaptation and local contextualization, as well as consideration of the target audience of the translated text. In this case, the target readers are children, necessitating the application of rhyme translation strategies in children's literature. According to Nababan et al. (2012), among the three aspects of translation quality assessment previously mentioned, readability is especially crucial. This is because the target readers, being children, may have limited vocabulary and comprehension of complex language. Thus, the language in children's literature must be simple and easy to understand to ensure that children can enjoy and comprehend the stories. However, this simplicity often conflicts with the need to maintain the poetic beauty and complexity of the original rhyme. Ultimately, the challenge for the translator is to balance the beauty of the language with simplicity to produce a translation that is both effective and accessible for children.

This study ultimately demonstrates that translators highly prioritize acceptability and readability, which often leads to a compromise in accuracy (Adara & Putri, 2023; Widarwati & Wicaksono, 2022). The phenomena resulting from this study also reinforces previous research (Dobrotă, 2019; Fitri et al., 2022; Gamage & Bamunusinghe, 2024; Nawas et al., 2023; Pratama, 2017), which assert that achieving a highly accurate message in rhyme translation is exceedingly difficult for translators. Specifically, it is clearly illustrated by the translators' decision to employ translation techniques such as paraphrase, established equivalence, compensation, modulation, reduction, explicitation, addition, transposition, and even discursive creation based on the ideas of Molina and Albir (2002). Techniques like paraphrase, explicitation, and addition are intended to provide a deeper understanding in the target language. Modulation and transposition techniques aim to create a more natural impression in the target language due to grammatical considerations. In addition, compensation technique functions to reproduce stylistic effect in the target text although the reproduction of the rhymes differ. Furthermore, discursive creation is used, which, while it deviates from the source context, is acceptable and comprehensible in the target language. As a consequence of these decisions, most translations experience a shift or even loss of rhyme, which ultimately results in less accurate translations. Generally, end assonance and exact end rhymes are maintained because they appear at the end of each verse. Conversely, internal and middle rhymes, which are inherently more complex, tend to shift or even vanish. Nonetheless, the overall translation quality remains good, as there is no significant distortion of meaning, and the stylistic delivery remains aesthetically pleasing in the target language.

6. Conclusion

This research has revealed that translating rhyme, with the aim of achieving message equivalence, remains a challenging task. The most significant difficulty in translation lies in aligning the perceptions and cultures of each language. However, this study demonstrates that translators have effectively addressed the aspects of acceptability and readability in their translations. These findings underscore that the translation has achieved satisfaction among readers in the target language. In terms of acceptability, the translation aligns more naturally with the culture and grammatical system of the target language. Regarding readability, the translation facilitates easier comprehension for target language readers. Success in these aspects is influenced by the application of various translation techniques such as paraphrase, addition, explicitation, and even discursive creation. Thus, achieving message equivalence or meaning in rhyme translation remains a concern in both theoretical and practical domains, particularly in books or literary works intended for children.

Nonetheless, this research acknowledges several limitations, particularly concerning the features of orality within the translated texts. While the study provides valuable insights into rhyme translation and its challenges, it does not fully encompass the diverse range of orality that may influence translation quality and effectiveness. Future research could benefit from incorporating a multimodal approach, which would examine how different modes of communication—such as visual, auditory, and textual elements—interact and affect the translation process, especially in texts where orality plays a significant role. Additionally, applying frameworks from systemic functional linguistics could offer a deeper understanding of how grammatical and contextual factors shape the translation of rhymes and orality features. Pragmatic analysis could also be employed to explore how context and speaker intentions influence the translation of oral features, providing further insights into the alignment between source and target texts. Moreover, focusing on the readability for younger target readers could reveal how translation techniques impact comprehension and engagement among children. Such approaches could contribute to a more comprehensive understanding of translation challenges and strategies, leading to improved practices and theoretical advancements in the field.

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Authors' contributions

Adolfina Krisifu (Ph.D. candidate) was responsible for study design, data collection, and correspondence with the journal. Prof. Drs. Mangatur R. Nababan, M.Ed., M.A., Ph.D. and Drs. Agus H. Wibowo, M.A., Ph.D. were responsible for drafting manuscript and revising it. Prof. Riyadi Santosa, M.Ed., Ph.D. was responsible for data analysis and interpretation. All authors read and approved the final manuscript. The authors contributed equally to the study.

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