



## An analysis of narrative text translation of the children's fable “Seven Crows”

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### ABSTRACT

**Background:** A language translator of literary texts for children is not an easy task, translators of literary works face obstacles in translating the author's moral messages, idiolects, SL cultural boundaries and SL writing styles.

**Purpose:** The purpose of this study is to describe the translation of fairy tale genre children's literature, the translation method used and the quality of the translation of the fairy tale into Indonesian.

**Design and methods:** The research method used is a descriptive qualitative research method. Brothers Grimm's fairy tale, The Seven Crows, became the topic of research.

**Results:** The results of the study show that the Seven Crows fable has more figurative language. Several translation methods used in fables include paraphrasing, adaptation, idiomatic, literal, free, and semantic methods. The method used can maintain the language style of fairy tales in the original language and produce translations that are accurate and easy to read, even though the reception is low.

**Keywords:** Translation, Children's Literature, Fairy Tales, Translation Methods, Quality of Translation

### Introduction

Nowadays, with the rapid development of information and communication technology, translation is becoming more and more popular. Translation is very important and needed when exchanging information between countries. Translation also plays a role in the transfer of knowledge between cultures, nations and languages (Siregar, 2016). The translator's task is complicated because translators must pay attention to the cultural and linguistic differences of the target language when they convey the tone and original meaning of the message that comes from the source language. In Indonesia, translation is no longer a strange activity, many works of world literature are translated into Indonesian as an intermediary for the moral message contained in the story (Majid et al., 2020). The process of translating literary works is one of the interesting things to discuss because it has a big impact on the world of education. Literary works also have a psychological effect on character, spirituality, and serve as a means of motivating and inspiring readers in education (Abadi & Wijayanti, 2019). Literary work that is used as a character building tool is a fairy tale. Fairy tales have benefits including instilling good moral values, developing children's imaginations, broadening children's horizons, increasing children's creativity, bringing children closer to parents and relieving tension (Hanafi, 2017). For example, the Mysterious Trails collection has didactic values, namely initiative, discipline, criticism, perseverance and persistence, social, moral and divine values (Priyono et al., 2021). The moral and cultural values of

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translated children's literature are expected to enrich the conversation and knowledge of children as connoisseurs of translated children's literature, so that it can be useful in developing children's character in a more positive direction (Irawati & Purwani, 2013).

A language translator of literary texts for children is not an easy task, translators of literary works face obstacles in translating the author's moral messages, idiolects, SL cultural boundaries and SL writing styles (Newmark, 1988). Translating literary works is a complex translation because it involves aesthetic values in literary works, the author's language style and cultural elements (Sandria & Rosyidah, 2021). Therefore, translation becomes difficult for children due to various linguistic, socio-cultural and educational challenges (Omar, 2021). At the same time, Puurtinen reveals that one of the most important aspects of children's literature is readability.

## Methods

The research method used is the secondary data research method. Secondary data research is intended to understand research obtained by researchers indirectly through intermediary media (obtained and recorded by other parties). This research is based on textual analysis involving source text (ST) and target text (TT) and adopts one of the theoretical models of translation, namely the comparative model with the formula:  $ST \approx TSa$ , or  $TSa \approx ST$ .

The data used in this scientific article is a type of narrative text entitled *The Seven Ravens* by the Grimm Brothers Published in 1905, with a length of source text (ST) 1008 words. This text is a children's fairy tale. In this study two steps were carried out, the first was data collection and the second was data analysis. In the first step, first read the TT then mark the words/sentences/sentences that have problems in translation. The data processing step in text translation begins with translating the source text (ST) into Indonesian target text (TT) using a comparison model, after the data is collected, TSA and TSA are combined in a table with certain words. /sentence/sentence/sentence is in bold. We then make a theoretical discussion of how the translation process is carried out to produce a translation that has the correct relationship between the source text (ST) and the target text (TT), including a description of the translation method used. The author uses the translation method proposed by Newmark (Newmark, 1988). In presenting the results of the translation, a communicative and semi-formal writing style is used so that the reader can understand the intended translation, after which conclusions are drawn based on the results of the analysis.

## Findings & Discussion

When translating the story of the seven crows, several translation methods were found, which were proposed by Newmark (1988). The following are the results of the translation and the methods used in the translation book *The Tales of the Seven Ravens*.

### Paragraph 1

#### Source Text

#### The Seven Ravens

*There was once a man* who had seven sons, and last of all one daughter. Although the little girl was very pretty, she was so weak and small that they thought she could not live; but they said she should at once be *christened*. So, the father *sent* one of his sons in haste to the spring to get some water, but the other six ran with him. Each wanted to be first at drawing the water, and so they were in such a hurry that all let their pitchers fall into the well, and they stood very foolishly looking at one another, and did not know what to do, for none dared go home.

## Target Text

## Tujuh Burung

Gagak Pada zaman dahulu, *hidup seorang pria* yang mempunyai tujuh orang anak laki-laki dan satu anak bungsu perempuan. Meskipun bayi perempuan itu amat cantik, dia sangat lemah dan kecil bahkan terlihat tidak akan mampu bertahan hidup, tapi orang tuanya berkata bayi mungil itu harus segera *dibaptis*. Kemudian sang ayah *menyuruh* salah satu anak laki-laknya mencari air di sumber mata air, namun keenam anak lainnya ikut berlari. Semua anak berlomba-lomba untuk mengambil air, dengan tergesa-gesa tanpa sengaja mereka menjatuhkan bejananya ke dalam sumur. Mereka saling memandang dengan bodohnya, tidak tahu harus berbuat apa dan tak ada yang berani pulang ke rumah.

In the first sentence there was a man, which cannot be translated literally as Tsa because it would say "there was a man". Since this is not a common expression in TS culture, a new paraphrase is used to maintain the meaning of TS: "That is, was once a man". The second sentence contains the word "baptized" which is not familiar with Tsa culture when translated literally, so the translation is done using the "baptized" adaptation method. This method of adaptation is considered a freer form of translation, usually used in plays and poetry. The themes, characters and culture of the source language are changed to the target language and the TT is rewritten (Jordan, 2021). The word sent in the third sentence literally means "send". In this sentence, the word send is replaced with the word "ordered" to allow for a more flexible translation into ST without losing the meaning of the ST.

**Paragraph 2**

## Source Text

In the meantime, the father was *uneasy*, and could not tell what made the young men stay so long. 'Surely,' said he, 'the whole seven must have forgotten themselves over some game of play'; and when he had waited still longer and they yet did not come, *he flew into a rage* and wished them all turned into ravens. Scarcely had he spoken these words when he heard a *croaking* over his head, and looked up and saw seven ravens *as black as coal* flying *round and round*. Sorry as he was to see his wish so fulfilled, he did not know how what was done could be undone, and comforted himself as well as he could for the loss of his seven sons with his dear little daughter, who soon became stronger and every day more beautiful.

## Target Text

Sementara itu sang ayah mulai merasa *gelisah* dan bertanya-tanya apa yang membuat ketujuh anaknya sangat lama. "Tentu saja" katanya "pasti mereka sedang bermain dan melupakan air yang kuminta." Semakin lama dia menunggu anaknya tak kunjung kembali, *kemarahannya semakin memuncak* dan dia mengutuk ketujuh anak laki-laknya menjadi gagak. Baru saja dia selesai mengatakan hal itu dia mendengar *kepak-an sayap* di atas kepalanya. Dia menengadahkan kepalanya dan melihat tujuh gagak *hitam legam berputar-putar*. Dia sangat menyesal, dia tak pernah membayangkan bahwa kutukannya menjadi kenyataan. Dia tidak tahu bagaimana cara untuk membatalkan kutukannya, dia dan istrinya menghibur diri atas kehilangan ketujuh anak laki-laknya dengan kehadiran putri kecil yang tumbuh sehat dan semakin hari semakin cantik.

The second paragraph of the first sentence has the word *uneasy*, which means "not easy" in TSA. This expression describes the state of mind of a father who is waiting for his children to return. To preserve meaning, ST uses adaptive translation methods so that the translation result is "indeterminate". Adaptation occurs because of changes in meaning between ST and TT due to cultural differences. This is so that TSA readers can adequately convey the meaning of the terms (Indriyany, 2019). The stormy runaway depicts a father who begins to get angry. The author translates to "get angry" in an idiomatic way as it commonly sounds in TSA culture. Idiomatic translation uses the natural grammatical and lexical forms of TT. This form of translation is a translation that must be accomplished by translators (Yusniaty Galingging & Gunawan Tambunsaribu, 2021). The third sentence has the word *croak*, which has no equivalent in TSA, and represents the crow's call. Therefore, "Flap" uses an adaptive translation method adapted to the TSA culture. Adaptation is used because it is the most liberal method of translation and closest to the target language (Buditama & Roman, 2021). Translated literally in TSA, it sounds like "black as charcoal", but the phrase sounds acceptable in TSA culture when translated to "black as charcoal". Idiomatic methods are used because translators try to match tropes in the source text with tropes in the target language that have the same meaning and imagery (Buditama & Roman, 2021). Then the idiomatic translation method of *Black as Charcoal* is used. Finally, the literal method of translation is used for "round and round," because word-for-word translation sounds like "round and round," which sounds unnatural. It is a literal translation because it has the translation result corrected to an equivalent grammatical structure as much as possible (Sunaryo, 2018).

### Paragraph 3

#### Source Text

*For a long time*, she did not know that she had ever had any brothers; for her father and mother took care not to speak of them before her: but one day by chance she heard the people about her speak of them. 'Yes,' said they, 'she is beautiful indeed, but still 'tis a pity that her brothers should have been lost for her sake.' Then she was much grieved, and went to her father and mother, and asked if she had any brothers, and what had become of them. So they dared no longer hide the truth from her, but said it was the *will of Heaven*, and that her birth was only the innocent cause of it; but the little girl mourned sadly about it every day, and thought herself bound to do all she could to bring her brothers back; and she had *neither rest nor ease*, till at length one day she stole away, and set out into the wide world to find her brothers, wherever they might be, and free them, whatever it *might cost her*.

#### Target Text

*Selama ini* dia tak tahu bahwa dia mempunyai tujuh kakak laki-laki, karena orang tuanya tak pernah membicarakan hal ini kepadanya. Namun pada suatu hari, secara kebetulan dia mendengar percakapan tetangganya yang sedang membicarakan dirinya. "Ya" kata mereka "dia benar-benar seorang putri yang cantik, tetapi bagaimanapun juga, dia-lah penyebab hilangnya ketujuh kakaknya." Dia sangat sedih, kemudian dia bertanya kepada orang tuanya dan memohon agar mereka menjelaskan apa yang telah terjadi. Mereka sudah tidak bisa menyembunyikan lagi kebenaran yang selama ini terjadi, ayah dan ibunya pun menceritakan segalanya, mereka mengatakan bahwa hal ini adalah *takdir*, dan kecelakaan yang bertepatan dengan kelahiran putrinya itu adalah sebuah kebetulan sehingga bukan dialah penyebabnya. Namun gadis kecil itu meratapi dengan kesedihan setiap harinya. Dia berniat melakukan segala hal untuk membawa

kakak-kakaknya kembali tanpa kenal lelah, hingga suatu hari dia mencuri dan memutuskan pergi dari rumah untuk menemukan kakak-kakaknya, dimanapun mereka berada, gadis kecil itu Akan membebaskan kutukan kakak-kakaknya tanpa memperdulikan apapun yang terjadi pada dirinya

In the first sentence of the third paragraph there is the phrase "for a long time", but it seems rigid and cannot be translated as "for a long time". The translation result is "always." In considering or defending the aesthetic elements of ST, translators compromise meaning so far as they fall within reason (Agustiana & Pentury, 2018). Fourth the sentence has the following expressive intentions: Heaven means "heavenly desire" in TSA, but of course this expression sounds strange, so the corresponding translation method of "fate" is used. Sounds rightly inflexible in TSA culture. In this case, the liberal method is used while preserving the meaning of "tireless" in ST. about. In free translation, the translator prioritizes content over his ST form (Agustiana & Pentury, 2018). The same sentence has "could taste her" which describes a girl who is willing to sacrifice something for her brother, so the translation results in "no matter what happens to her".

#### Paragraph 4

##### Source Text

She took nothing with her but a little ring which her father and mother had given her, a loaf of bread in case she should be hungry, a little pitcher of water in case she should be thirsty, and a little stool to rest upon when she should be weary. Thus she went on and on, and journeyed till she came to the world's end; then she came to the sun, but the sun looked much too hot and fiery; so she ran away quickly to the moon, but the moon was cold and chilly, and said, 'I smell flesh and blood this way!' so she took herself away in a hurry and came to the stars, and the stars were friendly and kind to her, and each star sat upon his own little stool; but the morning star rose up and gave her a little piece of wood, and said, 'If you have not this little piece of wood, you cannot unlock the castle that stands on the glass-mountain, and there your brothers live.' The little girl took the piece of wood, rolled it up in a little cloth, and went on again until she came to the glass-mountain, and found the door shut. Then she felt for the little piece of wood; but when she unwrapped the cloth it was not there, and she saw she had lost the gift of the good stars. What was to be done? She wanted to save her brothers, and had no key of the castle of the glass-mountain; so, this faithful little sister took a knife out of her pocket and cut off her little finger, that was just the size of the piece of wood she had lost, and put it in the door and opened it.

##### Target Text

Dia pergi meninggalkan rumah hanya dengan membawa cincin milik orang tuanya, sebuah roti untuk penahan lapar, sebotol kecil air penahan haus, dan sebuah kursi kecil untuk beristirahat jika dia lelah. Dia berjalan tanpa kenal lelah sampai ke ujung dunia. Dia berjalan hingga sampai ke dekat matahari, namun matahari terlihat sangat panas dan akan membakar siapa saja yang datang mendekat. Maka dia pergi menjauh menuju ke bulan. Di sana hawa dingin menusuk tulang dan dia berkata "rasanya seperti ada keluargaku di sini!" Kemudian dia pergi menuju bintang yang dengan ramah menyambutnya, terlihat bintang-bintang lain berjajar pada posisinya masing-masing, tiba-tiba bintang kejora mendekati gadis kecil dan memberinya sepotong kayu kecil sambil berkata, "Tanpa kayu ini kau tak akan dapat masuk ke dalam kastil yang berada di

Gunung Kaca. Di sanalah kakak-kakakmu tinggal." Gadis kecil pun menerima potongan kayu itu, membungkusnya dengan sapu tangan, lalu melanjutkan perjalanannya menuju ke *Gunung Kristal* hingga menemukan pintu gerbang yang tertutup rapat. Kemudian dia mengeluarkan sapu tangannya, namun ternyata tak ada sesuatu pun di dalam sapu tangannya, dia pun menyadari telah kehilangan hadiah yang diberikan oleh bintang kejora. Lalu, apa yang harus dilakukan? Bagaimanapun juga dia harus membebaskan kakak-kakaknya, tetapi dia tak memiliki kunci untuk membuka pintu gerbangnya. Maka gadis kecil yang setia segera mengeluarkan pisau dan memotong jarinya, dia menggunakan tulangnya yang seukuran dengan sepotong kayu kecil dan dengan kunci itulah pintu gerbang dapat dibuka

The first sentence of the fourth paragraph contains the phrase a loaf of bread, which refers to the whole bread, but since the word loaf has no corresponding word in TSA, the translation uses an adaptive method: "a loaf" is the translation. It continues many times in the second movement, because in this context it depicts a girl who keeps walking tirelessly. The author translates to ST using the semantic translation method without translating the meaning to ST, and the end result of the translation is "the end of the world". Semantic translation methods are used to naturally match ST words and TSAs and facilitate comprehension for TSA users (Agustiana & Pentury, 2018). There is also the idiom Flesh and Blood, an idiom of ST culture, which when translated into TSA using idiomatic methods becomes "flesh and blood." The author then came up with the phrase that each star sits on its own little stool. The text uses a free translation method, with stars lined up at each position. In this method, the translator rephrases the ST while retaining the main idea of the ST sentence (Shabitah & Hartono, 2020). Also, semantic translation methods are included in paragraph 4, translating Morning Star phrases. The literal translation is "Morning Star", but the correct STD translation is "Morning Star". Semantic translation methods are used because they pay more attention to aesthetic values and have equivalent meanings (Shabitah & Hartono, 2020). This semantic translation is also personal in nature and follows the thought process of the writer STu (Yusniaty Galingging & Gunawan Tambunsaribu, 2021). The phrase Glasberg, which means a mountain full of crystals that look like glass, used a free translation method because translators did not follow the original format (Yusniaty Galingging & Gunawan Tambunsaribu, 2021). Therefore, in TSA it is translated as "Crystal Mountain" to describe the area surrounding the place.

### Paragraph 5

#### Source Text

As she *went in*, a little dwarf *came up* to her, and said, 'What are you seeking for?' 'I *seek for* my brothers, the seven ravens,' answered she. Then the dwarf said, 'My *masters* are not at home; but if you will wait till they come, pray step in.' Now the little dwarf was getting their dinner ready, and he brought their food upon seven little plates, and their drink in seven little glasses, and set them upon the table, and out of each little plate their sister ate a small piece, and out of each little glass she drank a small drop; but she let the ring that she had brought with her *fall into* the last glass.

#### Target Text

*Di dalam* dia berjumpa dengan orang kerdil yang *menghampirinya* sambil bertanya, "Apa yang sedang kamu cari?" Gadis kecil menjawab, "Aku *mencari* tujuh kakakku yang menjadi tujuh ekor gagak." Kemudian orang kerdil berkata "*Majikan-*

*majikanku* sedang tidak di rumah. Tapi jika kau mau menunggu, sebentar lagi mereka pasti pulang, berdoalah.” Si kerdil kemudian mengatur meja dengan tujuh buah piring kecil dan tujuh buah gelas kecil. Gadis kecil mengambil sebutir rontokan roti dari setiap piring dan meneguk air setetes dari setiap gelas, kemudian dia *menaruh* cincin orang tuanya di dalam gelas yang ketujuh.

The second sentence of the fifth paragraph contains the word master, which has multiple meanings in the TSA, but in this context the TSA equates the word master with "employers." This paragraph has many translation problems at the phrase level: entered, came out, searched, dropped, etc. Therefore, translation uses the paraphrasing method rather than the literal, literal, or faithful method. The paraphrasing method for this paragraph uses irrelevant and omitted words. This method reduces the sources of semantic changes in translation (Dadi et al., 2018).

### Paragraph 6

#### Source Text

*On a sudden* she heard a *fluttering and croaking* in the air, and the dwarf said, 'Here come my masters.' When they came in, they wanted to eat and drink, and looked for their little plates and glasses. Then said one after the other, 'Who has eaten from my little plate? And who has been drinking out of my little glass?' 'Caw! Caw! Well I ween *Mortal lips* have this way been. 'When the seventh came to the bottom of his glass, and found there the ring, he looked at it, and knew that it was his father's and mother's, and said, 'O that our little sister would but come! Then we should be free.' When the little girl heard this (for she stood behind the door all the time and listened), she ran forward, and in an instant all the ravens took their right form again; and all hugged and kissed each other, and went merrily home.

#### Target Text

*Tak lama kemudian* mendengar suara *kepakkan sayap* di angkasa, si kerdil berkata padanya, "mereka sudah datang." Tujuh ekor gagak terlihat masuk, mereka hendak makan dan minum. Pada saat mereka melihat piring dan gelas di meja, mereka masing-masing berkata, "Siapa yang telah memakan makananku? Dan siapa yang meminum minumanku?" "Kaok! kaok! aku yakin pasti ini *bibir manusia*" Pada saat kakak yang ketujuh ingin meneguk setetes air yang terakhir dari gelasnya, dia melihat sebuah cincin dan mengenali cincin itu milik orang tuanya. Dia berkata, "Ya ampun, mungkin saja adik kita telah datang ke sini dan kita akan kembali menjadi manusia." Gadis kecil itu berada di belakang pintu sepanjang waktu, ketika mendengar perkataan kakaknya, ia segera memperlihatkan dirinya. Begitu mereka melihatnya, berubahlah gagak-gagak itu menjadi manusia kembali. Mereka saling berpelukan dan menyayangi satu sama lain. Lalu dengan hati gembira mereka bersama-sama pulang ke rumah orang tua mereka.

In the last paragraph of the first sentence, there is an expression "suddenly" that cannot be translated literally, so a free translation method is used that generates a new expression "immediately". Aside from that, there are also flapping creaks that literally cannot be translated in TSA, as there is no equivalent in TSA culture. So one of the words has to be left out, so the translation is "wing flapping" and wing arrival. I'm talking about crows. There are human lips in the third movement, but when translated to TSA they are "people's lips"

which sounds stiff and unusual. In this case, mortal means human, so it's more common to translate it as "human lips.

### Conclusion

Based on the explanation above, several conclusions can be drawn from the results of the analysis of the translation of children's fairy tale narrative texts. Fairy tales are literary works that are aesthetic in nature and aim to entertain, so it is important to prioritize the aesthetic elements of ST and maintain the beauty of the author's language structure in the translation of fairy tales. Of course there are many cultural differences in fairy tales adopted from other countries, so they need similar words that can be accepted by TSA culture. Apart from translating allegory and cultural language, the meaning of the fable must also be conveyed properly to TSA. In translating children's fairy tales, pay attention to the choice of words so that they are conveyed to the target reader, using everyday language with simple words is the right choice, so that the translation results are easily understood by children. Tale of The Seven Ravens (Story of The Seven Ravens) uses translation methods such as paraphrase, adaptation, idiomatic, literal, independent and semantic. The paraphrasing method is used because there are words that are not related or words that are omitted. The adaptation method is also due to cultural differences between ST and TSA. Idiom translation also occurs when terms or idioms in ST are changed into other phrases or idioms but have the same meaning as in ST. The literal translation method is also used, resulting in a translation with a different structure between ST and ST. The free translation method occurs even if the translation results do not contain the style, form or content of the ST. The translation of The Tale of the Seven Crows also uses the semantic method, in which the translator tries to convey the meaning of TT by translating the contextual meaning as close as possible to the syntactic and semantic structure of TT. The commonly used method can preserve the style of the story of the seven crows and produce an accurate and readable translation, although the reception is not very good.

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