



TRANSLATION EQUIVALENCE AND CULTURAL ADAPTATION IN BILINGUAL CHILDREN'S BOOK TITLED “AKU BISA MENGENDALIKAN AMARAHKU”

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Abstract

This study aims to find out the translation equivalence and cultural adaptation in the Indonesian-English bilingual book “I Can Control My Anger” by Nurul Imani. Applying Eugene Nida's (1964) theory of formal and dynamic equivalence, this study centers on how Indonesian as the source language is translated into English as the target language. This study employs a qualitative descriptive method to analyse selected sentences and segments that reflect cultural meaning. The results show that formal equivalence, which sticks to the original words, sometimes sounds both unnatural or overly formal in the target language. In contrast, dynamic equivalence allows the translation to feel more natural and easily understood by English-speaking children. The study recommends that dynamic equivalence is more effective in translating children's books because it keeps the message clear and also makes it feel familiar and meaningful to young readers from other cultures.

Keywords: children's books, cultural adaptation, dynamic equivalence, formal equivalence, translation

INTRODUCTION

Children learn best when they are having fun, and one of the most enjoyable and effective ways to support their learning is through storybooks. In today's era of globalisation, the ability to speak English has become an increasingly important skill, even from an early age. English is a language recommended for children to master, and it should be introduced and habituated from an early age through educational institutions according to their developmental stage (Faradina Ilma: 2023).

One common way to introduce English to children is through bilingual storybooks. Parents believed that bilingual storybooks for children can be used as English learning tools for children (Dina Maharani:2020). At a young age, children's brains are especially open to learning new languages and recognizing patterns. As Nabilah and Adika (2025) explain, children aged 2 to 5 usually start forming sentences with more than four words, while those aged 7 to 12 begin to understand different meanings and how words relate to each other. Research shows that children learn language faster than adults.

According to the *Cambridge Dictionary*, the term *bilingual* refers to the ability to use two different languages equally well. Similarly, Grosjean (1982) described bilingualism as the regular practice of using two or more languages in everyday life. A bilingual storybook presents the same story in two different languages. This book is typically placed side-by-side or on facing pages. It often uses simple vocabulary, repetitive sentence structure, and colourful illustrations to support language comprehension. It offers a unique and engaging way to introduce children to a new language while also strengthening their understanding of their mother tongue. Bilingual storybooks not only serve as a source of entertainment that is fun to read, but also can be used to help children learning English naturally and enjoyably.

The presence of picture storybooks is highly favoured by children in the learning process because of their appealing design, including illustrations and colours that match the storyline. These books are especially suitable for early childhood, as they are naturally drawn to colourful visuals, which helps boost their motivation to learn (Halim &

Parhehan Munthe, 2019). Children can more easily understand new words and sentence structure by simple stories with colourful pictures and illustrations. Bilingual storybooks are valuable tools for parents who may not speak English well, as they can help their children by reading the Indonesian version. This two languages format allows parents and their children to learn together which make the learning process easier and comfortable.

However, creating a bilingual storybook is not as simple as translating words from one language to another. Bilingual children's storybooks are kinds of books written to support children's reading ability in learning a language. Unfortunately, some translation errors will still be possible happen (Meiliana: 2021). In some cases, the translations may be inaccurate in terms of grammar or meaning. The effectiveness of bilingual storybooks depends heavily on the quality of the translation, as the meaning in both languages must be accurate and consistent. This can only be accomplished by deeply understanding how to translate English effectively, while also making the necessary adjustments to meet the needs of the intended audience (Anggawijaya & Adika, 2023). It involves careful choices that affect how a story is understood and experienced by children. Two major challenges often faced in this process are *translation equivalence* and *cultural adaptation*.

In translation, equivalence refers to ensuring that the message in the target language carries the same meaning, tone, or purpose of the source language. Liraz Postan (2019) explains that if a term or expression has the same meaning in two languages, this is called equivalence, and translators always try to find it. Even if the words are different, the message should stay the same so that children understand the story the same way in both languages. Achieving this equivalence, especially between languages with different structures like English and Indonesian, is a significant challenge. If the translation is wrong or unclear, it can affect how well children understand the story and the new language.

This idea is closely related to Eugene Nida's (1964) theory of equivalence, which he divides into two categories: formal equivalence and dynamic equivalence. The goal of formal equivalence is to maintain the source language's structure and content as nearly as possible, which often results in a more literal translation. In contrast, dynamic emphasizes conveying the original message in a way that is natural and meaningful for the target audience, even if it means adjusting the wording or structure.

At the same time, cultural adaptation is necessary because stories often reflect the culture they come from. Some ideas, customs, or expression may not easily translate or may not be familiar to children from another background. As pointed out by Tania Syafutri (2021), Different places have different cultures, which makes people need translation to know the meaning of something from the source language into target language. Similar to Siens (2022) argues that one of the important aspects to keep in mind when translating is cultural adaptation. Depending on the objective of a translation, the content should be kept the same as in the source text, or it should be modified and adapted to the culture of the target audience. This is important because elements like traditions, common sayings, behaviours, and values in a story may not always match those of the readers from another culture, especially for children, whose understanding of the world still developing and closely tied to their immediate cultural environment.

As for the analysis of bilingual children's book, a number of translations have been carried out. An example is the work done by Eka Putri Septarani (2002) titled "*Translation Procedures and Equivalence in Children Bilingual Short Story*". The study focussed on the translation of children's stories about animals from Indonesian to English using Newmark's translation procedures and Nida's equivalence theory. The results indicate that 13 out of 16 translation procedures have been used, where literal translation predominated and descriptive equivalence was minimal. Septarani's research illustrates the effectiveness of the translation method on meaning in any multilingual text especially for young children.

Meilasari (2020) as well explored translation in a bilingual children's storybook titled *Don't Panic* by focusing on the shifts that occur when moving between two cultures. Her research looks at how cultural differences affect the process of changing certain words or phrases. Applying Catford's theory of category shift, she examines how cultural differences cause changes in structure and meaning during the translation process.

This is also similar to Lidya (2022) in her study on translation shifts in a bilingual short story, *Little Red Riding Hood/Si Kecil Berkerudung Merah*. Her research has two objectives: to identify the types of translation shifts applied in the English-Indonesian translation of the story and to find out which shifts occur the most. The study sought to investigate how translators bridge linguistic gaps with different grammar structures and still retain the meaning and content of the source language. She insists that studying the translation process shifts is essential since this "allows the translator to manipulate the surface structures without modifying the source meaning. This is important in children's literature where clarity, simplicity, and moral values must be maintained.

Other research conducted by Niswatin in 2020 with the title *Analysis of Translation Techniques, Methods, and Ideology on Children's Bilingual Story Books* looks into some of the techniques and methods used for translating bilingual books with the underlying translation ideology. She further explains that a translation is not merely a translation of words from one language into another rather a translation requires shifts in meaning, tone, and intent. Also, the translator must strive toward achieving equilibrium between fidelity to the original text and rendition in another language and culture.

The subsequent study by Marpaung, T.A., & Sujarwati, I (2022), namely *The Analysis of Translation Technique on Bilingual Children Story Book: Peter Pan*, examines the translation techniques used in adapting this classical story for bilingual readers. It centers on how the translator negotiates between languages while maintaining the enchantment, imagery, and vividness of the authentic story for children. By analysing the techniques used, the author highlights the careful selections that help to keep the story engaging and relatable in both languages.

As a continuation of previous studies, this research is concerned with how meaning and culture are brought into bilingual children's books, particularly through a focus on translation equivalence and cultural adaptation. While previous research has explored techniques, ideologies, and shifts in translation, there is still much to uncover about how words, grammar, and deeper meanings are preserved when moving across languages.

Thus, this study analyses translation equivalence and cultural adaptation in the bilingual children's book *Aku Bisa Mengendalikan Amarahku*. The book is a good example for a case study due to its bilingual format and the culturally important theme of emotional regulation and self-control as well as one's response to other people. It's fascinating to learn how abstract emotions like anger and patience are taught in other cultures and languages. The tale is a good case in point for the delicate balance between meaning and culture that must be maintained for children's literature. This research analysing the lexical, grammatical, and semantic components of the Indonesian text considers the changes made in the English translation through the lens of Eugene Nida's theory of equivalence and aims toward a more natural and meaningful effect for the readers.

In addition, this study also examines how cultural elements such as politeness, emotional expression, and social norms are adapted to fit the cultural expectations and understanding of target language readers. The concept of dynamic equivalence proposed by Nida supports this cultural perspective by emphasizing that translation should create equivalent responses among target language readers, not only linguistically, but also culturally. Nida argues that translators must balance faithfulness to the original text with the necessity to create a message that is natural and easily understood by readers in other cultures. It is important to ensure that cultural references are easy to understand and meaningful, especially for children, by paying attention to how readers feel when they read the text.

Through a comparison of the meaning, tone, and cultural details in the two versions, this study reveals how translators seek to keep the original message clear and meaningful to readers in a different language. Through such detailed and comparative analysis of specific sections of the book, this study intends to help us gain a better insight into how translators maintain linguistic accuracy while adjusting cultural messages, in accordance with Nida's idea of creating the same impact for readers of both languages.

METHOD

This study takes a qualitative descriptive approach to examine how translation equivalence and cultural adaptation appear in Nurul Imani's bilingual story book *Aku Bisa Mengendalikan Amarahku*. As Sandelowski (2000) notes, qualitative descriptive work suits projects that simply want to lay bare what is seen. Such an approach fits here because it allows close observation of the books, word choices, and the translators decisions about meaning and cultural tone. The study emphasizes on translation equivalence and cultural adaptation, measuring both against Eugene Nida's (1964) concept of equivalence so that each language can be compared on the same scale. Nida lens therefore guides judgement of how well the English mirrors the Indonesian message the author intended.

The data come from the book *A Series of Kids Manner: Aku Bisa Mengendalikan Amarahku* by Nurul Imani, where every page runs parallel text in Bahasa Indonesia and English. From that source, the study pulls sentences and segments that show cultural values, everyday behaviours, or local references, treating them as primary evidence for discussion.

The data in this study were collected and analysed by carefully reading the bilingual children's book *Aku Bisa Mengendalikan Amarahku* to understand the story in Indonesian and English. Words, phrases, and sentences that show language or cultural differences were selected and categorized based on the type of translation shift, such as vocabulary, grammar, meaning, or cultural content. These examples are then analysed using Nida's (1964) theory of equivalence to see how well the translation retains the original message and sounds natural to the reader. The analysis also looks at the translator's strategies, such as literal translation, adaptation, or adding explanations, to understand how language and culture are handled. The results are presented in tables with explanations to give a clear picture of the translation choices and cultural appropriation in the book.

FINDINGS AND DISCUSSION

In translating children's books, special attention is needed because the language must be simple and clear so that it is easy to understand. As Lathey (2015) states that children's literature is characterized by its brevity, clear situations, and simple languages, which presents challenges for translators tasked to preserve meaning and readability. The message and lessons of the book can be learned where that is an important need to attract readers, especially children. This section shows the results of bilingual's storybook translation entitled *Aku Bisa Mengendalikan Amarahku*, written by Nurul Imani.

This story follows a young boy who learns how to manage his anger and truly value the friends around him. Early on, he lashes out because the gifts they bring are not exactly what he would hope for. He ended up destroying and throwing the gifts away. A year later, after his friends did not come to his party, his mother reminded him to be grateful. The boy realized that he needed to be patient and learn to appreciate others. He then prepared gifts as an apology to his friends. They forgave each other, rebuilt their friendship, and learned that controlling anger brings happiness.

Using Nida's equivalence theory, the analysis focuses on how meaning and cultural elements are transferred between languages. The results show how the translator tries to keep the meaning clear and accurate while also adjusting the text to be culturally appropriate, so that the story is easily understood and feels meaningful to the readers.

Meaning Equivalence

As Chesterman (2016) argues, equivalence is the basic idea that something which usually refers to meaning must be transferred from the source language to the target language. Furthermore, Jakobson (1959) describes translation as a process of recording which involves two equivalent messages in two different codes. Thus, the translator takes an essential role in shaping the translation result, especially in deciding how equivalence can be realized between the source text and the target text (Nord C, 2018).

In this study, Nida's concept of meaning equivalence is used to see how closely the translation matches the original meaning. There are two types of meaning equivalence in Nida's theory: Formal Equivalence and Dynamic Equivalence (Nida E, 1964).

Formal Equivalence

Based on Eugene Nida's concept of formal equivalence in translation, this section analyses several sentence pair from the book *Aku Bisa Mengendalikan Amarahku* by Nurul Imani. Formal equivalence focuses attention on the message itself, in both form and content. One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language (Nida E, 1964). The table below presents some examples of original Indonesian sentences along with their English translations and translation analysis. These examples illustrate how formal equivalence can ensure accuracy of meaning, but often results in translations that sound unnatural or too formal for children's literature.

Table 1. Formal Equivalence Translation in Children's Storybook: *Aku Bisa Mengendalikan Amarahku*

| Source Language | Target Language | Translation Analysis |
|--|--|--|
| Halo, namaku Bian dan ini temanku, Lian. Hari ini adalah hari ulang tahunku. Usiaku sekarang 7 tahun. | Hello, my name is Bian and this is my friend, Lian. Today is my birthday. I'm seven years old now. | The structure closely mirrors the source language. Those sentences are grammatically correct, but overly formal and unnatural for English children's literature. |
| Aku kecewa dan marah karena aku tidak suka warna merah. | I am disappointed and get angry because I do not like red colour. | Using literal translation, the phrase <i>get angry</i> is awkward, and <i>red colour</i> reflects Indonesian order. English speakers usually say <i>the color red</i> instead of <i>red colour</i> . |
| Aku sangat marah. Aku membanting hadiah dari Lian sampai rusak. | I get very angry and I slam the present from Lian until it is broken. | Maintains literal structure, which sounds unnatural. More idiomatic: <i>I was so angry that I broke Lian's present</i> or <i>I was so angry and I slammed Lian's gift until it broke</i> . |
| Lian kaget. Dia tampak sedih dan kecewa. | Lian is shocked. He looks sad and disappointed. | The translation reflects the Indonesian structure correctly, but lacks the emotional depth that could be added through a more dynamic translation. Instead of using the phrase <i>shocked</i> which sounds too strong, <i>surprised</i> or <i>startled</i> would be more suitable for young readers. |
| Saat aku membuka hadiahnya, ternyata isinya gambar wajahku yang dibuat oleh Haikal. | When I open the present, there is a picture of my face, Haikal drew it by himself. | Follows Indonesian syntax too closely; the comma is misused. A more natural version: <i>When I opened the present, I found a picture of my face that Haikal drew</i> . |
| Aku harus bersyukur karena teman-teman sudah memberiku hadiah ulang tahun. | I have to thank God because my friends gave me birthday presents. | It translates the words directly. "Aku harus bersyukur" becomes "I have to thank God," which is correct but not commonly used in children's literature and sound overly formal and unnatural. |
| Saat Lian, Haikal, dan Rily sedang duduk di taman bermain, aku mendatangi mereka dan memberikan kado tersebut. | When Lian, Haikal, and Rily are sitting on the playing ground, I come to them and give the presents. | It preserves Indonesian structure but sounds unnatural. <i>Playing ground</i> is rarely used, the phrase <i>playground</i> is more idiomatic. |
| Aku juga membuat spanduk untuk mengabadikan persahabatan kami. | I also make a banner to perpetuate our friendship. | The word order is the same as in the Indonesian sentence but <i>perpetuate</i> sounds too formal and the word is uncommon for kids' stories. |

The examples in Table 1 show that formal equivalence focuses on translating the words and structure exactly as they are in the source language. While this can make the meaning clear, it often makes the English sound unnatural or too serious, especially for children. Some words or phrases like *thank God*, *red colour*, or *to perpetuate* are direct translations that may be grammatically correct but are not commonly used in children's books. This shows that while formal equivalence captures the literal meaning, it can sacrifice readability, emotional tone, and cultural suitability, which are essential in making stories relatable and engaging for children.

Dynamic Equivalence

As opposed to formal equivalence, dynamic equivalence is based on what Nida refers to as the "equivalence effect principle", in which "the relationship between the recipient and the message must be practically equal to the relationship existing between the original recipient and the message" (Nida E, 1964). These translations focus on capturing the meaning and emotion of the original text in a way that feels natural for English-speaking children. The table below illustrates examples of dynamic equivalence based on Nida's translation theory.

Table 2. Dynamic Equivalence Translation in Children's Storybook: *Aku Bisa Mengendalikan Amarahku*

| Source Language | Target Language | Translation Analysis |
|---|--|---|
| Ulang tahunku kali ini sebenarnya hanya dirayakan bersama keluargaku saja. Aku tidak mengundang teman-temanku | I celebrate the birthday only with my family. I do not invite my friends | The translator simplifies the structure to suit young readers while preserving the original message and tone. Although <i>sebenarnya</i> is omitted, the meaning is still conveyed clearly and naturally. |
| Sebagai teman baikku, Lian memberiku hadiah ulang tahun. | As a good friend, Lian gives me a birthday present. | The phrase <i>sebagai teman baikku</i> becomes <i>as a good friend</i> , keeping the same meaning and |

| | | |
|--|---|---|
| | | sounding natural in English without using a direct possessive form like <i>as my good friend</i> or <i>as a good friend of mine</i> . |
| Saat aku buka hadiahnya, ternyata isinya mobil mainan warna merah. | When I open the present, I find that it is a red car toy. | Focus on emotional moment of discovery rather than literal structure. <i>Ternyata isinya</i> is translated as <i>I find that</i> which is not using literal sentence like <i>it turns out the content is</i> . |
| Padahal aku sudah susah payah membuat itu untukmu. | I have tried hard to make it for you | <i>Susah payah</i> is dynamically rendered as <i>tried hard</i> , reflecting effort in an idiomatic and child-appropriate way. |
| Saat aku memakan kue dari Rily, rasanya tidak enak. | When I try to eat Rily's cake, it tastes awful | The phrase <i>tastes awful</i> use natural child-like phrasing which aligns with emotional expression rather than sticking to a literal translation <i>tidak enak</i> . |
| Mamih juga mengingatkan kejadian saat aku membuang kue ulang tahun dari Rily. Padahal, Rily sudah meluangkan waktu dan tenaga untuk membuat kue ulang tahun itu. | My mother also reminds me when I threw the birthday cake from Rily. Rily actually took her time and energy to make the birthday cake. | The word <i>Mamih</i> is a culturally specific term for <i>Mother</i> commonly used in Indonesian families. Instead of keeping <i>Mamih</i> , it is translated as <i>My Mother</i> so that English-speaking children can easily understand and relate to it. In target language, the word <i>kejadian</i> is omitted and <i>padahal</i> is not translated directly. Instead, their meanings are naturally integrated into the translation to make it easier to read and understand. |
| Aku akan memakai uang di celenganku untuk membeli bahan-bahan yang digunakan untuk kejutan ini. | I will use the money in my piggy bank to buy the materials for the surprise. | <i>Celenganku</i> is translated as <i>piggy bank</i> , a culturally familiar item to English-speaking children. It has the same function and emotional meaning with the original word. |
| Eits, ada kejutan lagi dariku. | Upps! Here is another surprise from me. | Rather than using " <i>Eitss</i> " as literal translation, the translator uses "Upps" as a playful English interjection to match the playful tone and intent. |
| Bersabar lebih menyenangkan daripada marah-marah | Being patient is more fun than being angry. | Instead of using literal translations like <i>more enjoyable</i> for <i>lebih menyenangkan</i> or <i>tantruming</i> for <i>marah-marah</i> , the translator uses simple and natural English that sounds better to children. This helps keep the intended message and emotion in a way that's clear and relatable. |

From the above examples, dynamic equivalence focuses on delivering the same meaning and emotional effect as the original text, rather than translating word-for-word. It helps the story feel natural and relatable to English-speaking children by using familiar language, expressions, and cultural references. The goal is to make readers in the target language feel the same emotions, understand the same messages, and enjoy the story in a way that fits their own cultural and language background.

In contrast, formal equivalence aims to stay as close as possible to the original wording and structure which it often sound unnatural in children's book and it may even make it harder for young readers to understand the message clearly.

In the translation of this bilingual children's book, dynamic equivalence is more appropriate, since the book is being written for children, so the translation should feel smooth and emotionally appealing. As Eugene Nida (1964) has explained that dynamic equivalence is meant to present the most natural equivalent of the source language, both in terms of meaning and emotional effect. This is especially useful for children's literature, where the story need to feel lively, clear, and culturally familiar to young readers.

Cultural Adaptation in Translation

When it comes to the translation of children's books, particularly in bilingual formats, cultural adaptation is one of the most important strategies to overcome not only the language gap, but also the cultural differences between the original and target readers. According to Booth, C. & Lazear, K. (2015), cultural adaptation involves arranging

programs or content to better suit the values, beliefs, and needs of a particular cultural group. It goes beyond translation by making sure the material is meaningful and appropriate for the target audience.

The Indonesian – English bilingual book *Aku Bisa Mengendalikan Amarahku* relies on cultural adaptation. This approach helps make sure English-speaking readers kids can grasp the translated version. At the same time, it keeps the original book’s message and emotional tone intact. The translator must ensure that references, idioms, customs and social behaviors make sense in the target context, without distorting the core message of the text.

This is where Eugene Nida’s dynamic equivalence theory comes in. Instead of focusing on word-for-word accuracy, dynamic equivalence is all about creating the same emotional and communicative effect for the new audience that the original had. This often means adapting cultural expressions, local terms, and even tone, so the message comes across clearly and naturally.

In *Aku Bisa Mengendalikan Amarahku*, we can see how dynamic and formal equivalence strategies are used as part of a wider cultural adaptation process. To better understand this, the following table outlines the relationship between Nida's equivalence theory and cultural adaptation.

Table 3. Connection Between Nida’s Equivalence Theory and Cultural Adaptation

| Type | Characteristic | Cultural Adaptation |
|---------------------|---|--|
| Formal Equivalence | Focuses on keeping the original words and structure. | Limits cultural adaptation by keeping original cultural elements, which might be unfamiliar to readers. |
| | Oriented to the structure of the source language or equivalence theory that focuses on the source language. | |
| Dynamic Equivalence | Focuses on natural expression and meaning for the target audience. | Supports cultural adaptation by changing cultural elements to make them easier for the reader to understand. |
| | Oriented to the structure of the target language or equivalence theory that focuses on the target language. | |

The differences in the above table were identified by combining Eugene Nida’s theory of equivalent with an analysis of how culture appears in the bilingual book *Aku Bisa Mengendalikan Amarahku*. By comparing the Indonesian and English language, I observed how the translator handled culture content. Based on what has been explained in the table above, it can be concluded that formal equivalence tends to retain cultural elements with minimal changes, which can sometimes limit accessibility for target readers. In contrast, dynamic equivalence encourages greater cultural adaptation to ensure that the translation naturally resonates with the target culture.

The following section provides further explanation and examples of cultural adaptation in *Aku Bisa Mengendalikan Amarahku* and illustrates how these choices align with Nida’s equivalence theory.

SL: “*Mamih* juga mengingatkan kejadian saat aku membuang kue ulang tahun dari Rily”

TL: “*My mother* also reminds me when I threw the birthday cake from Rily”

The phrase *Mamih* is a regional kinship term from Sundanese culture in Indonesia. But English-speaking readers might not know what it means. So, the translator changed into *my mother* to make it clear and easy to understand. This change is called cultural adaptation which aligns with Nida’s dynamic equivalence theory. Nida said that a translation should make readers feel the same way as the original. Using *my mother* help readers understand the role and emotion without confusion.

SL: “*Eits*, ada kejutan lagi dariku”

TL: “*Upps!* Here is another surprise from me”

In the source text, the phrase *Eits, ada kejutan lagi dariku* uses the interjection *Eits* which is common in Indonesian to grab someone’s attention in a fun way. In the English version, it’s changed to *Upps!* which works the same way and keeps the fun tone for English-speaking kids. This shows how meaning can be shared across culture. The translator did not just change the word but also picked one that makes English readers feel the same way.

SL: “Aku akan memakai uang di *celenganku* untuk membeli bahan-bahan yang digunakan untuk kejutan”

TL: “I will use the money in my *piggy bank* to buy the materials for the surprise”

In the source language, *celengan* refers to an item used by children in Indonesia to save money. Rather than using literal translation, the translator used *piggy bank* which is familiar and culturally appropriate term for English-speaking children. Although *celengan* may have different shapes or cultural meanings in Indonesia, *piggy bank*

conveys the same basic idea of a child's saving money container. Aligns with Nida's dynamic equivalence theory that focuses on creating the same effect or response in the target audience as the original does.

SL: "Bersabar *lebih menyenangkan* daripada marah-marah"

TL: "Being patient is *more fun* than being angry"

As Nida points out, dynamic equivalence prioritizes the reader's response to the message over a literal translation of words. In this example, the Indonesian phrase *lebih menyenangkan* could be literally translated as *more enjoyable*, but the translator chooses *more fun*, which is simpler and more relatable for children. The translator simplifies the original didactic message into natural, child-friendly English that matches the cognitive level of young readers. This reflects cultural adaptation, where the language and tone are adjusted to help the target audience easily understand the intended lesson. Instead of sticking to a word-for-word translation, the translator maintains the meaning and emotional impact in line with what Nida's points out.

SL: "Aku juga membuat spanduk untuk *mengabadikan* persahabatan kami"

TL: "I also make a banner to *perpetuate* our friendship"

Although the structure and word choice in the above sentence are very similar to the source language, reflecting Nida's concept of formal equivalence, the translation still functions as a form of cultural adaptation by introducing and preserving the Indonesian concept of memorializing friendship. This brings in cultural nuances that may not be commonly expressed in the same way in English. By preserving this concept in translations such as *perpetuate our friendship*, the translator offers English readers insight into a way of thinking and valuing relationships that is deeply rooted in Indonesian culture.

However, the phrase *perpetuate* might sound too formal or difficult for young English-speaking readers. It's not the kind of language children usually use or hear. So even though the message is accurate, it might not feel clear or meaningful to kids. This points to a common problem with formal equivalence in children's book that often make the message more difficult to receive on an emotional level.

CONCLUSION

This study examines how translation equivalence and cultural adaptation are used in the bilingual children's book *Aku Bisa Mengendalikan Amarahku* by implementing Eugene Nida's theory of formal and dynamic equivalence. The results show that dynamic equivalence is found to be more effective than formal equivalence in translating children's literature. Formal equivalence can preserve the structure of the original text, which often leads to the target language sounds unnatural to children. However, dynamic equivalence enables the translation to sound more natural and meaningful, emotionally engaging, and culturally appropriate for young readers.

These results are supported by previous study. For instance, Saptarani (2022) found that literal translation is common but not always effective in children's book. Meilasari (2020) and Lidya (2022) highlight how adapting language and culture is necessary when translating between different languages. Similarly, Hidayati (2020) and Marpaung & Sujarwati (2022) agreed that translation in children's book should focus not just on accuracy, but also on how the story sounds and feels to target readers.

In achieving dynamic equivalence, cultural adaptation emerges as an important component. The translator of this book, Nurul Imani, has successfully adapted culturally specific terms and expressions such as *Mamih*, *Celengan*, and interjections such as *Eits* into forms that are more familiar and understandable to English-speaking children such as *Mother*, *Piggy Bank*, and interjection *Upps*. These changes aim to make to story easier to understand, easier to remember, and more meaningful for target readers. This approach is in line with Nida's idea that translation should bring out the same feelings in the reader, not just replicate the original words.

However, this study also discovered that formal equivalence, while useful for keeping the accuracy, when translating cultural elements can be less effective. For instance, phrases like *perpetuate our friendship* may be correct in grammar, but sound unnatural and overly formal for children. In such cases, it is preferable to use dynamic equivalence combined with cultural adaptation such as changing the word *perpetuate* to *celebrate*. This word substitution is used to ensure that the translation is clear, natural and easily understood by young readers.

To conclude, this study suggests that future translators of children's books should focus on using language that feels natural, simple, and emotionally meaningful, while also being mindful of the cultural background of their

readers. A good translation should preserve not only the message but also the feelings, values, and cultural context of the source language. As Newmark (1988) emphasized that translation is not just a matter of words, it is a matter of making intelligible a whole culture, so that children from different language backgrounds can enjoy and connect with the story just as well as those who read it in the original language.

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